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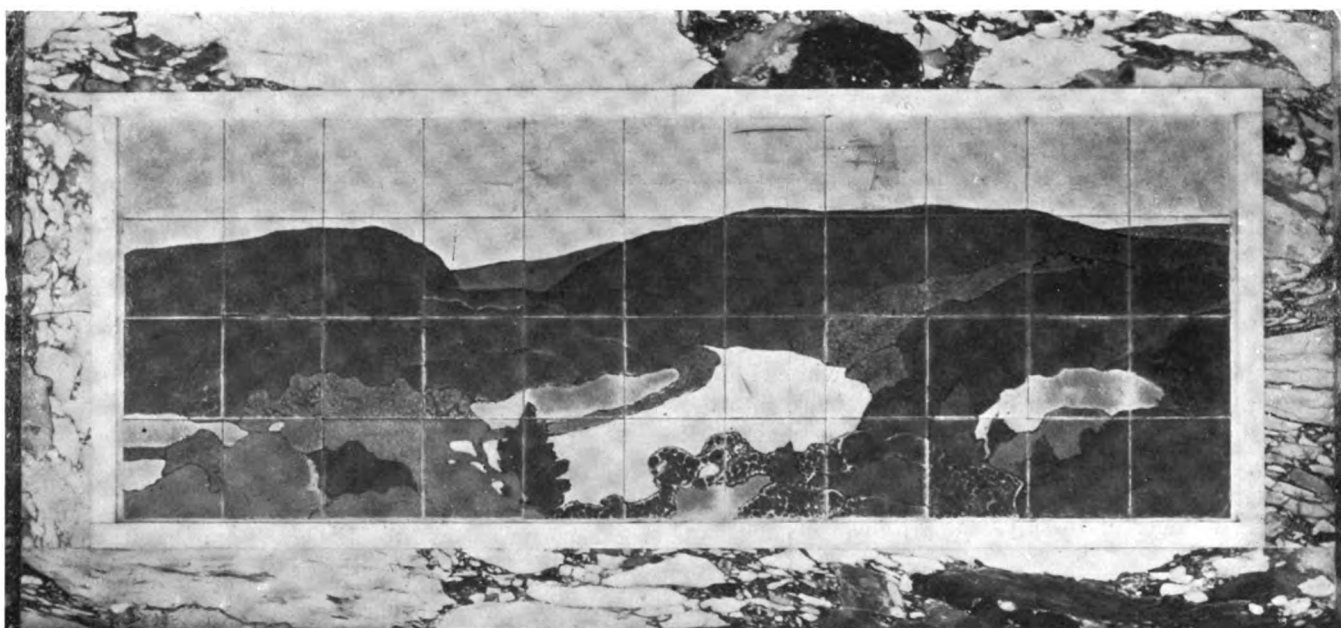
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THE AMERICAN ARCHITECT AND BUILDING NEWS

Vol. XCIV.

WEDNESDAY, DECEMBER 30, 1908.

No. 1723.



FAIENCE PANEL IN WAITING ROOM

SCRANTON STATION, D., L. & W. R. R.

Station at Scranton, Pa. for the Delaware, Lackawanna and Western Railway

KENNETH MURCHISON, ARCHITECT

THE station at Scranton, Pa., for the Delaware, Lackawanna & Western Railway, recently completed, was built from plans prepared by Mr. Kenneth Murchison, architect. This station building is 250 feet long by 80 feet wide. It is five stories high, built of fireproof brick and steel construction, with concrete floors and partitions. The exterior is Indiana limestone, with six engaged columns for the central feature.

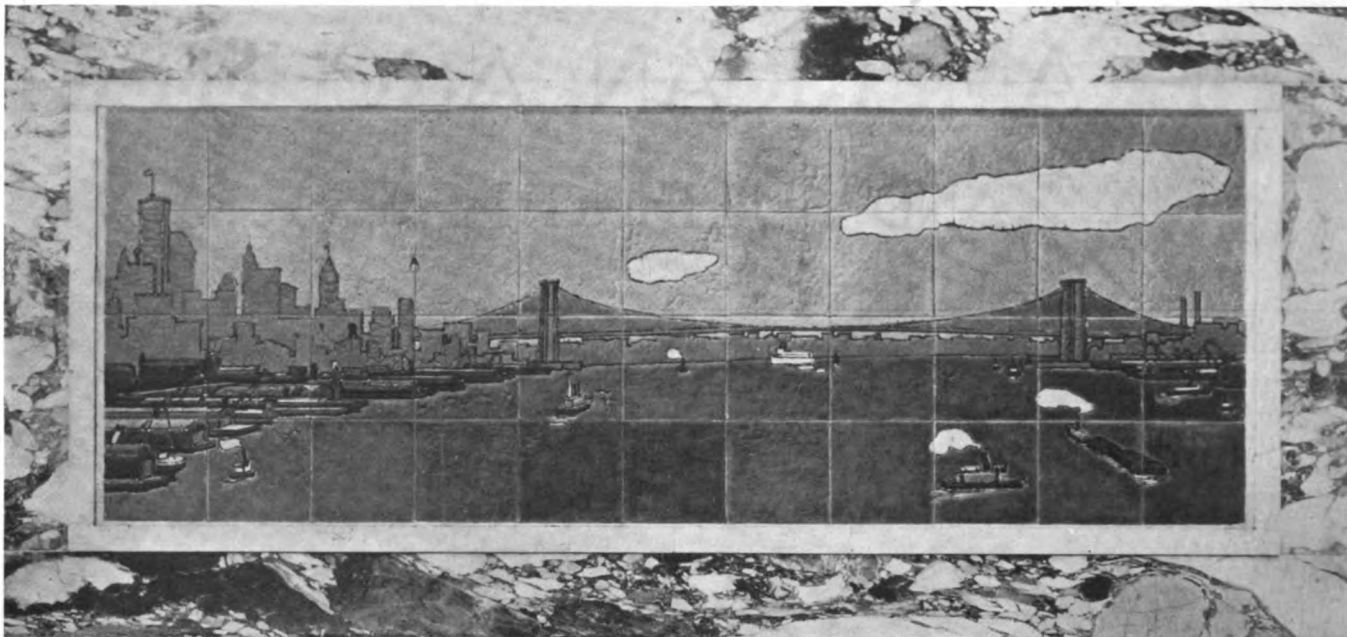
While this station is designed to serve the East and West traffic of the main line, it is as well the terminus of the Bloomsburg division. As will be seen, the style of architecture is French Renaissance, and the general design admirably suggests the purpose for which this building was erected.

