

THE NEW YORK ARCHITECT

VOL. V.

AUGUST 1911

No. 56

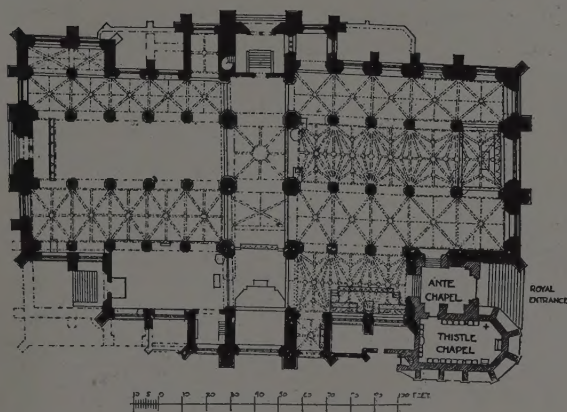
THE CHAPEL OF THE THISTLE*



THE Order of the Thistle never before had a chapel, though it has existed for 208 years in unbroken sequence. Many people fancy it existed hundreds of years before. James the Second did, or professed to. James the Fifth of Scotland projected the Order; but nothing ever came of it till his great-grandson in 1687 restored to "its former splendour and reputation" the most ancient and most noble Order of the Thistle, which, he solemnly declared, was instituted by his "Royal predecessor, Achaius, King of Scots . . . in allusion to our blessed Saviour and His Twelve Apostles, and that under the protection of Our Blessed Lady and Her Holy Apostle, St. Andrew, Patron of Scotland, the said Order being instituted for the defence of the Christian religion, and in commemoration of a signal victory obtained by the said Achaius, King of Scots, over Athelstan, King of the Saxons." The Royal proclamation further stated that the Order "continued in great glory and splendour for many hundreds of years" until "the unfortunate rebellion" against Mary, Queen of Scots, when "the Noble Order, with all its ornaments and rites and ceremonies, was extinguished."

All this, of course, was the fruit of some imaginative genius who knew how James loved make-believe. Anyhow, in the year 1687 the Council Chamber at Holyrood

* This entire article appeared in the London *Building News and Engineering Journal* of July 21st, 1911. The Chapel of the Order of the Thistle, St. Giles Cathedral, Edinburgh, was designed by R. S. Lorimer, A. R. S. A., F. R. I. B. A., Architect, and opened by King George V, July 19, 1911.



CHAPEL OF THE ORDER OF THE THISTLE, ST. GILES CATHEDRAL, EDINBURGH

Palace was transformed into a chapel for the new Order, and there the eight knight-companions created by James appear to have witnessed the inaugural ceremonies. But in less than a year the Revolution had made an end of the Chapel of the Thistle and of James's Scottish Order of chivalry. The latter, however, was revived by Queen Anne in 1703, when it was ordained to consist of the Sovereign and twelve Knight-Companions, the number being increased to sixteen by George IV. in 1827. In the spring of 1909 the Earl of Leven and Melville placed at the disposal of King Edward his share of the £40,000 which his father had left for the restoration of the ancient Chapel of Holyrood, a project which was not carried out. With a gift of between £20,000 and £25,000 at his disposal, King Edward expressed a wish that the money should be utilized in erecting, as an adjunct of St. Giles's Cathedral, Edinburgh, a chapel for the Order of the

