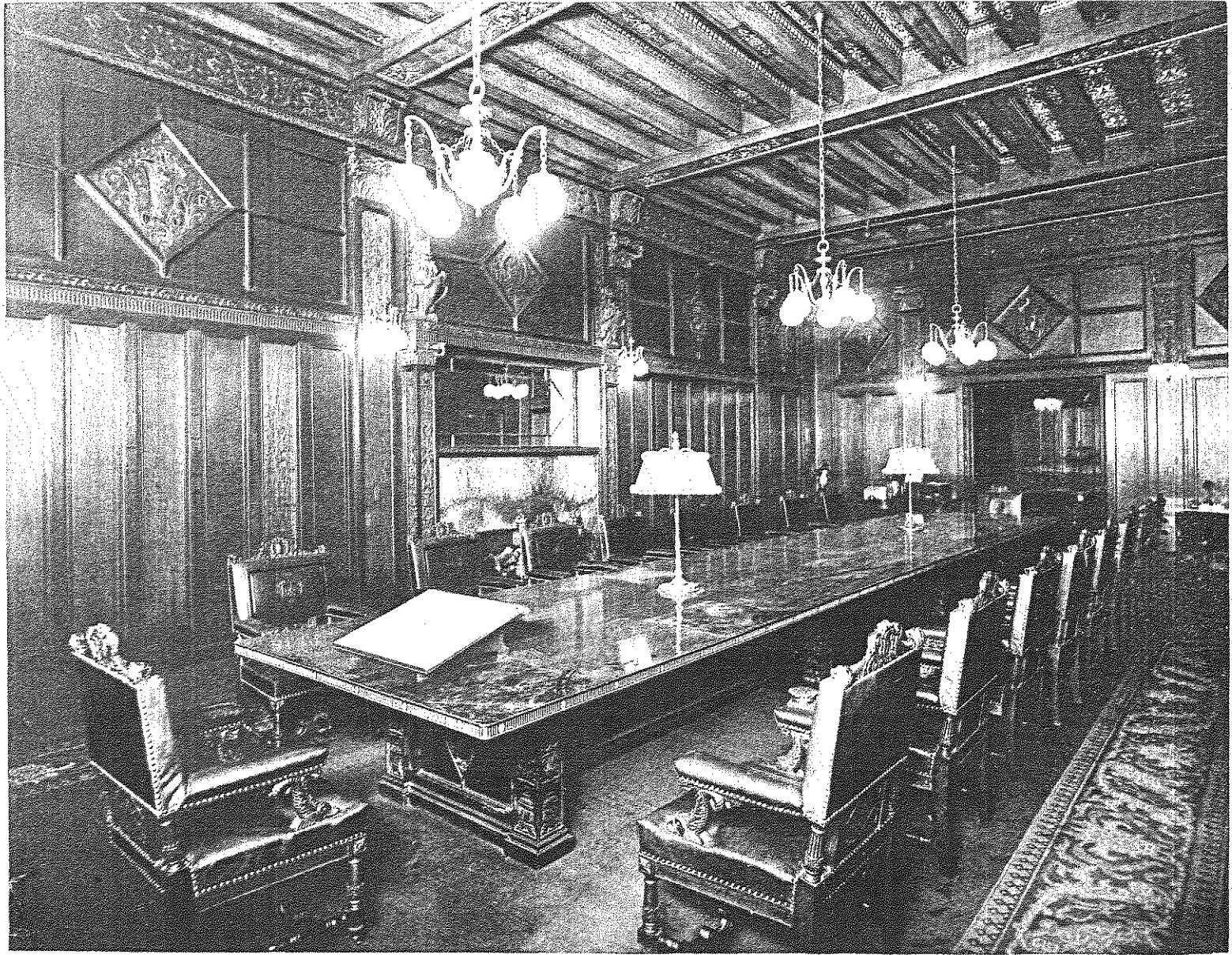


The New York Architect, October 1911



GEORGE B. POST & SONS ARCHITECTS

Directors Room, Fidelity Trust Company, Main Prudential Building, Newark, N. J.

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"The award will be made in September of each year, beginning with 1912.

"The Jury of Award will consist of three judges qualified by education and training. The method of naming these judges will be announced to the public later.

"The announcement of the award will be made at a formal dinner following the annual meeting of South Bend Architectural Club, on the first Thursday of January.

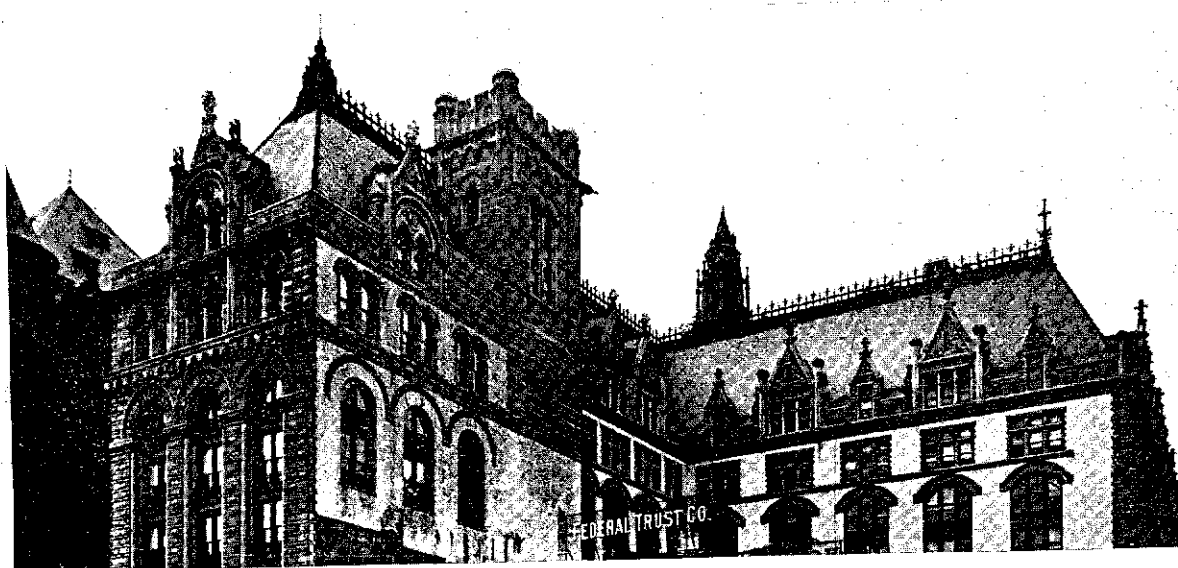
"But no award will be made in any year if, in the judgment of South Bend Architectural Club, or of the Jury of Award, no building of sufficient merit is eligible."

Mr. Rolland Adelsperger, the secretary of the club, writes:

"We believe our plan of award better than that of giving a medal.

"We expect some criticism for pirating Praxiteles' beautiful Nike for the figure at the right—but remember, we can't afford to have a sculptor of renown model a figure that cannot possibly excel the one chosen. Yet, if such a scheme of award were to be adopted by several clubs, the greatest living sculptor could be retained to create an appropriate figure. The club name and emblem would then be the variants.

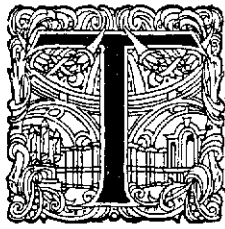
"The character of the award can be safeguarded by stipulations in the deed of gift—for instance, that no mention of it shall be made in an advertisement."



DETAIL OF UPPER PORTION, PRUDENTIAL NORTH BUILDING, NEWARK, N. J.
 GEORGE B. POST & SONS, ARCHITECTS

THE PRUDENTIAL GROUP, NEWARK, N. J.