The three approaching streets, Spruce Street, Lack-

wanna Avenue and Jefferson Street, form a junction and triangular plaza at the front of the station. This plaza is block paved, and is defined by an ornamental classic balustrade.

As shown by the accompanying illustrations the building is surrounded on three sides by a continuous marquisse, designed to afford shelter over the entrances and sidewalks. This marquisse is 20 feet wide. The location of the various offices and conveniences can be seen on reference to the floor plans.

The interior finish of the building is well carried out. The harmonizing tones of the Formosa marble, particularly in the main waiting room, present a fine effect of color. An original and splendidly executed feature of the decorative treatment is the thirty-six faience panels, in colors, after the paintings by Mr.



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Clark G. Voorhees. These panels were reproduced in color, direct from nature, and depict actual scenes along the line of the Lackawanna road. Their color is beautifully brought out by the framing of white Italian statuary marble. This introduction of faience into the embellishment of railway station interiors is a new departure, and its successful and artistic effect will no doubt lead to further examples of this decorative treatment. A number of these panels are illustrated in this issue.

The base of the main waiting room is to a height of about twelve inches of Alpha green, Swiss marble. The twenty-eight pilasters are of light sienna Italian marble and the panels of Brèche Violette.

This marble paneling presents a surface of most suggestive markings, and the passenger with artistic feeling, who awaits the time for his train, will be interested in studying the tracery of this beautiful stone and the effects of form and landscape it suggests.

It is a good omen for decorative treatment in America, when the builders of structures of this character are willing to permit the architect to indulge his artistic sense.

The effect produced in this station is one of utmost satisfaction, and finds approval in the artistic mind, and has an educational value that is worthy of mention. Surmounting the cornice at the second floor level is an ornamental bronze railing.

The outside light reaches the waiting room through a barrel vaulted ceiling of leaded glass.

The electric lights are concealed and so arranged as to produce a diffusion that retains all the color values of the marble and the faience panels.

The ventilation of the main waiting room is effected by openings framed in the copper ribs of the barrel vault. The remainder of the station is ventilated by a mechanical forced draught system, which insures an abundance of fresh air at all times.

REPORT OF COMMITTEE ON BUREAU OF FINE ARTS, AMERICAN INSTITUTE OF ARCHITECTS

GENTLEMEN: The Committee on the Bureau of Fine Arts have the honor to report as follows:

This subject is presented to the convention, not only as an abstract æsthetic question, but as a grave, practical problem, affecting great interests of the public generally and the economic administration of the National Government. The committee, after mature consideration, recommends that immediate action be taken toward the establishment of a Bureau of the Fine Arts, as a part of the governmental machinery, believing that it is necessary to the public welfare.

This definite and positive recommendation is the result of an investigation and examination of the records of the different departments, through which the following facts have been ascertained.

Since the foundation of the Government, more than \$500,000,000 of public money has been expended for buildings and other works of art, which should have been under the control of a Bureau of Art. A detailed list of expenditures by the different departments is annexed to this report.

In addition to this amount, large sums have been spent for parks, bridges, aqueducts, harbor improvements, designs for coins, stamps, bonds and bills, the value of which would have been greatly increased had they received intelligent artistic consideration.

About 90 per cent. of this total amount has been spent during the last twenty years. In the immediate future there will be spent the sum of \$45,000,000, for which appropriations have been made.

Under existing conditions, there are many kinds of machinery for controlling these expenditures. Usually each act of Congress appropriating money for artistic work specifies the method of procedure, and designates the person or persons in whom the authority is vested. As a result, it is sometimes the President, a member of the Cabinet, a committee of the Senate or House, or a department or bureau; sometimes an army engineer, the superintendent of the Capitol, a committee of the Grand Army of the Republic, a special or private commission or a private individual, who controls and regulates the choice of the artist and the expenditure of the public money, and who acts not infrequently as artistic arbiter. In each case the arbiter regards the enterprise from his own point of view, without respect to its relation to the whole æsthetic question,

and the result is, generally, waste of public money and always artistic chaos.

Your committee submits that the expenditure of this vast sum of money, without the supervision of a well-organized and competent authority, is unbusinesslike, improvident and not economic government. The fact that the present appropriations show that the ratio of expenditures for these purposes is increasing annually, seems to your committee to indicate that the necessity for action is urgent.

During the past, as many as fifteen bills have been introduced in Congress to remedy these evils. A synopsis of these bills has been compiled for the Public Art League of the United States.

The general character of the bills is best described in the report, as follows:

"After an examination of all the bills, which have been presented to Congress in connection with this subject, the committee feel that their effectiveness, if they had become laws, would have been marred for the following reasons.

"Such bills were introduced with the idea of ameliorating evils which existed in single departments or in single cases, one covering paintings and statuary for a single building; one the question simply of paintings; several bearing upon the buildings of the supervising architect's office.

"The fundamental error in all attempts at legislation has been in confining the law to one branch of art, or to isolated buildings. As buildings and their decorations of painting and sculpture, and the landscape, including monuments and fountains, are so intimately associated with each other and the effect of any one so easily enhanced or marred by the other, they should all be under the direction of one guiding body. The only way to obtain a harmonious whole is to have them all in the hands of one department. The lack of harmony between different buildings in Washington, the total lack of unity in the selection of their sites, and the still more notable deficiencies in the character, location, and fitness of statues and monuments, are all due to the separate committees, individuals and departments which have had charge of such matters for the Government."

The first step toward a solution must be to recognize that the artistic problem is a single one. That the object sought is the product of a great totality. That the selection of sites, the general distribution as well as the design and execution of architectural work, monuments, landscape work, sculpture, painting, mural decorations, bridges, parks, and their accompaniments, are all parts of a coherent whole, and must be subject to one single authority, invested with such dignity as to command respect for its decrees, and that this authority must be guided by the most enlightened advice which the artistic professions can furnish.

Your committee therefore recommends as a remedy for the existing evils, the establishment of a permanent Bureau of Fine Arts, the essential element of which shall be a Superior Council composed of a number of men of known and recognized eminence in the profession of the arts.

Your committee is guided in this action by the example of the older nations, notably France, whose logical treatment of this important question has placed her people at the head of the civilized world in all matters pertaining to the arts.

In order that the Institute may have at hand precise information as to what has been done in this matter in foreign countries, your committee has obtained, from official sources, a synopsis of the organization of the French, German and Italian Ministries of Fine Arts, which is presented, with a brief history of the movement toward their establishment.