Thistle. The scheme was taken up enthusiastically by the ecclesiastical authorities concerned, Mr. R. S. Lorimer, A.R.S.A., was appointed architect, and before the close of the year building operations were begun. King Edward took deep interest in the work, and was looking forward to opening the chapel, but it was ordered otherwise. The edifice, which was completed last November, is, with the exception of one small portion, entirely the product of Scotch workmanship. The dedication of the chapel, which took place on Wednesday, was one of the most brilliant State ceremonials witnessed in Edinburgh for many years. The service was held in St. Giles's Cathedral, the accommodation of the new chapel being necessarily limited. But the investiture of the two Coronation knights, the Earl of Mar and Kellie and Lord Reay took place there. The occasion was unique, inasmuch as it was the first time in the history of the Order of the Thistle that the Sovereign has personally performed the ceremony. Only the knights and officers of the Order witnessed the investiture, the religious portion of which was conducted by the Very Rev. Dr. James Cameron Lees, C.V.O., Dean of the Order, and formerly minister of St. Giles's Cathedral. As the size of the chapel in width and length was necessarily limited in order that it should not block up Parliament-square, a dignified and stately effect was aimed at by giving the chapel great height in proportion to its other dimensions. Great height from the floor to the window-sills was essential in order to give full value to the treatment of canopied stalls. The traditional purpose of the building dictated the style, the idea being as to the masonry to carry on the tradition of the stonework of the old, unrestored St. Giles, some portions of which are still seen in the interior. The ante-chapel is vaulted in two bays, and it and the vault of the chapel proper may be described as groined vaults richly ribbed, having main ribs transverse, tierceron and lierne ribs, with carved bosses at all the intersections. The roof is founded on late fifteenth century examples. This period is by some authorities considered to be the zenith of the Gothic style, as the roofs of this period represent real constructive builders' stonework, which cannot be said of the fan-tracery

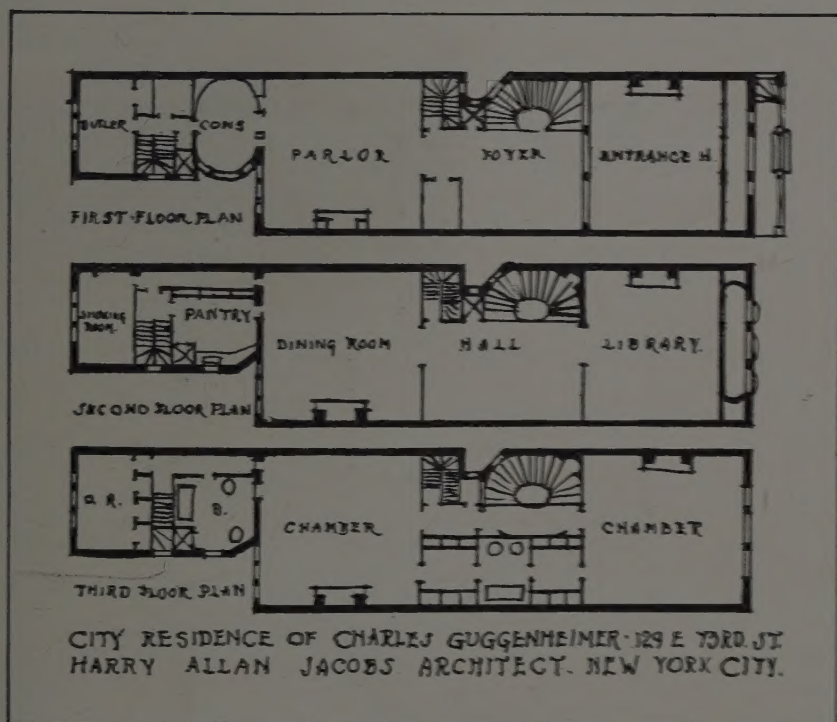
type of vault which came later. As the ante-chapel vault had to be kept low, it is a four-centered vault, founded on examples of a slightly later period than the vault of the chapel itself. The main bosses at the apex of the chapel roof represent, reading from west to east: The Royal Arms, St. Giles, St. Andrew, the Jewel of the Order of the Thistle, and the large boss at the intersection of the apsidal end of the chapel, "The Pelican in Her Piety." The bosses that are not heraldic are all founded on some definite motive from nature: The Thistle, the Vine, the Rose, the Acorn, the Horse Chestnut, the Hawthorn, etc. These motives, however, are not treated in a straggly fashion, but are "brought into service." It was thought that by adopting definite motives more freshness could be got than by reproducing traditional architectural "ornament." Fourteen figures of demi-angels carrying shields blazoned with the coat of arms of the fourteen original knights. The aim has been to keep the scale of the stone work strong and vigorous, partly because the Scotch Gothic never had the exquisite refinement seen in some English examples, and partly because most modern work is too timid in scale, as compared with old work. The carving has been mainly concentrated in the roof. The capitals of the vaulting shafts are moulded, in order to give the feeling of support to the vaulting ribs which come down upon them. A simple arrangement of pattern in Ailsa Craig granite is employed for the floor, with some small squares of Iona marble at the intersection of the pattern. The only existing examples of ecclesiastical woodwork in Scotland of any importance are the few stalls at Dunblane Cathedral, and the woodwork in King's College, Aberdeen.