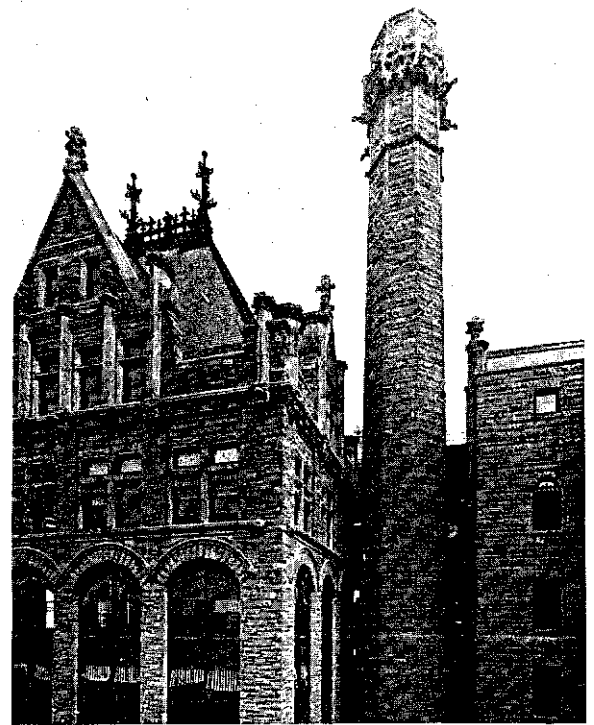
GEORGE B. POST & SONS, ARCHITECTS



THE two sections of the North Building of the Prudential Insurance Company of Newark, New Jersey, recently completed by Messrs. George B. Post & Sons, New York, make the present Prudential Group cover the greater portion of three blocks in the city of Newark.

The commission to erect the original building, at the southwest corner of Broad and Bank Streets, was won in competition in 1890 by Mr. George B. Post, and it is interesting to note that the completed structure is almost a true expression of Mr. Post's conception as shown in his competition drawing. In style this building was a complete departure from all previous work done by Mr. Post who had up to that time adhered closely to the Classical or the Renaissance. But Mr. Post had been a leader in the introduction and development of high office buildings in New York and vicinity and freely availed himself of any opportunity presented by this ever-changing problem. At this time exterior walls were almost universally not only self-supporting but also bearing walls, and therefore for buildings more than eight stories in height the walls were of such great thickness as to be almost prohibitory.

The introduction of wall arches grouping many stories and windows was a great practical improvement, bettering very much the light of the windows within the arches excepting those at the top. In this instance it was found that an additional improvement could also be made by splaying the jambs of the piers between the arches. The long vertical lines and splay jambs suggest immediately the Gothic style. Thus the adoption of piers, spanned as far apart as the plan permitted, instead of a continuous wall, enabled Mr. Post, without too serious an encroachment upon the floor space of the lower stories and with a gain in dignity and sturdiness of effect in design, to add many stories to the



DETAIL, PRUDENTIAL BUILDING,
NEWARK, N. J.

GEORGE B. POST & SONS, ARCHITECTS

number permissible by other methods of construction then employed.

Another practical reason for this treatment was the extreme narrowness of Bank Street, the light of which would have been interfered with seriously if heavy projecting cornices had been used, as would have been necessary in the Classical or Renaissance styles. Mr. Post explained his adoption of Gothic for this building in a letter sent with his drawings to the building committee and reading in part as follows:

"After a careful consideration of the problem and an examination of the lot and its surroundings I came to the conclusion that in order to reach the best solution of the problem the building should be made as picturesque in its upper stories as possible, as is consistent with dignity and grandeur, for when constructed, this building, appearing as it will above the whole city of Newark, will be the first object which meets the eye

as the city is approached, and I have therefore attempted so to design it that it should not only be a complete and elegant mass as seen from the street, but a complete design as seen above the roofs of the adjoining houses."

Norman or round arch Gothic had never developed beyond the preliminary stages on account of the earlier introduction of the pointed arch by which the problem of building in the middle ages was very much simplified; for by its use no centering is required, the small stones being held in place above the haunches by adhesion until the span is complete. For modern purposes this pointed arch is much less valuable than the round arch and has never been much used in commercial buildings for the same reason that the round arch has gradually been supplanted by the lintel form; namely, that it interferes with the light of the story immediately behind it.

It is obvious that Mr. Post held himself free from archaic restrictions and in the adoption of the round arch did not bind himself to the crude details of the time in which its use was prevalent, but freely applied the more developed and refined details of the later periods. Coincident with the construction of the original Prudential Building and for the same reasons, Mr. Post designed the Union Trust Co. Building in New York, and the Erie Savings Bank in Buffalo, in the same style.

The second building which Mr. Post designed for the Prudential Company, that on the North side of Bank Street, the last half of which has just been completed so that it now runs the full length of the block from Halsey and Broad Streets, is in the structure of its design admitted by the architect to be less purely Gothic, the dominance of the vertical line having been to a certain extent lost by the omission of the corner piers and by the omission of the splay of the wall piers; thus to the trained architectural observer the horizontal lines which existed in the first building become much more prominent.

Much interest attaches to the development of the engineering design. The walls of the first building are self-supporting and also carry the outer half-span of the floors, the interior having columns and wrought-iron

corridor and beam construction. The building on the north side of Bank Street has self-supporting walls but the floors adjoining the walls are carried on wrought-iron columns standing against the walls, excepting in the half just completed in which the columns are of steel. The interior floors are carried by wrought iron column corridors and beams in the older half of this building and steel in the new. The Halsey and Academy Street wings of this building, just completed, have full cage construction in which the walls are carried on the steel work. An examination of the exterior of the buildings shows how the thickness of the walls and the consequent reveals grow less with the changes in construction. The lessened depth of the reveals takes away from the mediæval rugged strength which the first building exhibits and yet brings them more in keeping with our modern feeling, and perhaps for the loss in one respect fully compensates.

In an earlier issue, June 1909, of THE NEW YORK ARCHITECT, reference was made to many of the materials employed in the construction as also to the painting by Mr. Blashfield called "Prudencia" which occupies the central panel of the vaulted ceiling in the board room and which painting is illustrated in this number.

The Agents' Assembly Hall in the new building is illustrated in this issue, but the photographs were made before the furniture was installed. In each end of this room appears a painting by Mr. Simmons who has symbolized insurance in its application and importance. One of our illustrations shows the painting above the rostrum and another view looking from the platform shows the second mural. The ceiling and other portions of the hall express simple dignity and grandeur as the purpose of the room would seem to require, it being for business gatherings of the officers, heads of departments and the field force.

Other illustrations which we show are defined by their captions.

PERSONAL

The London *Builder* devoted three double pages of its September 29th issue to illustrations of work of Messrs. Eames and Young of St. Louis, Mo.

NEWS NOTES AND COMMENT

PERRY MEMORIAL COMPE- TITION MONUMENT TO COST \$600,000.

The Building Committee of the Perry Memorial announces a competition for the selection of an architect for the Memorial which will be erected at Put-in Bay, South Bass Island, Lake Erie, near the place where Perry's victorious action was fought. The Memorial will commemorate not only the victory but the subsequent one hundred years of peace between the United States and Great Britain.

It will be a lofty commemorative monument with a museum of historic relics at its base standing in a reservation of fourteen acres. The sum of \$600,000 will be expended upon the construction of the monument and museum. The reservation is to be designed as a suitable setting for the Memorial.

The program, conforming to the principles approved by the American Institute of Architects, has been so drawn, under the direction of the Committee and Mr. Frank Miles Day, adviser to the Committee, that the problem presented is a most attractive one. Competitors will have the fullest scope for their artistic imagination. The prize of the competition will be the appointment as architect to design and superintend the construction of the Memorial. There are also to be three premiums for the authors of the designs placed next to the winner.

The Building Committee will be advised in making its awards by a jury of well-known experts.

Architects desiring a copy of the program which sets forth the conditions of participation, should make application to Mr. Webster P. Huntington, Secretary to the Building Committee, Federal Building, Cleveland, Ohio.

ATELIER AT BIRMINGHAM, ALA.

The Junior members of the Birmingham Society of Architects, consisting of draftsmen in the various offices of the practicing architects of that city have organized an

auxiliary of the Birmingham Society to be known as the Atelier of the Birmingham Society of Architects. This will enable the Juniors to study, under the guidance of a patron, the architectural problems of the Beaux Arts Society.

Mr. Wm. Leslie Walton, one of Birmingham's foremost architects, and holder of the Rotch Traveling Scholarship and several other prizes and medals, was selected patron of the Atelier.

The Atelier was organized with a membership of over fifteen students. Mr. Eugene H. Knight was selected Massier, Mr. Clifford Evans, Sou Massier, and Mr. F. O. Adams member of the Executive Committee.



SECTION OF PUBLIC SERVICE SHOW
ROOM, PRUDENTIAL BUILDING,
NEWARK, N. J.

GEORGE B. POST & SONS, ARCHITECTS

LANDSCAPE DESIGN.

Columbia University announces two illustrated lectures on Landscape Design to be given by Thomas H. Mawson, Lecturer at the University of Liverpool:

December 4—The Principles and Practice of Landscape Architecture.