In further support of its recommendation, your committee quotes the following resolution, which was passed after a thorough discussion at the International Congress of Architects at Vienna in July of this year, 1908, the subject of governmental direction of Art having been designated as one of the four subjects for consideration by the Congress:

"*Resolved*, That every Government be urgently requested to establish a Ministry of Fine Arts or at least a section which shall deal with subjects relating to the arts. To such a ministry or section shall be attached artists of established reputation. Since architecture can be considered the leading art, architects shall be in a majority. The work of this ministry or of this section shall be the advancement and encouragement of the fine arts in all their branches."

This resolution has been endorsed by the principal artistic bodies of eighteen nations in Europe.

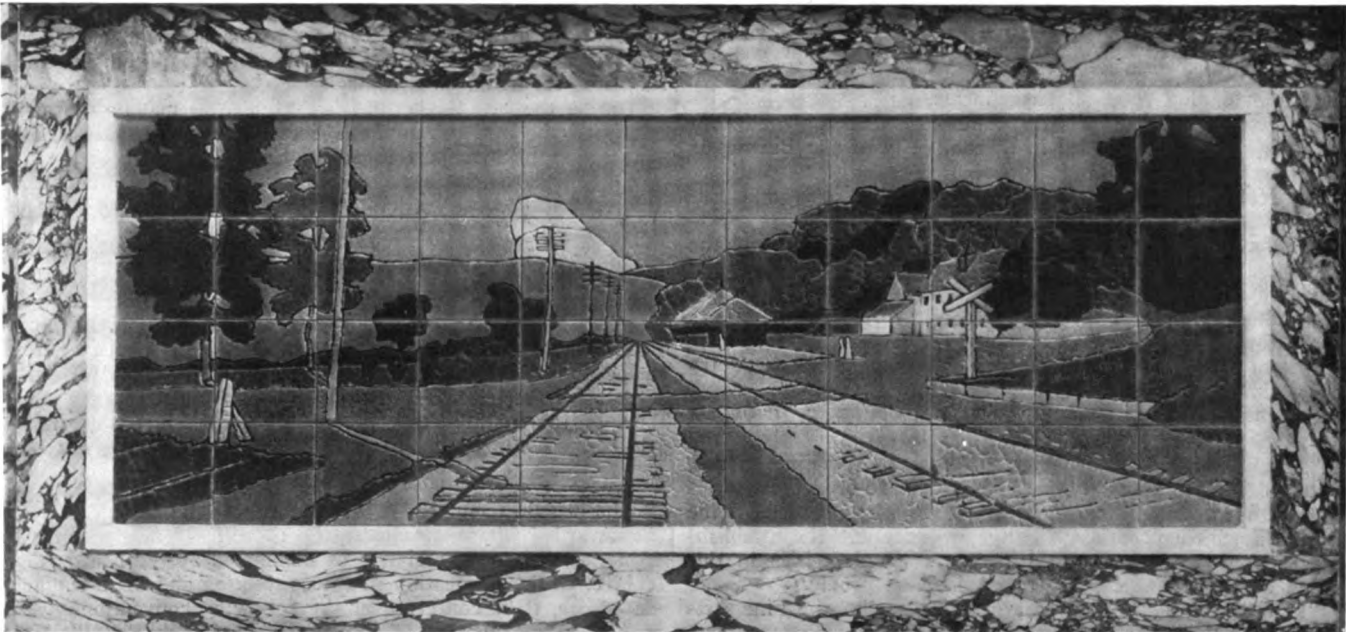
A full report of the congress will be rendered to the Institute by a delegate, who represented the American Institute of Architects.

Your committee has judged best to place before you the economic and business aspect of this question first because from its point of view the necessity for immediate action is urgent. Viewed from the economic standpoint alone, the pecuniary benefit of a well-organized and regular system for the expenditure of great sums of public money must be sufficiently obvious.

It is obvious that existing value is never destroyed, but that, on the contrary, commercial values are always enhanced and new values created by artistic treatment.

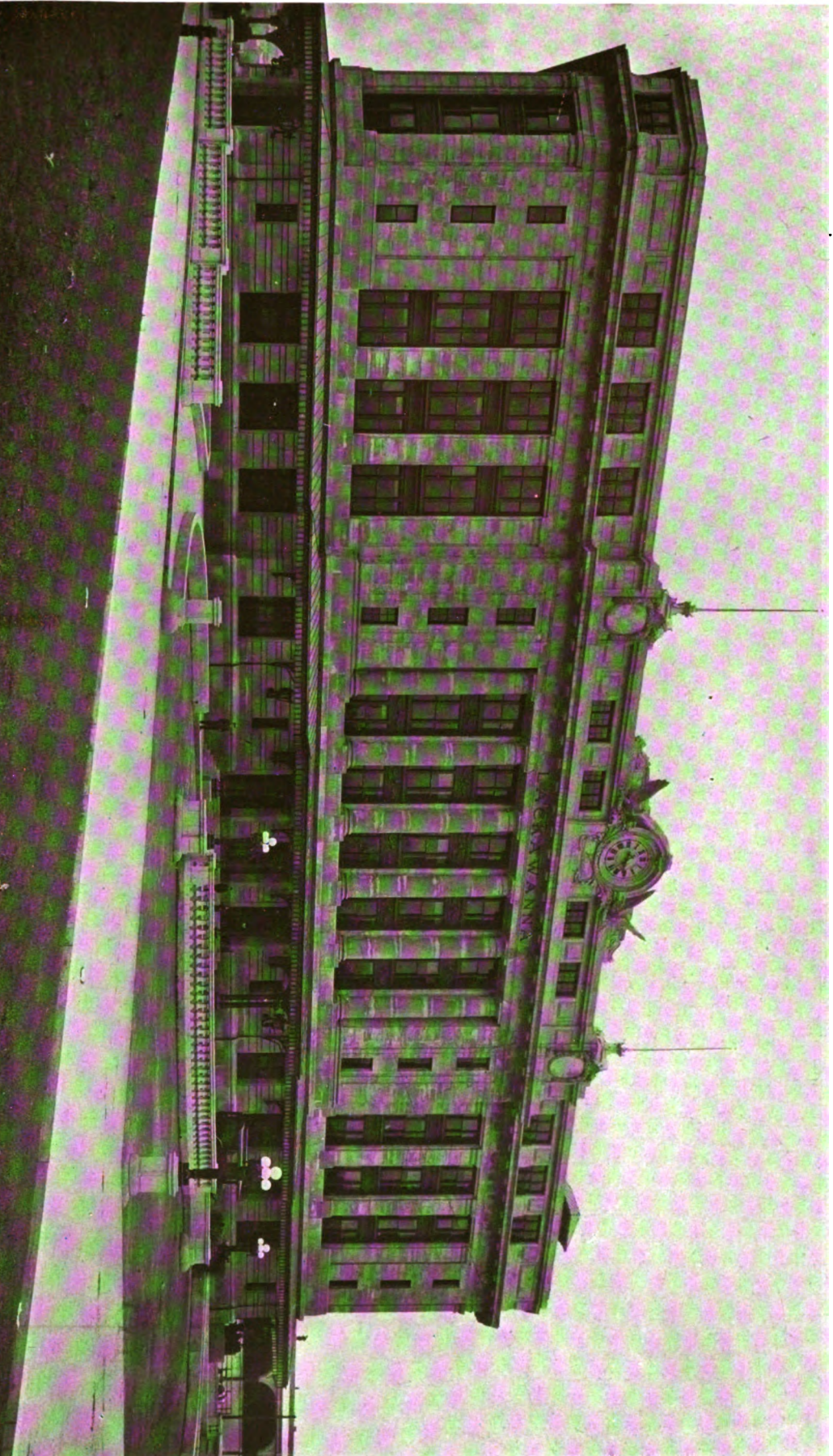
To the great mass of cultivated and intelligent citizens of our country who recognize the irresistible force of abstract ideals, and who appreciate the lessons of history, there is a vastly more cogent reason for altering existing conditions.