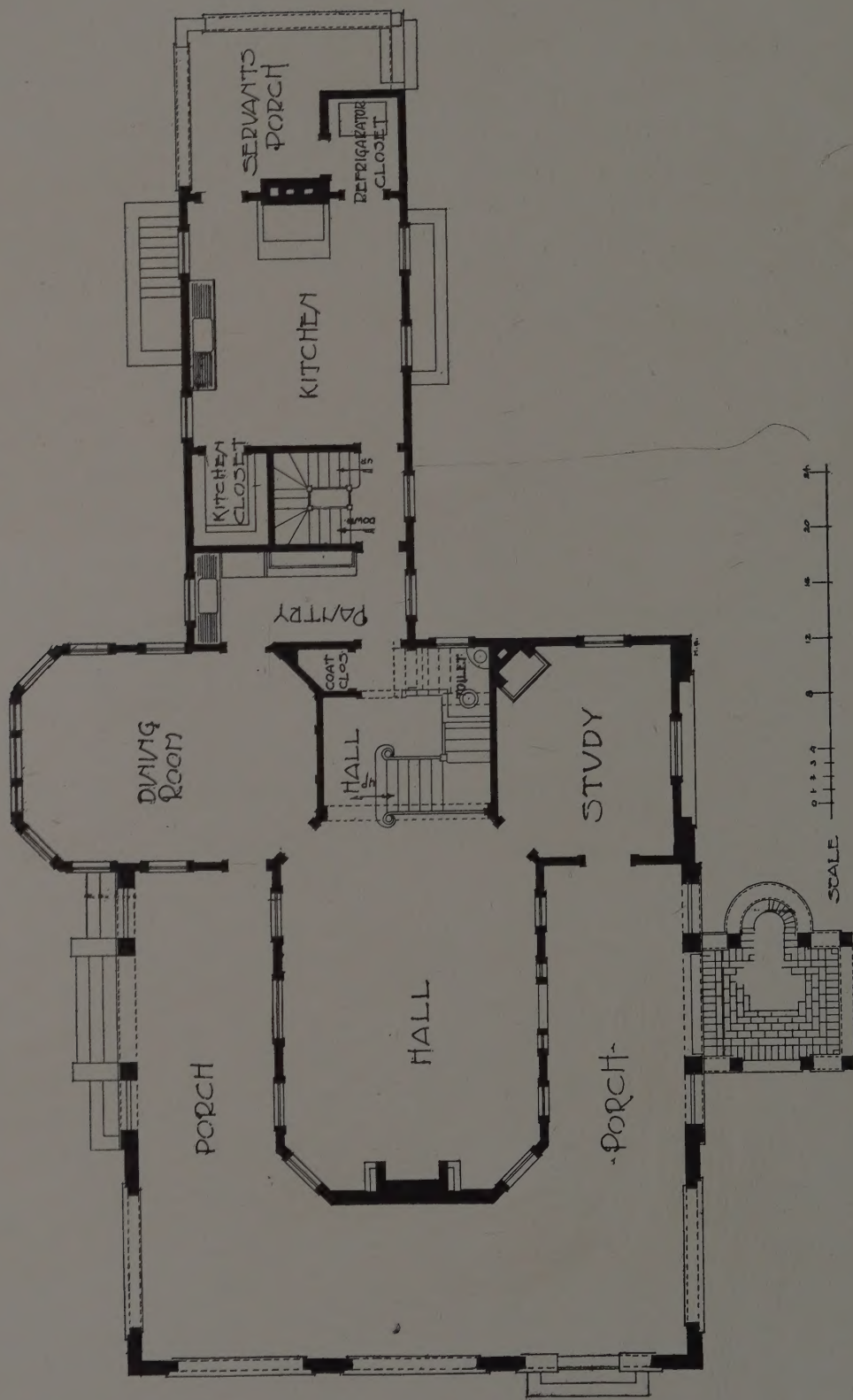
There were, therefore, no traditional Scotch examples of woodwork to draw upon. The design, as ultimately carried out, was evolved partly from drawings and partly from models, a large shed being erected in the builder's yard, where models of the various parts were prepared. In the wood-carving, as in the stone-carving to the vaulting, definite motives from nature were taken, the work being carried out in a manner suitable to expression in English oak. The stall-plates have been carried out in champlévé