December 8—The English Garden, with Examples of some Famous Ancient and Modern Gardenage.

The lectures are to be given in Schermer-

horn Hall, Room 305, at 4:10 P. M. and are open to the public, but the doors will be closed five minutes after the beginning of each lecture. Those who accept the invitation of the University are expected to remain in their places until the lecture is concluded. These two lectures are announced as "University Lectures on Fine Arts, 1911-12."

THE ILLUMINATING ENGINEERING SOCIETY.

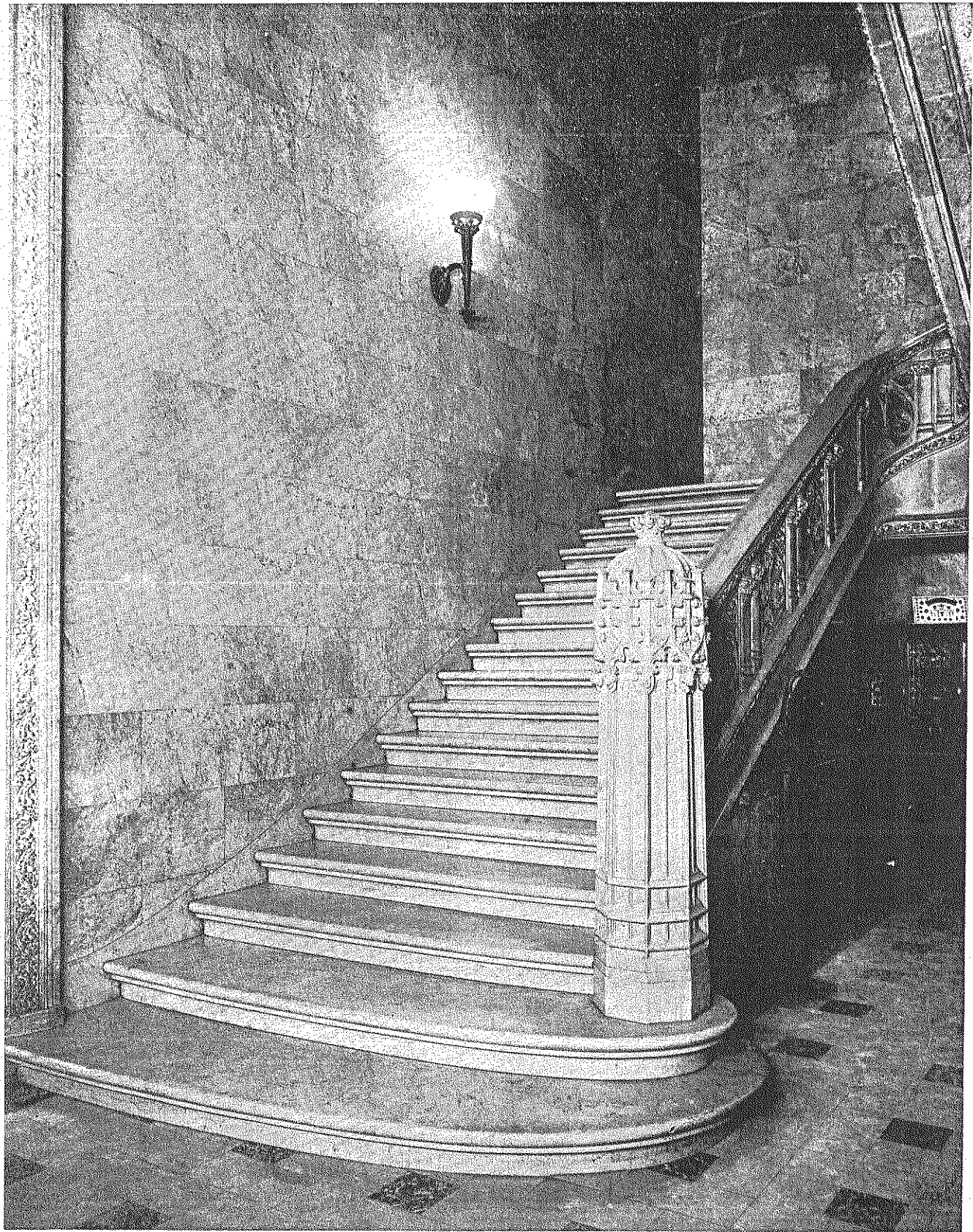
Mr. Albert J. Marshall, Secretary of the New York Section of the Society, contributes to the October issue of *The Illuminating Engineer*, an article under the caption "Considering the Illuminating Engineering Society."

He mentions fourteen different societies and associations as evincing a deep interest in the subject of light and its application, including the American Institute of Architects, which society, he claims, is interested for the most part, "in the application of light from the esthetic viewpoint."

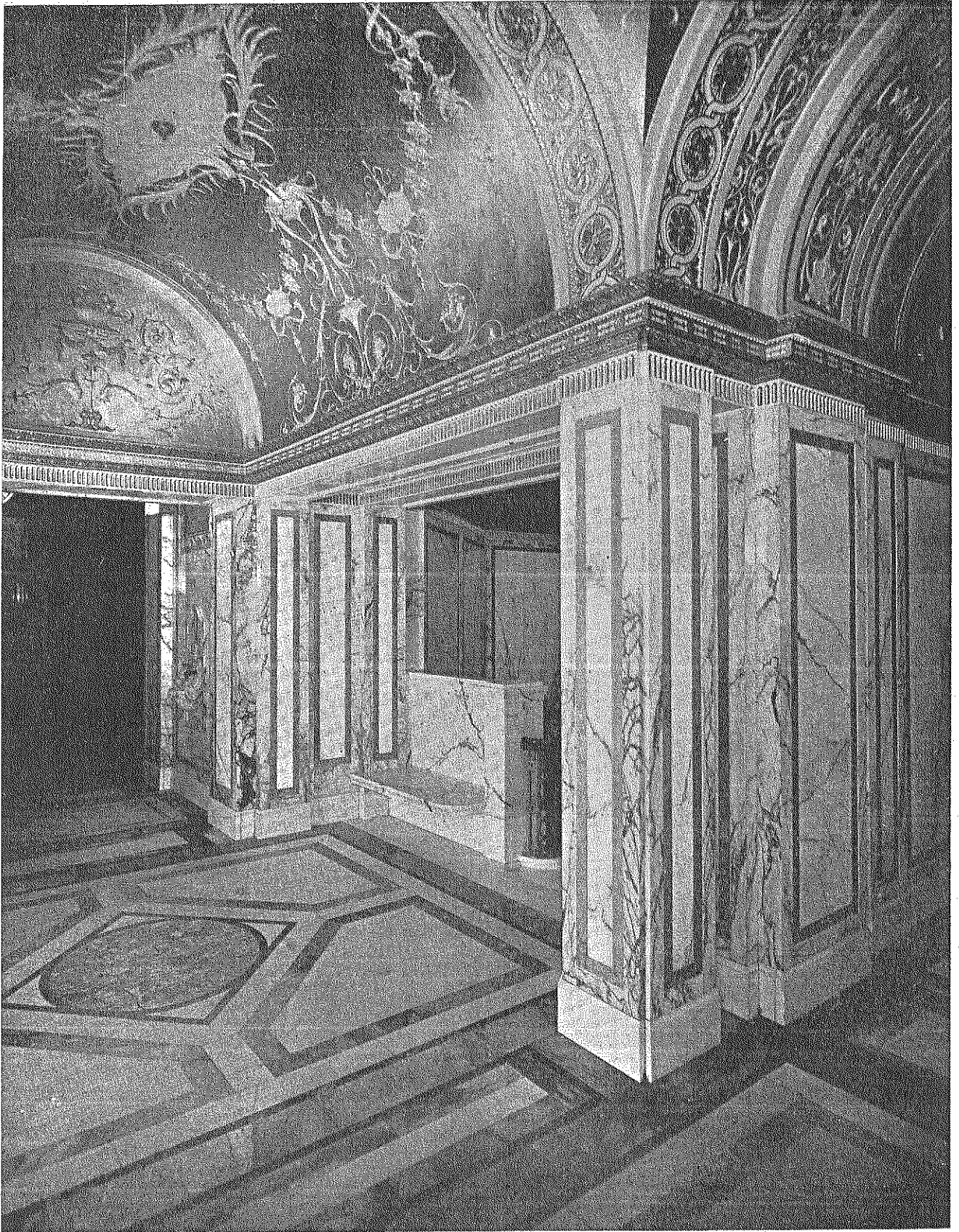
In analyzing the membership classification of the society, Mr. Marshall states, "It will be noted that architects, who have jurisdiction over most of the representative buildings and lighting installations therein placed, have 13 representatives out of a total membership of 1,530, or approximately 0.8 per cent. It will be further noted that there are five fixture manufacturers' representatives, or 0.3 per cent. of the total membership. Without in any way attempting to argue for or against the architects' and fixture manufacturers' knowledge of matters relative to