It is, that the expenditure of this vast sum of money signifies



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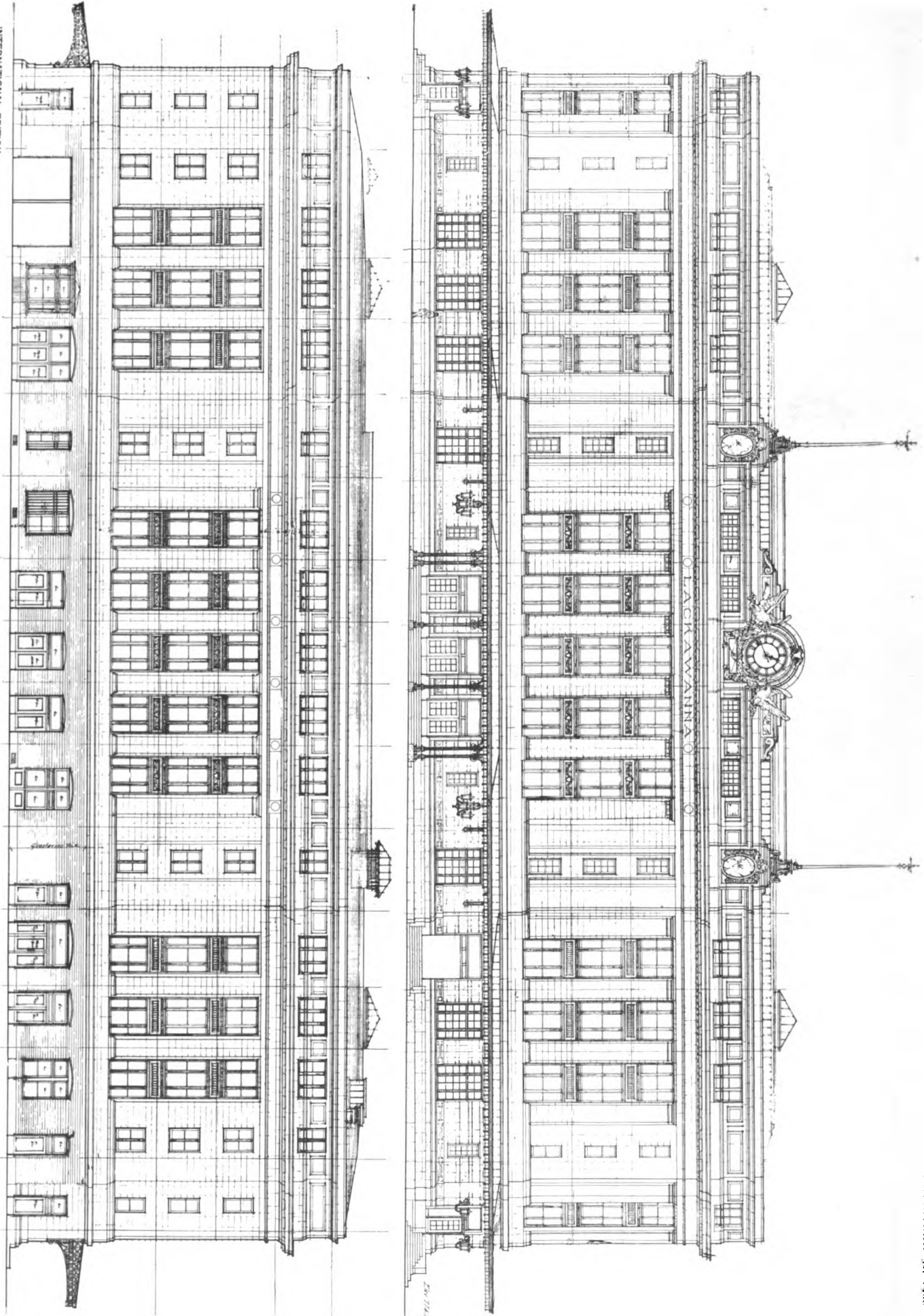