THE NEW YORK ARCHITECT

enamel by Mrs. Traquair. The King's stall occupies a central position at the west end of chapel. That of the Prince of Wales is on the right, the Duke of Connaught's stall being on the left. These stalls flanked by those of the two Senior Knights—the Duke of Atholl on the right, the Duke of Argyll on the left. The center of the east end is occupied by the Chair of Investiture. The dean's chair and faldstool, also the lectern, are seen at the east end. The woodwork was carved by Messrs. W. and A. Clow, of Edinburgh, and all the stone-carving was by Mr.

Joseph Hayes, of Edinburgh. The builder of the chapel was Mr. John Kennedy, of Edinburgh. All the stalls are of English oak, and all the woodwork was executed by Messrs. Nathaniel Grieve and Co., of Edinburgh. The stained-glass in the east window, representing St. Andrew, is the work of Mr. Douglas Strachan, of Edinburgh. Heraldic stained-glass windows were carried out in glass by Mr. Louis Davis, of Pinner, from full-sized cartoons supplied by the architect. (Attention is called to the plan, on page 161.)





FIRST FLOOR PLAN, SUMMER RESIDENCE OF MAX WOLF

HARRY ALLAN JACOBS, ARCHITECT.

SOME CURRENT WORK

Of HARRY ALLAN JACOBS, ARCHITECT



E show in this number some of the current work of Mr. Harry Allan Jacobs of New York. Examination of the various buildings here treated will doubtless reveal the influence

of the teaching in vogue at the Ecole des Beaux Arts, but it will also reveal, we believe, the reflection of an academic training with plenty of loose leash, with no special influence regarding a particular style or tradition.

Mr. Jacobs is credited with having learned the logical principles of architecture (one might say, "the head part of the art"), in the Atelier of the Ecole. The heart and soul of it he has acquired through an innate sensitiveness, stimulated by his travels in the Latin countries, where he has become imbued with the beauty, strength and grandeur of the old world's greatest monuments.

The solving of his different problems has been accomplished in a simple and most direct manner, and in what is conceded to be excellent taste. Eliminating the superfluous in design, he has left only the essentials to attain his artistic results.



REAR OF FIRST FLOOR,
HARDMAN, PECK & CO.'S BUILDING
HARRY ALLAN JACOBS, ARCHITECT.



YACHT ROOM
HARDMAN, PECK & CO.'S BUILDING
HARRY ALLAN JACOBS, ARCHITECT.

In the Hardman Peck building, one is impressed by the architectural logic, referred to above. The difficulties of the business show window on the first floor,—a large void, with a heavy mass of masonry weighing down upon it,—have been avoided in Mr. Jacobs's treatment of the problem. The three arches, forming a delicate arcade, act as a transitional *motif* between the heavy masonry above it, and the large expanse of glass on the first floor, serving to let the weight of the upper floors down easy, as it were. The top floor has been set back a few feet, in order to reduce the long, narrow effect in the height. In the interior, the projections of the elevator shaft and stair enclosure do not remain as mere projections as in many loft buildings. Here, the break has been turned into a room and the first floor separated into three divisions or rooms, the center division containing the elevator and stairs. In the decorative treatment of the first floor, where the ceiling height is limited, in a narrow room of one hundred and twenty-five feet in length, an interesting effect has been obtained by dividing it into a series of groined vaults. This, while maintaining the appearance of one large room,

THE NEW YORK ARCHITECT

increases the height effect materially. The vaulted interior is well climaxed at the end by a dignified, elliptical stair hall. The treatment of the second floor has the same logical arrangement of horizontal divisions. The sculpture in the interior as well as the exterior is designed with musical subjects.



NEW YORK CITY RESIDENCE OF
CHARLES GUGGENHEIMER
HARRY ALLAN JACOBS, ARCHITECT.

The entire building, with its furnishings, has the atmosphere of a refined piano establishment.