lighting, but looking at the matter from a purely practical viewpoint, weakness is evident; for between the architects and fixture manufacturers the great majority of lighting installations are designed and installed. The significance of this fact is well worth appreciating. Leaving entirely out of the question the fund of knowledge which these two classes have on the subject as a result of their extended experience, would it not be desirable to enjoy their co-operation, if for naught else than the tremendous influence they wield in the vast field over which they are masters? Without a doubt architects and fixture manufacturers would become associated with the society, and work for its cause, provided, if their affiliations were equitably effected, so as to be mutually beneficial. The Illuminating Engineering Society, or more properly speaking, a portion of its members, have made it so evident that the physical side is all important and the esthetic elements of only minor importance, and that the architect and fixture manufacturer are responsible for all that was undesirable in lighting without giving them credit for much that has been done which is truly good and elevating, that the architects and fixture manufacturers have not seen fit to associate themselves with the society."

The journal from which these excerpts are quoted refers to Mr. Marshall as "one of the charter members of the society" and says that he "has perhaps devoted more actual time and effort to promoting its work than any other single individual." Mr. Marshall is serving as secretary of the New York Section for the third term.

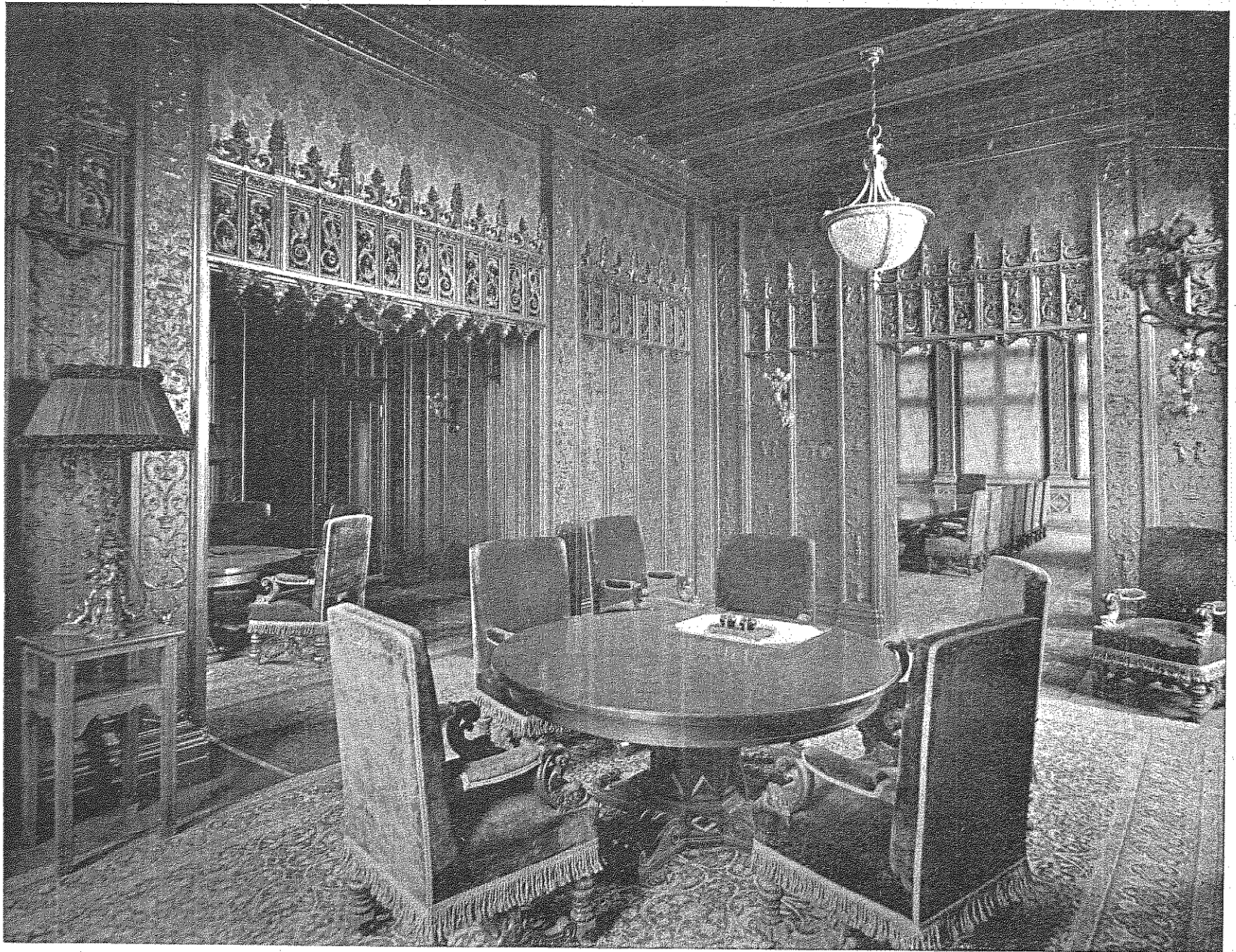


STAIRWAY OF ENTRANCE CORRIDOR OF MAIN PRUDENTIAL BUILDING, NEWARK, N. J.
GEORGE B. POST & SONS, ARCHITECTS

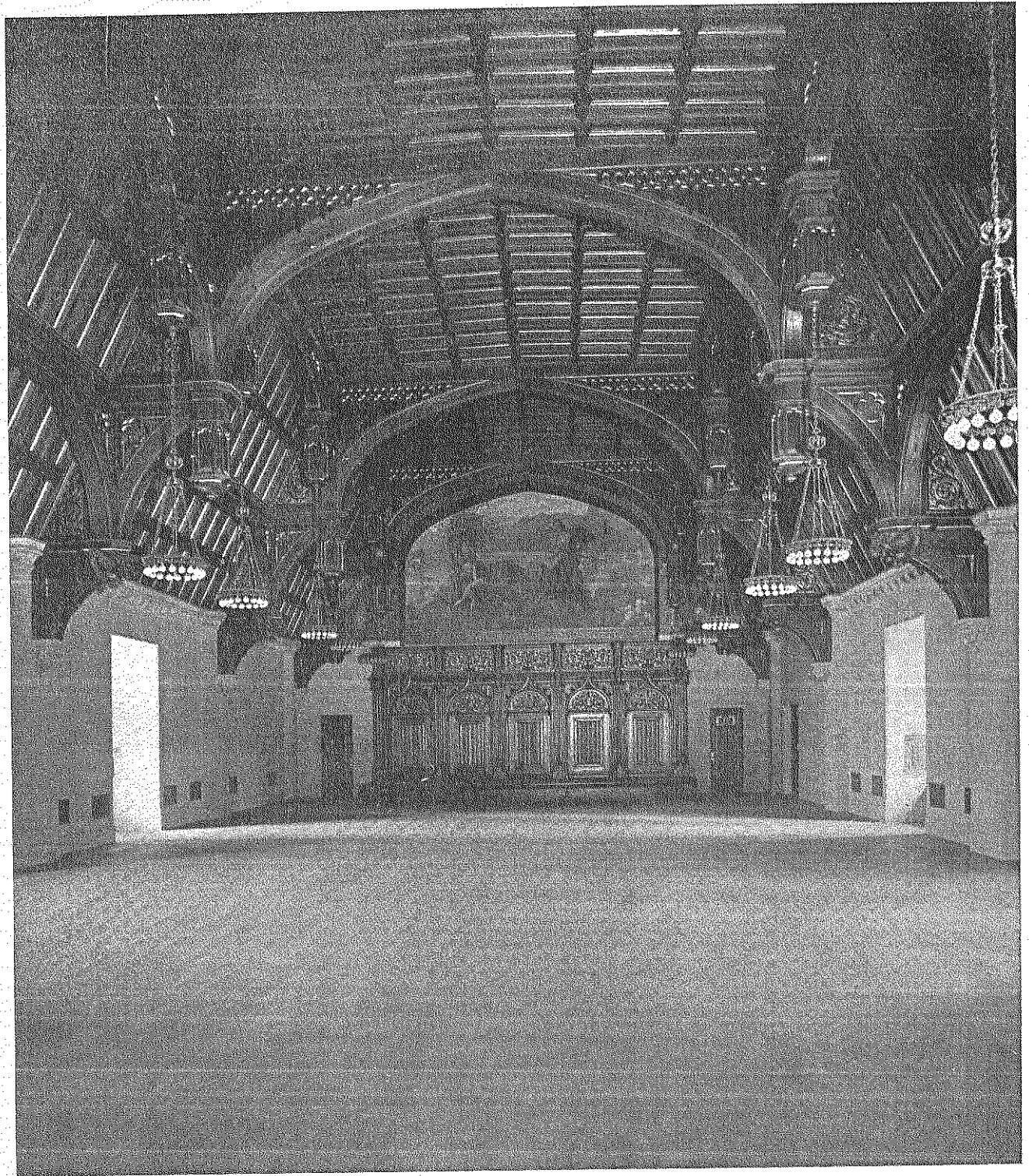


CORRIDOR, EXECUTIVE SUITE, MAIN PRUDENTIAL BUILDING, NEWARK, N. J.