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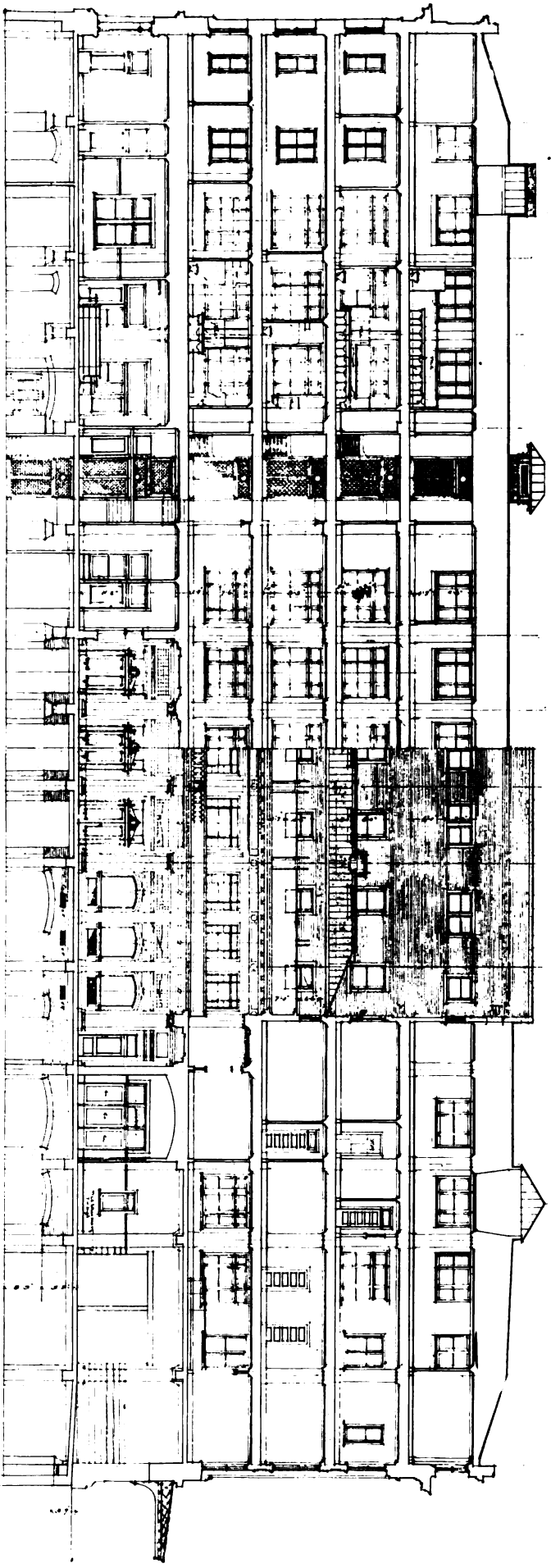
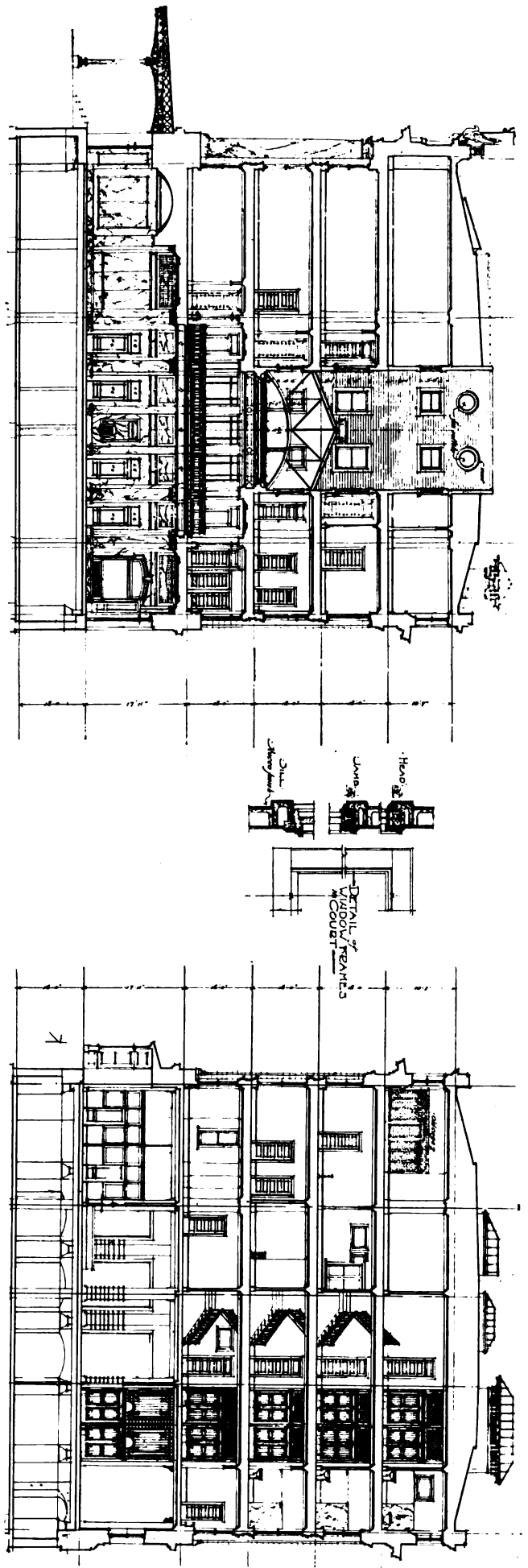
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ELEVATIONS

