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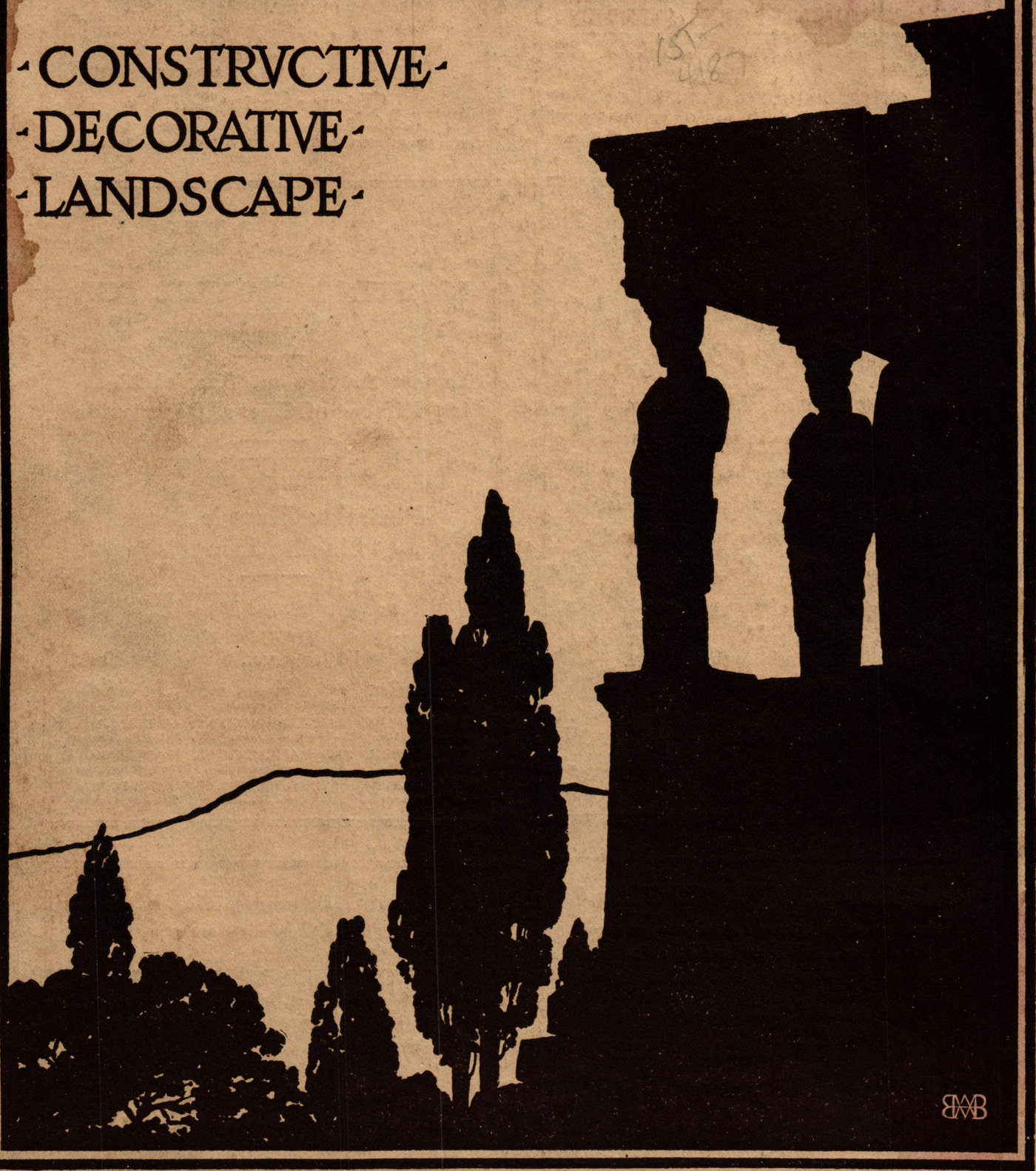

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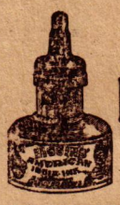