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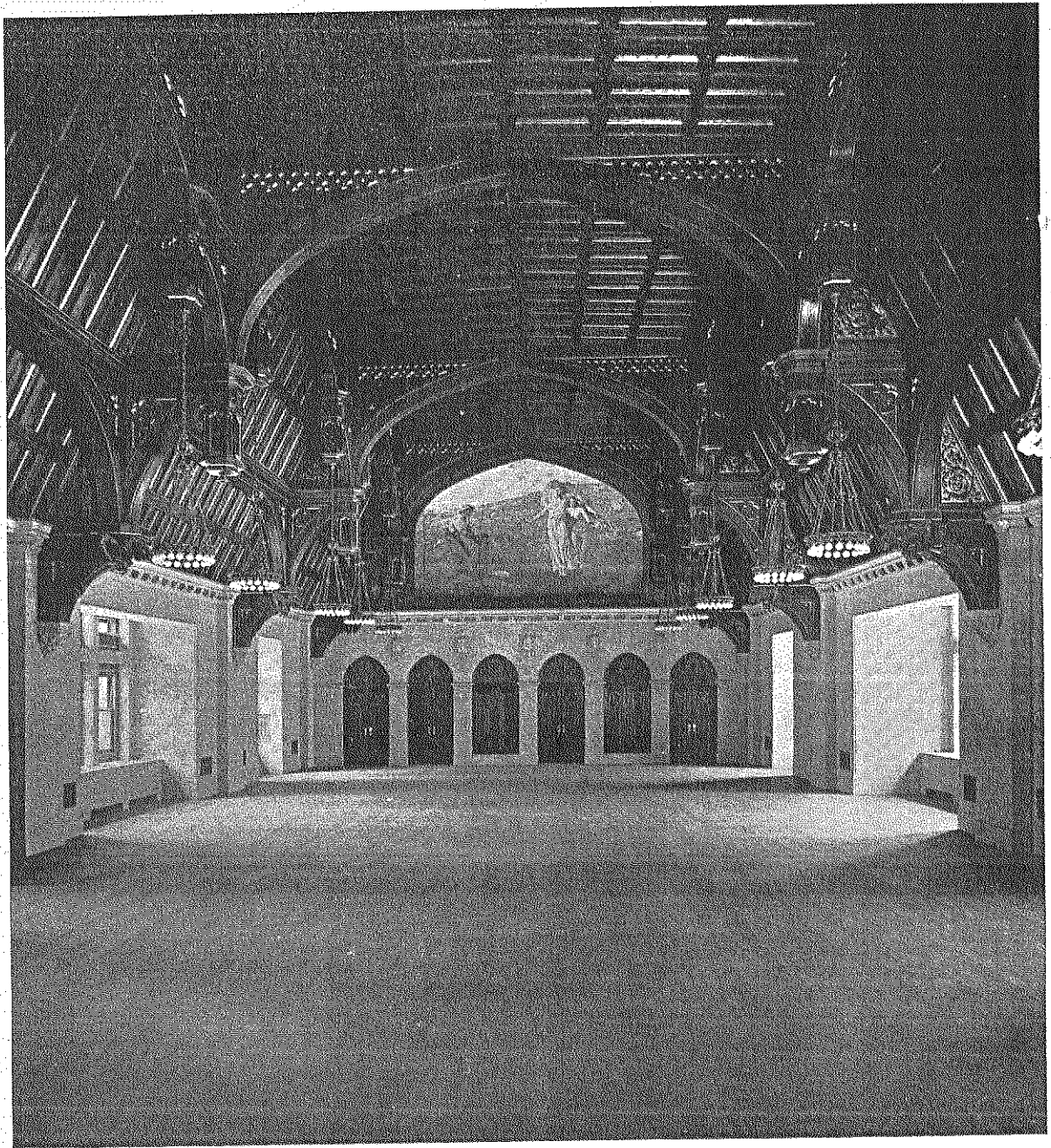


COMMITTEE ROOM, PRUDENTIAL INSURANCE CO., MAIN PRUDENTIAL BUILDING, NEWARK, N. J.
GEORGE B. POST & SONS, ARCHITECTS



AGENTS' ASSEMBLY HALL, LOOKING TOWARD ROSTRUM, PRUDENTIAL NORTH BUILDING,
NEWARK, N. J.

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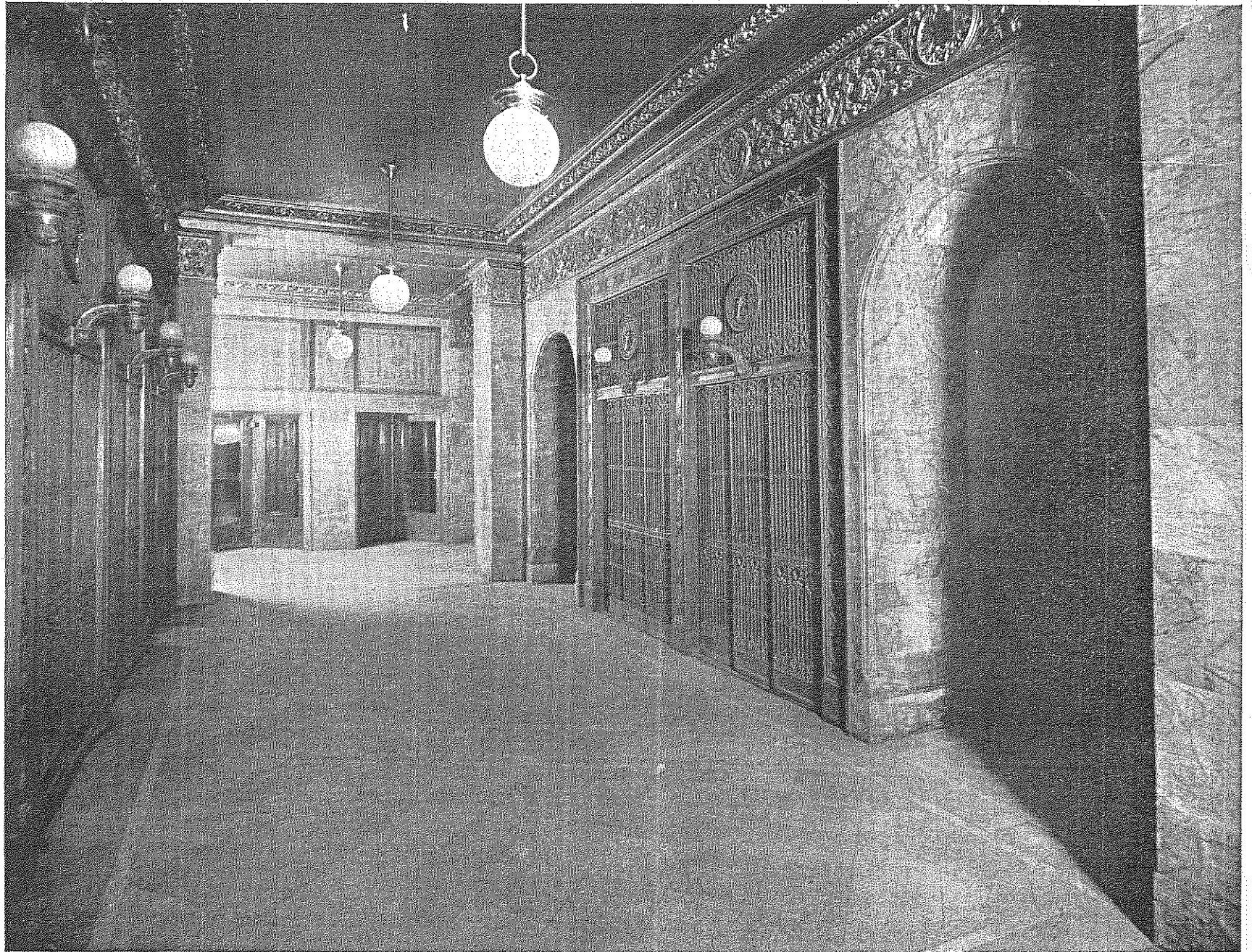


AGENTS' ASSEMBLY HALL, LOOKING FROM ROSTRUM, PRUDENTIAL NORTH BUILDING,
NEWARK, N. J.