Mr. Jacobs is unstinting in his praise of the broad-minded and sympathetic spirit shown by the occupants of this building in enabling him to carry forward the work and design a building which would assume the character of a home for one of music's greatest instruments.

The typical city residence for an inside lot twenty to twenty-five feet wide is indeed a difficult problem. Having merely a cardboard façade by being sandwiched in between buildings on either side, it is not easy to design an interesting exterior. With the introduction of the open arcade on the second story of the residence for Mr. Charles Guggenheimer, the plain, flat façade is re-



LIBRARY, RESIDENCE OF CHARLES
GUGGENHEIMER
HARRY ALLAN JACOBS, ARCHITECT.

lieved by the dense shadows. The grouping of the windows together results in large, plain surfaces, and the mansard reduces the height effect of the building. An interesting feature of the Guggenheimer house is the vaulted library of caen stone, with bookcases set in the recesses and forming a part of the architectural design of the room. Like the Hardman Peck building, there is purity of style and detail without any archeological copying.

In the residence of Mr. R. Fulton Cutting, the façade is designed with only two *motifs*, giving broad, plain surfaces to set off the



DINING-ROOM, RESIDENCE OF R. FULTON CUTTING

HARRY ALLAN JACOBS, ARCHITECT.

windows and cornices. The attic story has been kept back from the building line in order to reduce the height effect of the narrow building, and the half story over the attic for servants cannot be seen from the street. Here, also, one observes the same feeling of restraint and good taste. The detail is in scale for a small building which is complete in itself, and not designed as an end pavilion for a larger edifice. The interiors have much the same character of simplicity and appropriateness of scale.

In the Living Room of the residence of Mr. John W. Herbert, not yet fully completed, the influence of the old English style is evident, but adapted to modern conditions.



LIVING ROOM IN UNFINISHED RESIDENCE OF JOHN W. HERBERT

HARRY ALLAN JACOBS, ARCHITECT.



LIVING-ROOM HALL, RESIDENCE OF HARRY ALLAN JACOBS, ARCHITECT

In Mr. Jacobs's own residence, there are shown two interior views, one of the Living Room Hall, showing the staircase in the large Living Room. Instead of dividing the second floor with a foyer hall in the middle, containing the staircase, Mr. Jacobs has thrown the staircase into the front room, with a dining-room in the rear; the other view is that of the dining-room.

In the country work done by Mr. Jacobs he has given free scope to his imagination. The houses at the seashore are designed primarily as summer residences for a warm climate, with the knowledge that they are not to be occupied in the late autumn or winter. The requirements of a larger second floor than first floor are adroitly handled in all cases by having the upper story overhang the



DINING-ROOM, SUMMER RESIDENCE OF MAX WOLF

HARRY ALLAN JACOBS, ARCHITECT.



EXTERIOR DETAIL, SUMMER RES-
DENCE OF MAX WOLF
HARRY ALLAN JACOBS, ARCHITECT.

porches. The porches are not merely tacked on, but form part of the structure.

In the floor plan of Mr. Wolf's residence, the principal rooms have three exposures so as to insure plenty of cross-ventilation.

A variety of treatment is apparent in these country residences. In one, we see a charming little cottage in stucco and lattice design, suggesting a Parisian influence; in another a colonial type of the old Long Island farm house with its broad clapboards; and in another a suggestion of an Italian villa with its upper story supported by an arcade of columns.

The individuality of a designer is shown in originality of treatment, and one feels that Mr. Jacobs must have traveled extensively and absorbed the spirit rather than the concrete in his architectural observations.

In the Hotel Marseille, there is a vigor and broadness of treatment consistent with a building of its size. The plan is very simple and straightforward, giving a maximum number of well-lighted rooms to the floor space consumed.



HOTEL SEVILLE, NEW YORK
HARRY ALLAN JACOBS, ARCHITECT.