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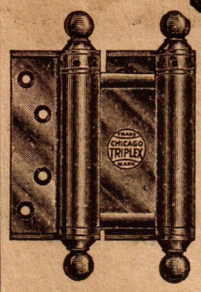

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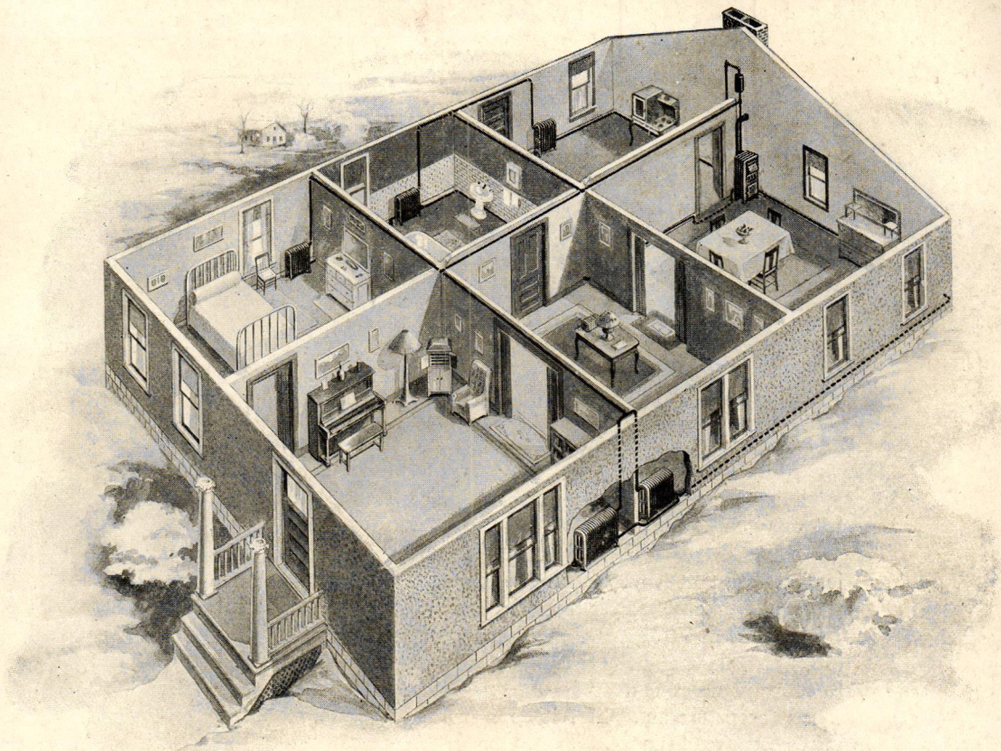

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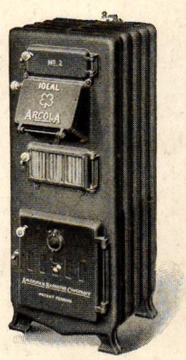

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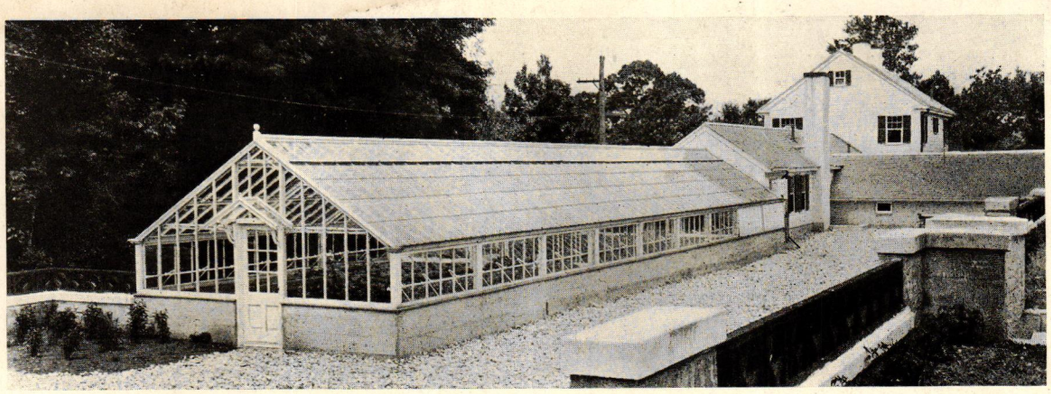