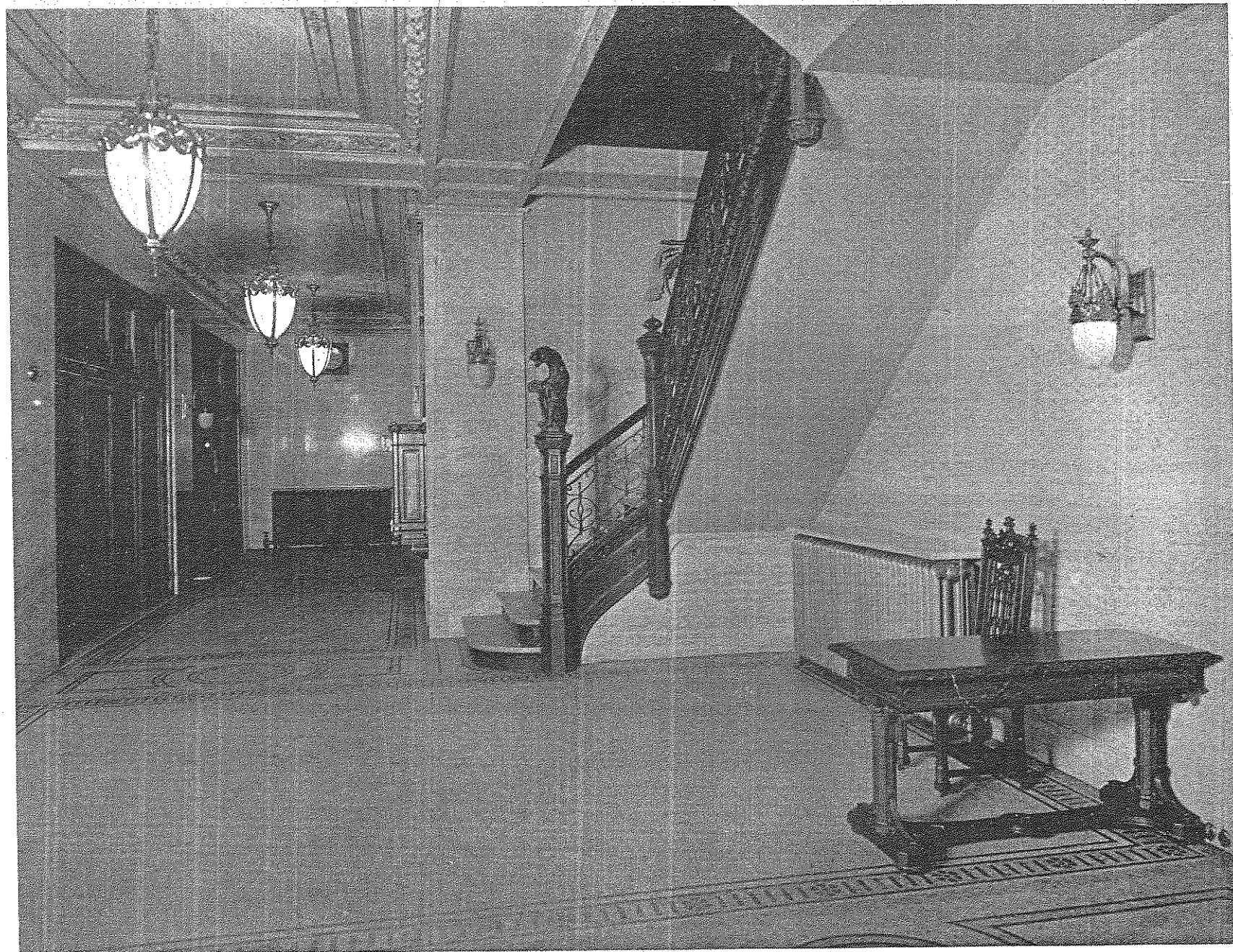
GEORGE B. POST & SONS, ARCHITECTS



FIDELITY TRUST CO. COMMITTEE ROOM, MAIN PRUDENTIAL BUILDING, NEWARK, N. J.
GEORGE B. POST & SONS, ARCHITECTS



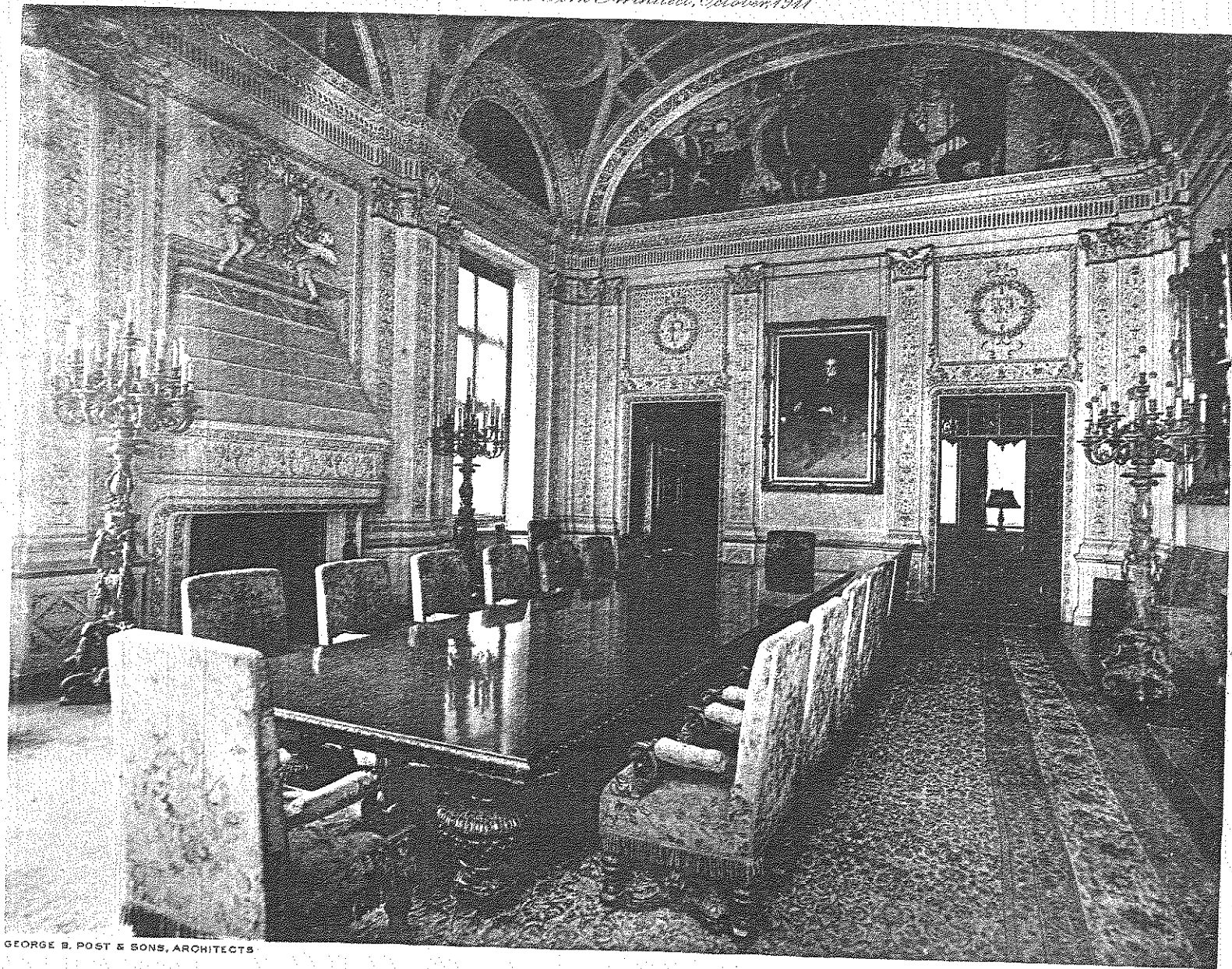
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ENTRANCE CORRIDOR, PUBLIC SERVICE CORPORATION OF NEW JERSEY, PRUDENTIAL NORTH BUILDING,
NEWARK, N. J.