THE NEW YORK ARCHITECT

PUBLISHED MONTHLY BY

THE HARWELL-EVANS COMPANY

118 East Twenty-eighth Street, New York

AUBREY HARWELL, Prest. JOHN R. EVANS, Vice-Prest. and Treas.
M. L. HOTCHKISS, Secty.
JACK MAJOR, Advertising Manager

Subscription rates, Ten Dollars per year
Entered at the New York Post-Office as second-class matter

DONN BARBER, Editor

CONTENTS

THE CHAPEL OF THE ORDER OF THE THISTLE - - - - -	161
SOME CURRENT WORK OF HARRY ALLAN JACOBS, ARCHITECT - - - - -	165
EDITORIAL COMMENT - - - - -	169
NEWS NOTES AND COMMENT - - - - -	171
ILLUSTRATIONS IN PHOTOGRAVURE:	
Country and City Residences	

THE Rhode Island Chapter of the American Institute of Architects, whose exhibition, Oct. 21st to Nov. 4th, will be held at Providence, R. I., and the particulars of which appear elsewhere in this issue, are looking forward to a more important development for Providence, as shown in the following interesting sketch printed in their exhibition announcement:—

1636—1911

“It is the ambition of the Rhode Island Chapter in this exhibition to give worthy recognition of a notable event in the history of civilization. The year 1911 marks the two hundred and seventy-fifth anniversary of a great and “lively experiment” that has profoundly influenced the trend of human thought.

“In the founding of Providence, Roger Williams laid the corner stone for the modern structure of democracy, free from dependence upon sect or creed. His guiding principles now dominate the greatest nations of the earth. It is therefore especially fitting that this City and State, which have furnished to the world the first successful demon-

stration of representative constitutional government, and have sent forth the pioneers and the torch bearers in many another great campaign, should respond heartily to a twentieth century movement which is necessary if the prosperity, comfort and happiness of the people is to be protected and preserved.

“On this anniversary year of its founding, Providence, rapidly expanding beyond its own restricted limits into a great metropolitan community, suddenly perceives the dawn of a new era in its development. Many causes are combining to bring about a physical transformation that will be almost startling, but whether this transformation shall be wrought with wisdom and intelligence; whether it shall result in the thoughtful development or the ruthless destruction of natural assets; whether it shall contribute to efficiency and public happiness, or squander human energy in its planless bulk, the near future will decide.

“Suddenly it realizes that its happy-go-lucky career is about ended. Its streets pitifully inadequate, even for the present generation, must be heroically transformed. The pleasant walks, the open fields and groves and playgrounds where the preceding generation freely revelled, have all but disappeared; and the cheerful home surroundings of the past are obliterated in a vast maze of sordid tenement areas and planless thoroughfares. And with the realization come a multitude of public projects rather bewildering in their magnitude and variety, but sadly overlapping, incomplete and unharmonious.

“The year 1911 will be notable in local history for the number of significant projects that have been begun and for the number of important movements that have been undertaken. A rather tardy civic awakening manifests itself in many ways. The opening of the Barrington Parkway is an important item, in the carrying out of the comprehensive Metropolitan Park project. The beginning or extension of a more or less comprehensive system of neighborhood playgrounds, school gardens, municipal baths and public comfort stations, the purchase of the historic site of Fort Independence, the recent completion of a splendid filtration plant for all the city water, the complete extension of the sewer system to the remotest corners of the city and its connec-

tion with Pawtucket, the clearing of the little rivers that run through the city and the enormous enlargement of what was previously the most extensive sewage disposal plant in America, are all suggestive of growing regard for happiness and health. The urban transportation problem is being scientifically studied; the city lighting is to be comprehensively improved; tree planting on the public streets is going on rapidly; and better methods of street cleaning are receiving unusual attention.

"The city has at last discovered its almost unsurpassed commercial possibilities and great harbor works are being pushed by the city, state and nation, to provide for transatlantic commerce. An important line of foreign steamships has begun operations and one of the greatest of transcontinental railroads has "filed its location" to make Providence its southern terminus and connect it by through lines to the Pacific Ocean. The street system, recognized as inadequate, is receiving attention, and multitudes of plans are being suggested by official commissions and private citizens to provide better East Side approaches, cross-town streets, downtown thoroughfares and outlying boulevards. The rapid growth of the city is manifested by enormously increased receipts of every public service corporation, by bank clearings, postal and custom house returns, and a rather astounding growth of manufactures as shown by the recent census. All the hitherto undeveloped land within or near the city limits is being platted and sold with great rapidity and the building of houses is going on at an unprecedented rate. The platting, however, is proceeding as a rule in an unintelligent, wasteful and selfish way; the propositions for street improvement are unrelated and fragmental. There is a crying need for a big, broad, comprehensive plan

for the development of old streets and the laying out of the new ones not only within the city but in the adjacent suburbs. To the street system the Metropolitan Park System must be inseparably related.