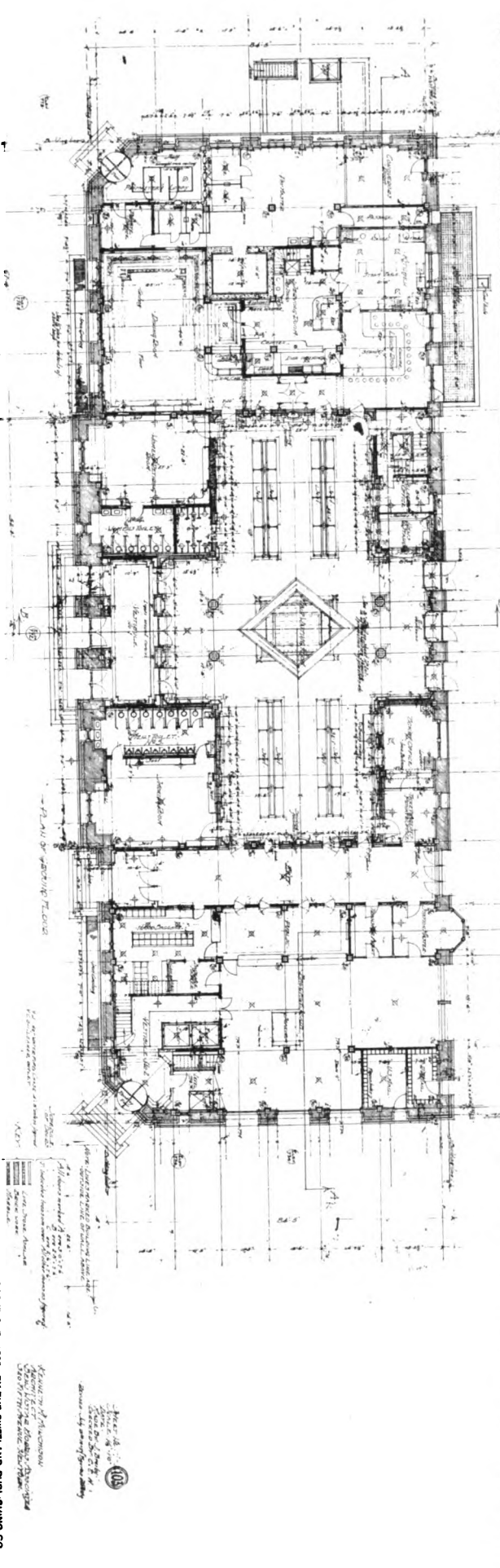
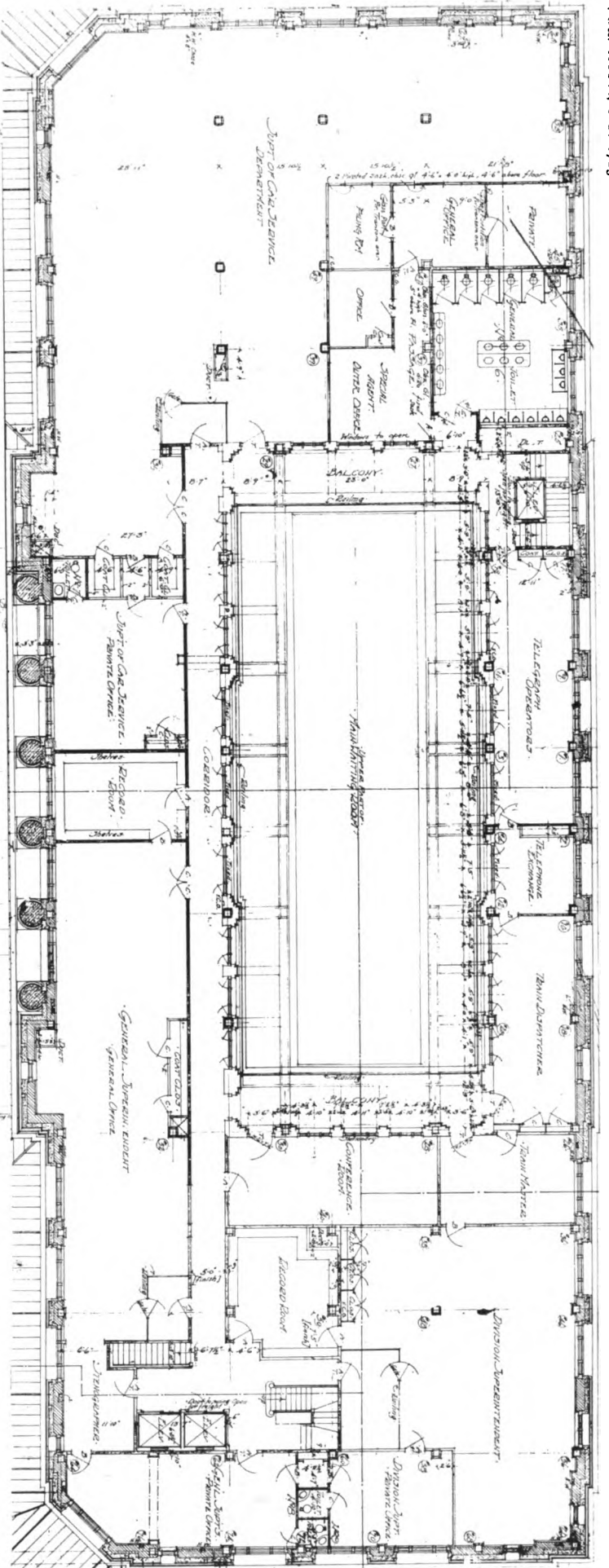
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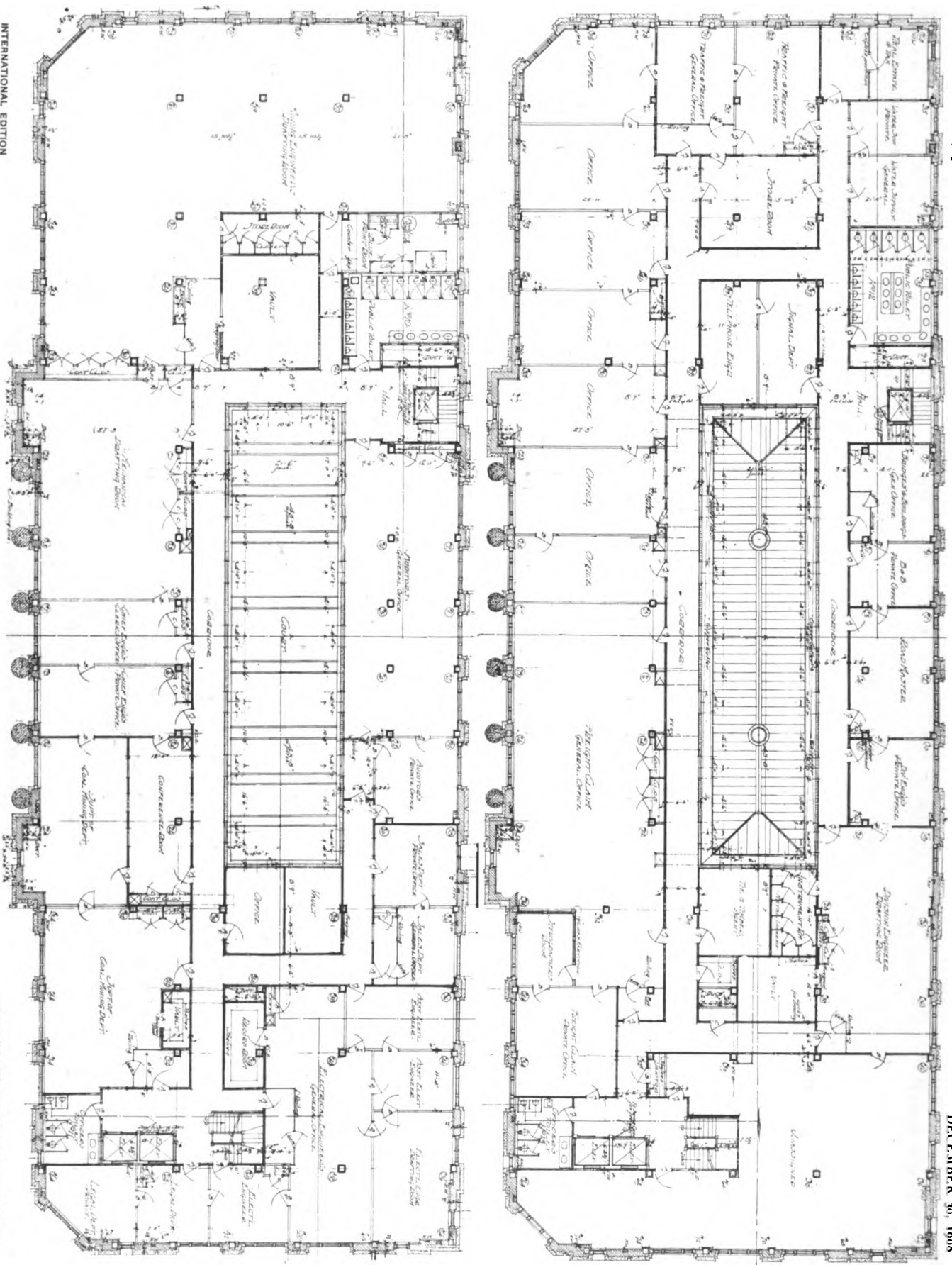