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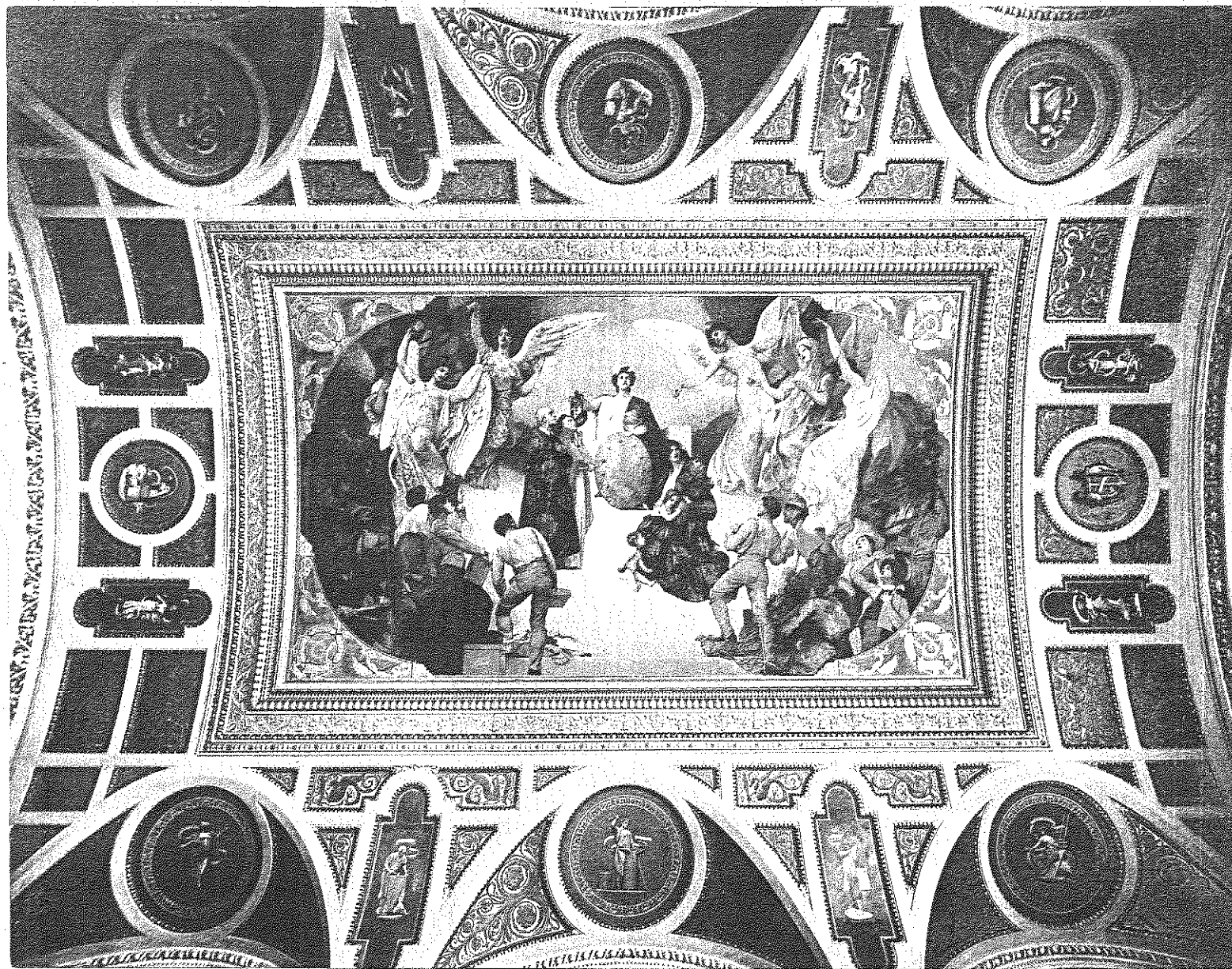
The New York Architect, October 1911



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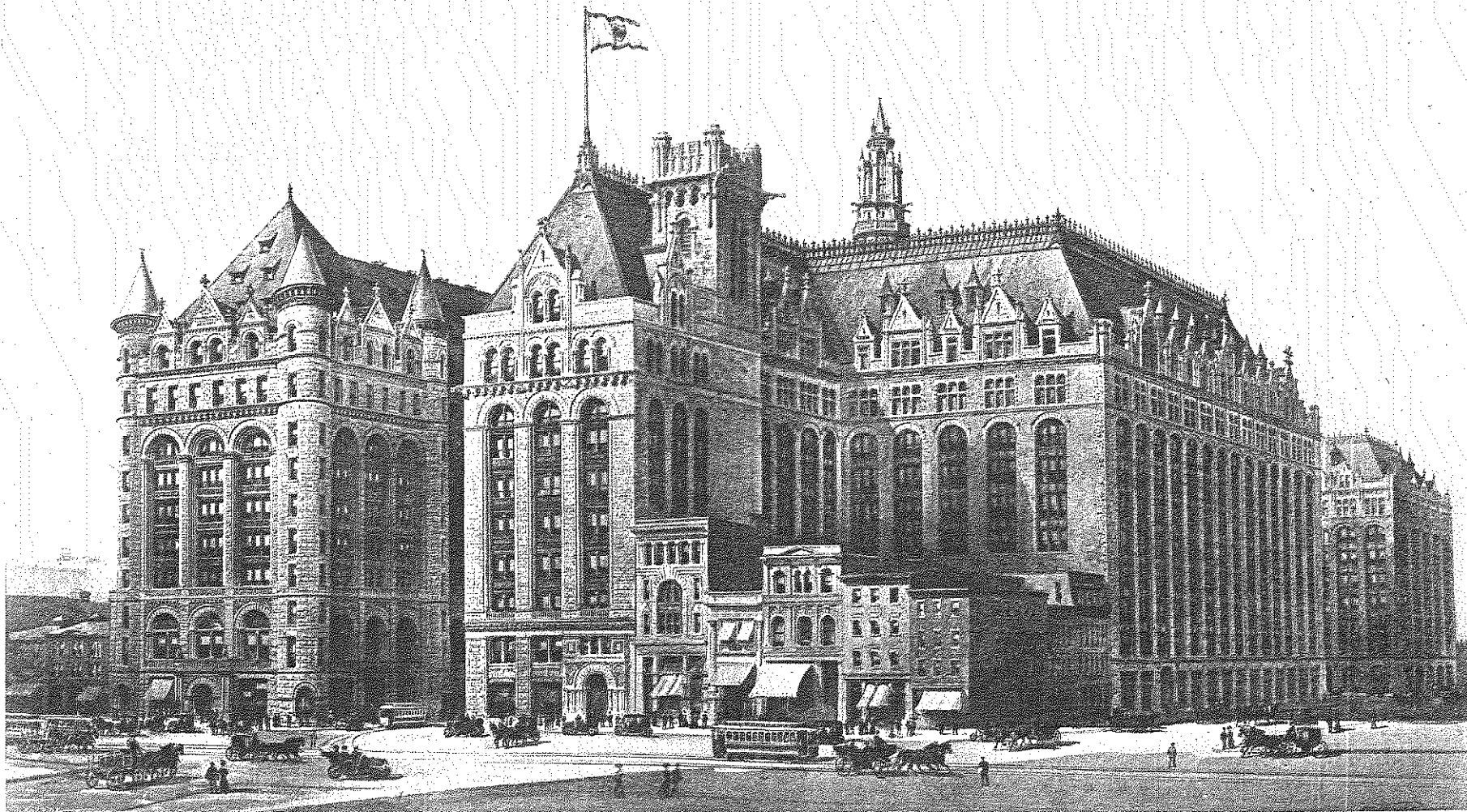
Directors' Room, Main Prudential Building, Newark, N. J.