"Although Providence may glory in the possession of the most creditable civic center in America, there is much to be done, in the establishment of an exchange Place Mall, the transformation of the so-called Public Garden area behind the Union Station; the removal of freight yards from the doorsteps of the splendid State House and the reclaiming of the river banks and bordering streets that lead toward Davis Park and the Pleasant Valley Parkway. The unprecedented building activity emphasizes the need for immediate public ownership of river edges and pond shores, and the scientific consideration of places of broken and difficult contour to decide whether they can best be devoted to manufacturing districts, commercial purposes or parks, before they degenerate into troublesome slums. Accommodations must be provided for the great railroad and commercial activities and urban facilities of every kind. Improved tenement house laws and laws for the abolition of nuisances are needed before growing evils become more serious. The cultivation of local pride and civic spirit, and the spread of instruction that will enable Providence people to "know their own city" are particularly required. A municipal art commission with adequate powers should be a permanent institution.

"Other cities have had similar problems which, in many cases, have been successfully solved. The primary object of the forthcoming exhibition is to gather together as many as possible of the solutions of city planning problems of the cities of America and for that reason exhibits of civic improvement are especially solicited."

NEWS NOTES AND COMMENT

A. I. A. EXHIBITION.

The Rhode Island Chapter of the American Institute of Architects will open its third exhibition on October 21st, in Memorial Hall, Providence. The exhibition will continue through November 4th. The circular of information calls for the receipt of entry slips before Sept. 30th and for the receipt of exhibits before October 11th. There will be three grand divisions:

EXHIBITS OF CIVIC IMPROVEMENT.

These may be in the form of drawings, photographs or models, and include subjects of city planning, park layouts, housing conditions and transportation conveniences. All forms of architectural engineering and landscape improvement of other cities or studies for the improvement of "Greater Providence" will be welcomed.

HISTORY OF ARCHITECTURE IN RHODE ISLAND.

In this section will be gathered together all possible photographs and drawings illustrating the progress of architecture in the State of Rhode Island during the two hundred and seventy-five years since its founding. Examples of early Colonial work, in which this locality is probably more rich than any other in America, are especially sought after.

CURRENT WORK.

This will consist of drawings in plan, elevation, section and perspective, models of proposed or executed work, photographs, sketches and paintings of architectural subjects, structural, decorative and landscape.

All drawings must be either framed or mounted and should be preferably without glass. The Chapter reserves the right to reproduce in the catalogue any exhibit, unless the exhibitor expressly stipulates otherwise. The exhibitor's name and the title must be marked on the back of each exhibit by means of labels which will be furnished for the purpose. All exhibits must be shipped prepaid to the galleries. All accepted exhibits will be returned at the expense of the Chapter.

The Exhibition Committee consists of the following: John Hutchins Cady, Chairman, 1019 Banigan Building; Franklin R. Hindle, Secretary and Treasurer, 146 Westminster Street; Eleazer B. Homer, Huger Elliott, Ellis Jackson, Henry A. Barker. Address all communications regarding exhibition to Exhibition Committee, 146 Westminster Street, Room 405.

BRICK AND CLAY EXPOSITION.

The International Brick and Clay Products Exposition Co., Mr. F. L. Hopley, Manager, has opened offices in the Chamber of Commerce Building, Chicago, preparatory to holding an exposition in that city. The exposition is scheduled for March 7 to 12, 1912, in the Coliseum Building.

COUNTRY BANK BUILDINGS.

The Bankers' Association of Illinois whose twenty-first annual convention will be held Oct. 11th. and 12th., at Springfield (Ill.) will devote a part of the limited time to the discussion of the architecture of and for Small Country Bank Buildings. That the matter may be more intelligently considered, there will be a series of colored lantern slides showing types of existing buildings in various parts of the country, and these will be shown in connection with the names of the architects who loan the photographic originals.

This serious delving into a subject so vital to architects by such a large group of bankers is of considerable interest, for it may lead to many commissions for members of the profession who specialize in this branch of construction. It is expected that nearly one thousand bankers will attend the convention. The headquarters of the association is 1030 The Rookery Building, Chicago, where further information may be obtained as to the plans under advisement by the executive council of the association in the line of civic improvements to be initiated by the banks.