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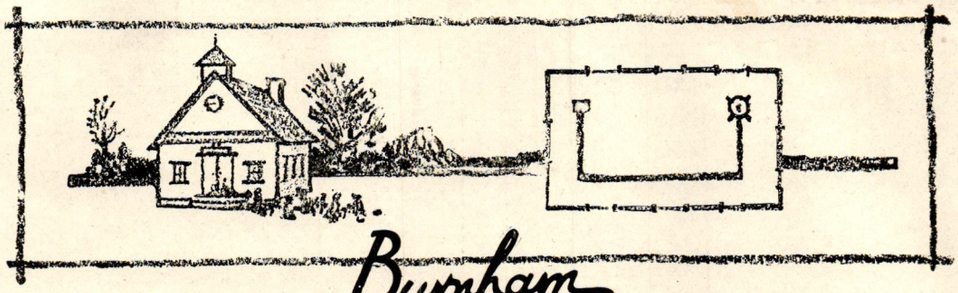


Burnham Boilers

The stove in the little red school house—and the economical lesson it taught

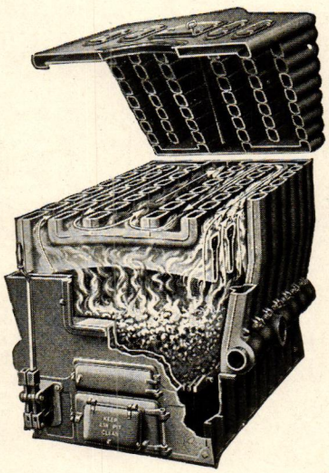
DID you go to "the little red school house on the hill"?

Well, then, you will remember how it was warmed with a "pot stove" set over in the northeast corner.

Also how the pipe used to go across that end of the room, down one side and part way across the other end, to the chimney.

Remember how you used to look at the wires that held it up and wonder what would happen if one of them broke—or happened to "get cut," somehow?

Remember also how you used to figure out why they didn't run the pipe directly across the room, from stove to chimney?



Of course, you and I know that the more pipe there was running around the room, the more heat stayed in the room and the less went up the chimney.

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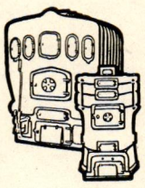