The New York Architect October 1911



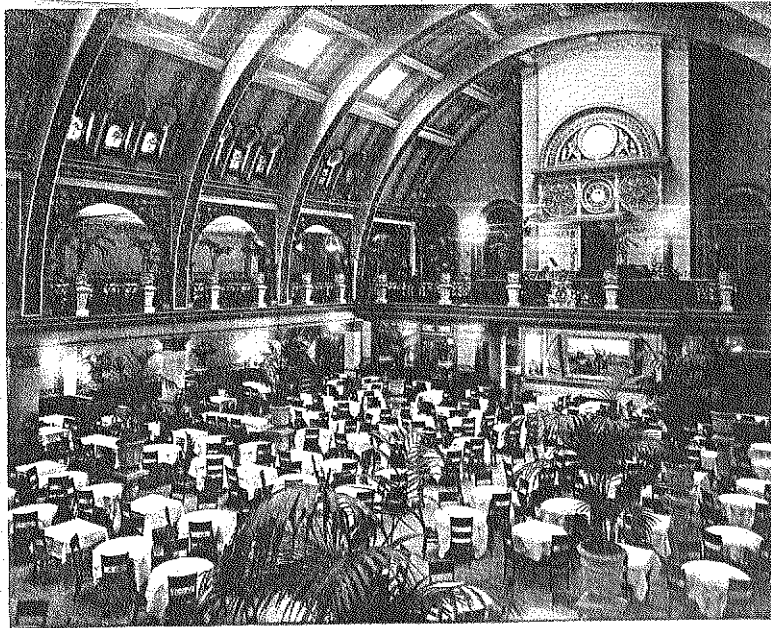
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Ceiling painted by E. H. Washfield, Directors Room, Main Prudential Building



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MAIN AND NORTH BUILDINGS OF
PRUDENTIAL INSURANCE CO., NEWARK, N. J.
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BY
OTIS ELEVATOR COMPANY



NIGHT VIEW, FABST HARLEM RESTAURANT, NEW YORK
ALFRED A. WOHLAUER, CONSULTING ENGINEER

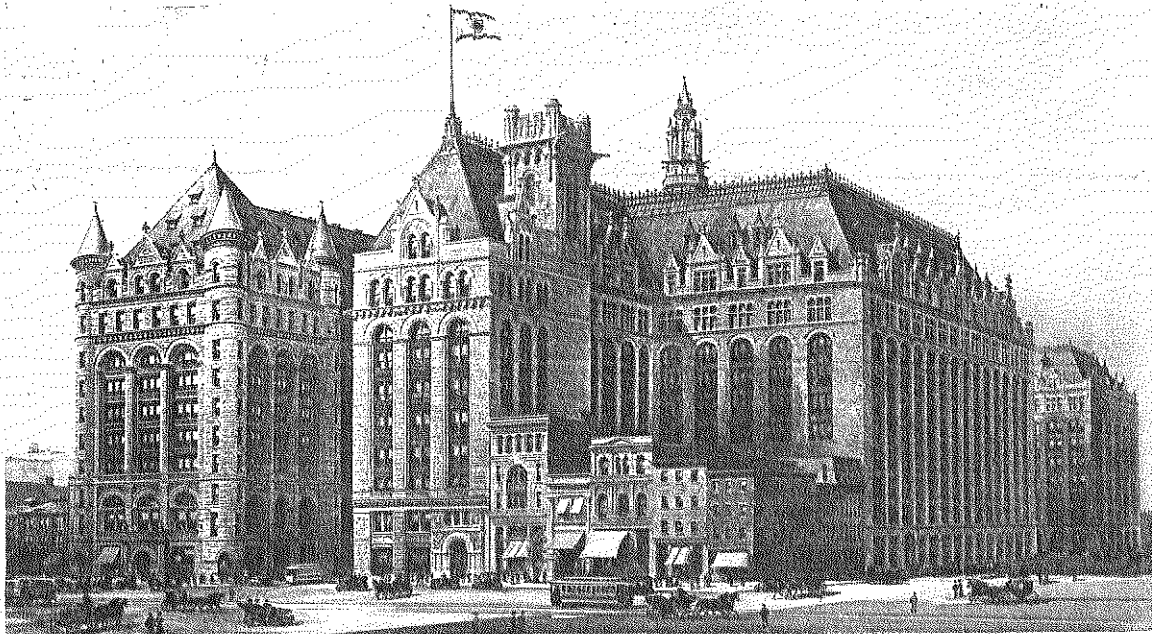
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The Prudential Insurance Company of America Buildings, Newark, N.J.

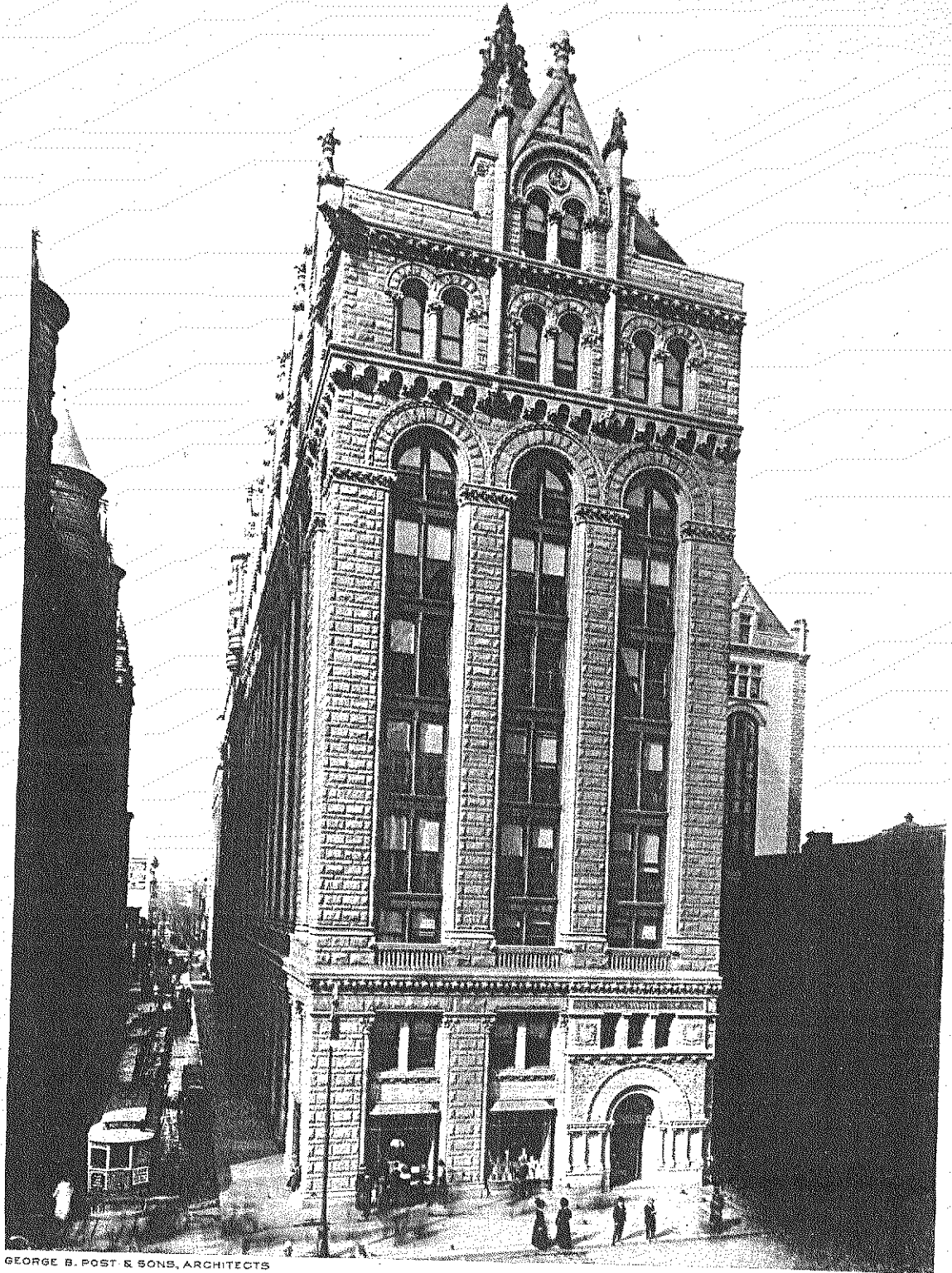
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Prudential North Building, Newark, N.J.