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PLANS OF MEZZANINE AND GROUND FLOORS

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 ARCHITECT

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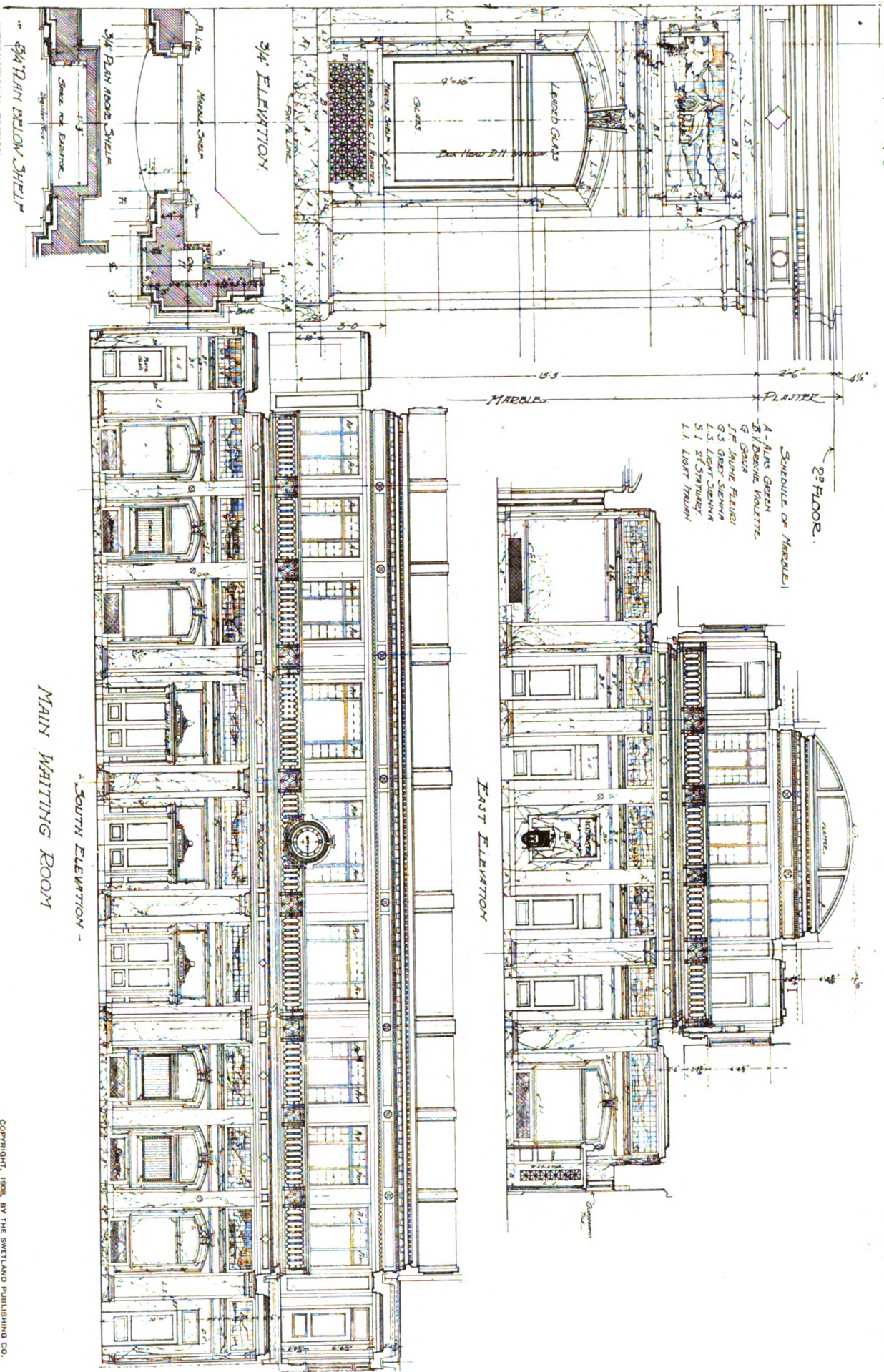
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PLANS OF SECOND AND THIRD FLOORS