A COLLEGE COMPETITION.

A group of college buildings to be erected on a new site for the H. Sophie Newcomb

Memorial College, at present in the city of New Orleans, La., is open to competition. The particulars of this competition may be secured from the secretary, Mr. L. A. Wogan, Tulane-Newcomb Building, New Orleans, La.

The Minneapolis Architectural Club will enlarge this fall and winter the school which was so successful last season.

The Duluth Architectural Club has been organized by the architects of that progressive city. The officers are: Clyde Kelley, President; E. C. Gillison, Vice-President; W. J. Sullivan, Treasurer; P. Shurick, Secretary.

The Flintkote Manufacturing Co., with works at Rutherford, N. J. and general offices at 88 Pearl St., Boston, Mass., will hereafter manufacture and sell Rex Flintkote Roofing and the other waterproofing and insulating appliances that have been made and marketed by Messrs. J. A. & W. Bird & Co., of Boston.

The object of the transfer of these ends of their business by Bird & Co. to the new company, it is announced, is the centralization of both the manufacture and the sale of the products mentioned.

La Farge cement and French color, under great hydraulic pressure, are said to be the elements of "Adamantile," a floor tile manufactured by the National Mosaic Flooring Co., of New Orleans, La. Durability is one of the claims of the makers, who also contend that the joints fit perfectly and that the tile does not crack. Costing (as alleged) no more than high-grade ceramic tile, and available in numerous designs, with multiples of patterns, "Adamantile" will doubtless interest architects who are always on the alert for all building materials that have been tested thoroughly and not found lacking.

THE ARTISTIC USE OF MACHINERY IN BUILDING.

Of the many aspects of architecture dealt with by Mr. Halsey Ricardo in his valuable and comprehensive paper before the Birmingham Architectural Association, and

printed *in extenso* in our last issue, none seems to us more interesting at the moment than his remarks on our attitude towards the use of machines. We all grant the havoc they have wrought among the crafts, and the prejudice they have consequently created among the artists; for that very reason we are grateful to Mr. Ricardo for reminding us that "in a right acceptance of their mechanical help lies our hope for the future, so far as our construction is concerned, and in the wise development of their possibilities, as well as in the temperate use of their amazing facilities, will our course of life be shaped." Machines have to be accepted; we cannot ignore them. As Mr. Ricardo points out, we are adopting the "more practical course in setting ourselves to discover and define what are and what are not the services that we should ask of them." This seems to be the only sane attitude. We take it there is nothing inherently vile in an article made by machinery. It all depends how it is done and to what purpose it is put. We can also imagine that there is an art in arranging machine-made objects as practised to some extent nowadays by those who build with bricks. We have often wondered what the Greeks would have done with machinery, and how it would have affected their buildings. Considering their objection to degrading mechanical labor, it is conceivable that they would have welcomed it where the manual drudgery of any operation exceeding the intellectual or emotion effort involved. A 100-ft. run of stone cornice with dentil course is not, we imagine, altogether an emotional joy to the mason. At any rate, we may be sure they would not have despised any help that machinery could afford, but would have seized upon it as a means to a higher artistic achievement.—*The Builder*, London.

EDWIN A. ABBEY (1852-1911).

Edwin A. Abbey, who died on August 1st, in London, was born in 1852 in the city of Philadelphia and studied at the Pennsylvania Academy of Fine Arts, before he came to New York as an illustrator in black and white.

Mr. Abbey had lived in Europe for nearly twenty-five years, during which time he had

THE NEW YORK ARCHITECT

done some of his most important work. In 1883 he was elected a member of the Royal Institute of Painters and won a second-class medal at the Paris Exposition of that year. He was awarded a medal of the first-class at the Paris Exposition of 1889.

Mr. Abbey was a member of many organizations, including the American Institute of Architects, of which he was an honorary member. In 1908 he was elected a corresponding member of the *Academie des Beaux Arts*.



TYPICAL FLOOR PLAN, HOTEL MARSEILLE, NEW YORK

HARRY ALLAN JACOBS, ARCHITECT.

