

characteristics, which are at the bottom of the neighbourhood's attraction. If, as it seems, this is the day of large dealings, here is a field for the application of the principle. Building schemes already extend beyond the mere edifice to the grouping of buildings and the planning of precincts and even districts. The Garden City and Garden Suburb schemes are no doubt a consequence of the Port Sunlight and other ideal settlements which, did not themselves aim at direct commercial success; and a successful undertaking on ordinary lines will be sure to lead the way to further openings for not only does the setting of private residences demand larger treatment, but "housing questions," which occupy so much public attention, are more easily treated as part of the growth of a district than as an isolated scheme.

THE BLANK SIDE OF TALL BUILDINGS.

The prominence of monotonous side walls in New York does a great deal to mar the effect of the skyscrapers, not only from the unpleasant suggestion of skin-deep beauty which they give to the rather over elaborated fronts but from the perpetual suggestion of unpermanence, which is of all things the most hostile to architectural effect. There is evidently an anticipation of change. The blank side is more than unencroaching; it shows an expectation of encroachment; so imminent that it is not thought worth while to finish that side.



NO. 60 WALL STREET, NEW YORK.

Messrs. Clinton and Russell, have, in the erection of No. 60 Wall street, offered a good suggestion for finishing these too prominent sides which does away with the crude appearance and suggests no more than the restraint of projection on the side of a neighbouring lot. The idea is not entirely new in New York but it is here conspicuously well carried out. The material is only brick, dark and light. The illustration takes no account of a difference in costliness of material between the front and side and in that respect perhaps suggests more than the actual building would the possibilities of colour design for tall buildings.

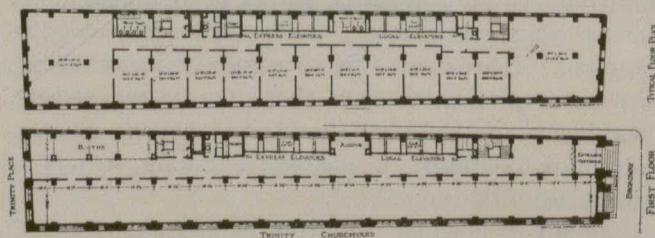
Proportional projection to emphasize the top of a tall building is out of the question. The substitution of superficial area of ornament for its projection has already been made in this part of the building, but is still

unsatisfactory because of its meaninglessness. There is no actual motive for the upper ornamentation but that of covering a certain area with encrustation, and the ingenuity required to combine sufficient features to produce the required result is a piece of draughtsman's work that is not impressive, even when largely done, because of its very ingenuity; because, that is to say, the actual construction does not, we know, suggest anything of the kind. There is indirectness about the way of getting the necessary ornamentation. Apparently there are colonnades, arcades, rows of pedimented windows or what not, and to these our attention is directed. We ourselves discover what is the real design—that all this enrichment differentiates the upper division of the building so as to make of it a crowning member of the composition.

It would be more forcible to differentiate the upper member in a more direct manner, by some means that would be used obviously for that reason and for none other. Ornamentation by colour would be such means. It is rational because it can be done on the scale necessary for being seen from the street level—which colonnades and canopies, proportional in themselves, cannot be. How the two methods compare can be seen in the above cut of 60 Wall Street, in which the flat side, with some assistance from string courses and a gable, competes not badly with the front.

THE NEW TRINITY BUILDING.

The new Trinity Building runs through from Broadway to Trinity Place, a distance of 265 feet, but is only 47 feet wide at the widest end. It rises 21 storeys or about 290 feet. With the exception of end rooms, or rather spaces for subdivision, the offices have no exposure to the street but, looking into the comparative safety of Trinity Churchyard have polished glass windows. On the street side, which is occupied almost entirely by elevators, lavatories, booths, etc., the windows are filled with wired glass.



The steel work is protected by hollow tile fireproofing. The floors have 10-inch flat arches, end construction, with 2-inch soffit protection. The roof is 3 inches thick and the partitions are 4 and 6 inches. All columns and girders are furred with 3-inch blocks. The east, south and west walls consist mainly of 2- and 3-inch furring on terra cotta. The north wall (Thames street side) is a brick curtain wall. The stairways are enclosed in hollow tile partitions with tin-clad doors at the openings. The elevator shafts are enclosed in grillework backed with wired glass. There is a great deal of bronze work in the halls and corridors, and wood trim in mahogany treated to render it fire retarding. The above details are taken from *Insurance Engineering*.

Gold of all decorative materials requires good taste for its proper use. It may be used lavishly for magnificence or sparingly for refinement; a middle course produces only dullness, an expenditure of material without result.