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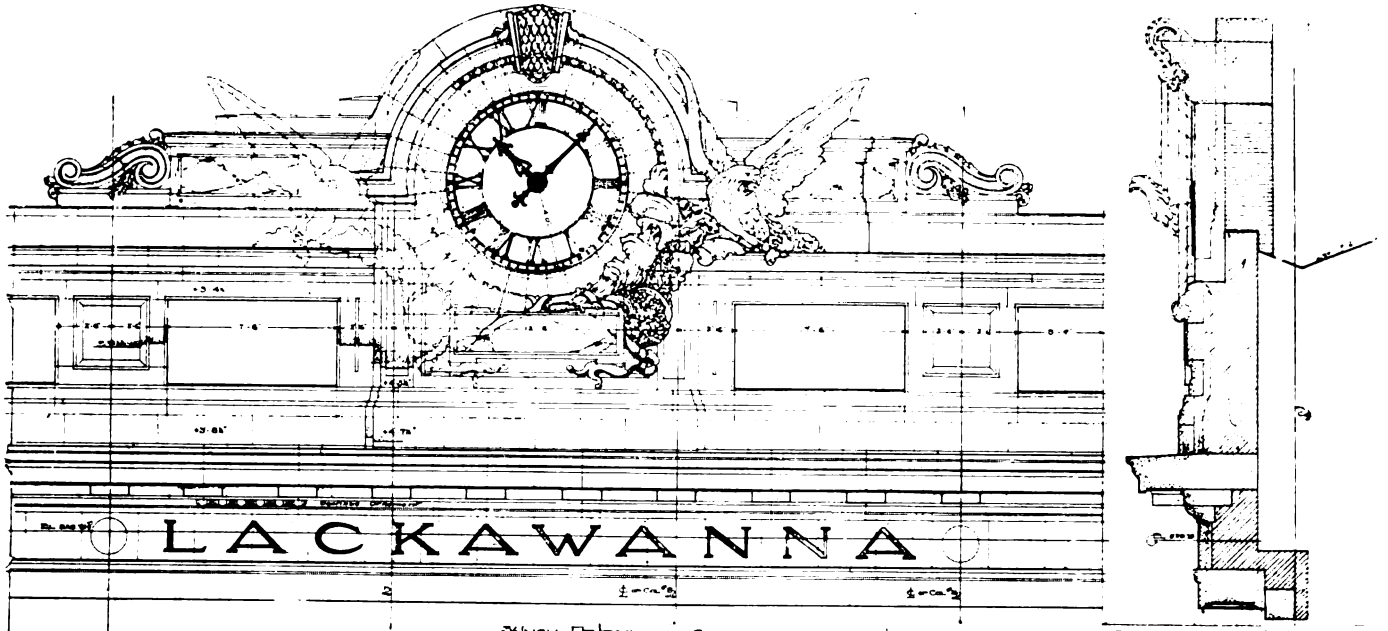
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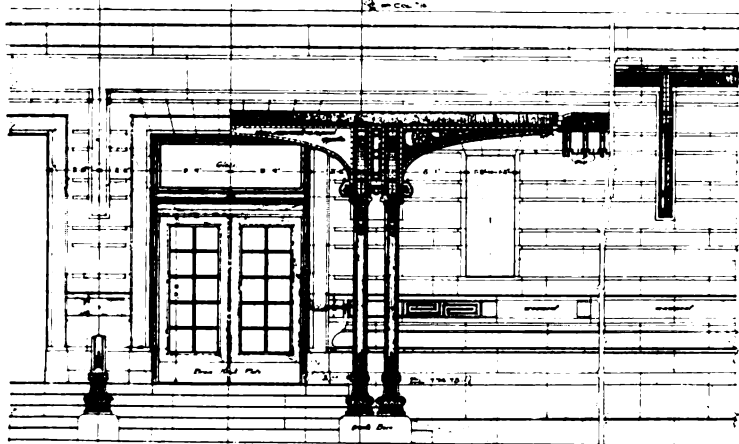
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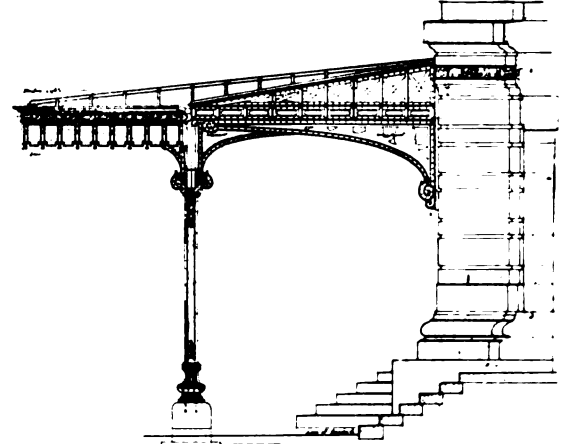
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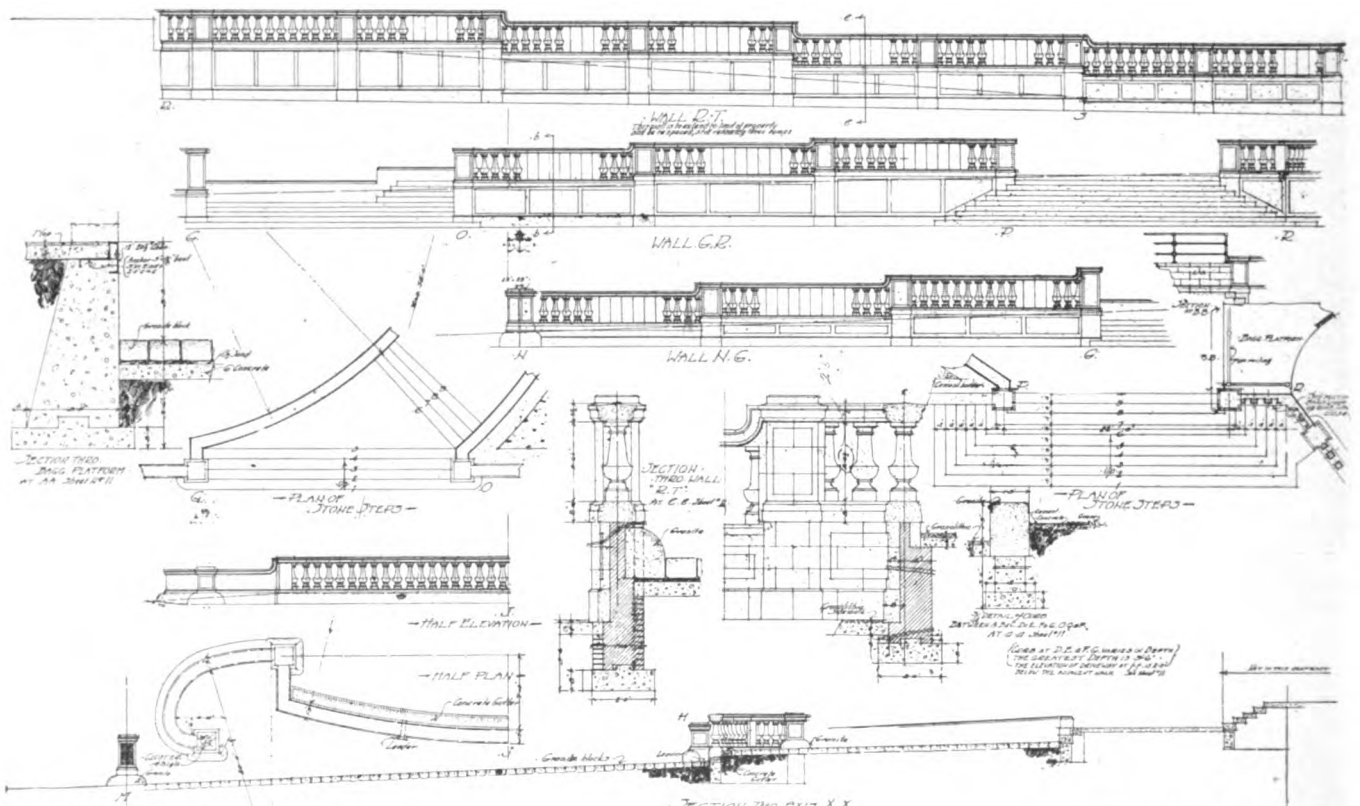
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DETAILS OF CENTER ENTRANCES & MARQUIE



SECTION THRU ENTRANCE



SECTION THRU WALL X X

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DETAILS OF ENTRANCE AND ENTOURAGE

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