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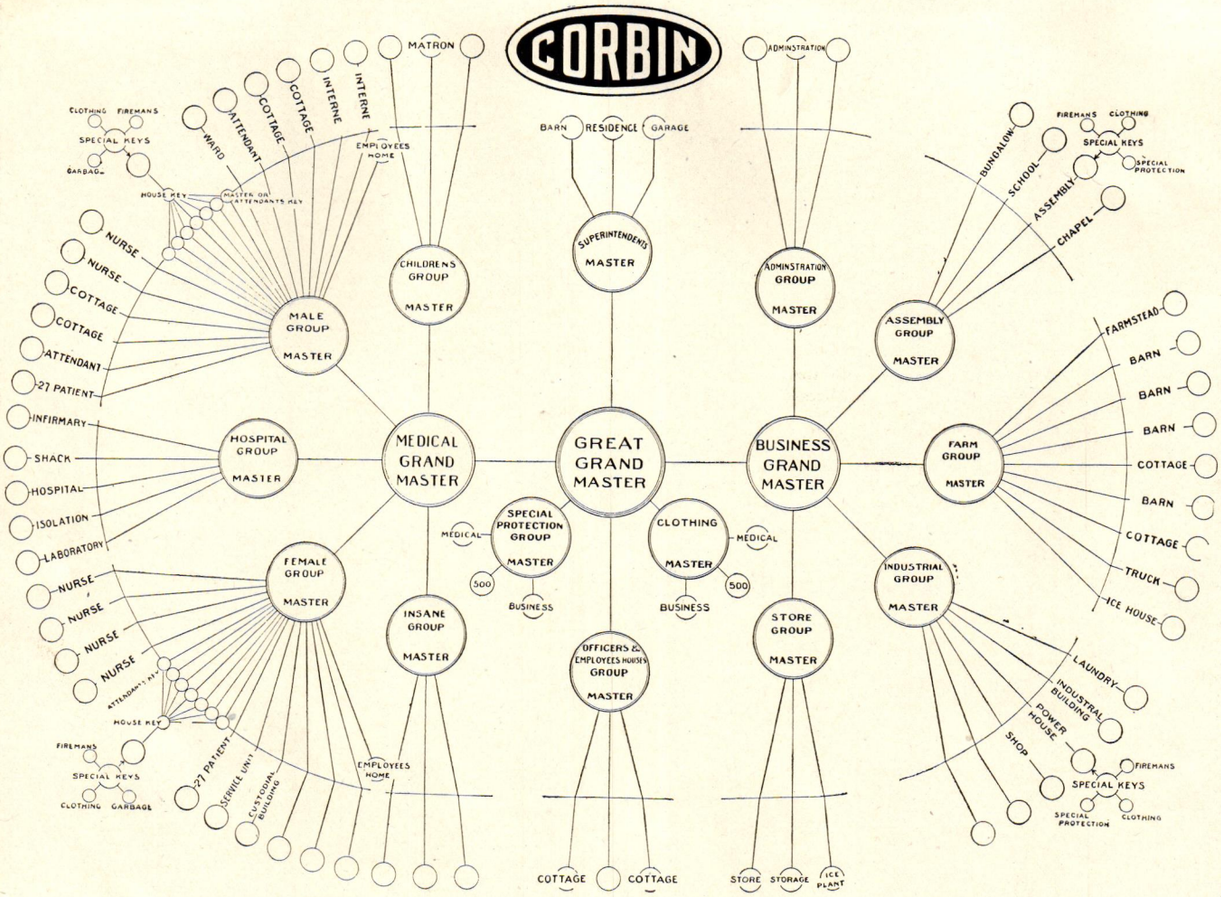

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The Service Keys are indicated by the small circles. There are (1) single and (2) sets alike, but each single key or set is different from all others.

The Master Keys indicated by larger circles give admission to each of the different groups of buildings and to no others.

The Two Grand Master Keys enable the chiefs of the Medical and Business Corps to enter any door under their jurisdiction and no others.

The Great Grand Master Key enables the head of the institution to enter any door at will.

Any Key in the entire system can be fitted as a service key to a desk, a wardrobe or a padlock. The service key to the janitors' quarters can be made to pass the janitors' closets in all buildings; the plumbers' key can be fitted to the shut-off cabinets as well as their apartments; the housekeepers' room key can be made the same as that for the supply cupboard. The number of combinations is practically endless.

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VOL. XXXVII MAY, 1918 No. 5

ARCHITECTURE

The PROFESSIONAL ARCHITECTURAL MONTHLY

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ARCHITECTVRE

THE PROFESSIONAL ARCHITECTURAL MONTHLY

VOL. XXXVII MAY, 1918 NO. 5

How the Beaux-Arts Institute Has Helped Our Architectural Schools

By Thomas Hastings, N.A., LL.D.

IN modern times the science of education is attracting men of great ability, in increasing numbers, to devote their entire attention to the subject from the theoretical viewpoint as well as from its practical application to every-day life.

Volumes have been written upon the subject, learned discussions have obtained between the pedagogue and the practitioner, resulting in the revolutionizing of the traditions of our forefathers and in the establishing of new standards and consequent new methods from the kindergarten to the university. We have teachers to teach teaching, and the school-teacher or professor is no longer, as was frequently the case in other times, the so-called man of general education who, having failed at all other things, turned to the profession of teaching as a last resort.

Probably in no period has so much been accomplished to universally improve the methods of teaching as in the last decade, and yet, when all has been considered, it would truly seem that in no other branch of education has such remarkable progress been made as in the methods of teaching in its application to the profession of architecture. If, in so short a time, such innovations and revolutionary methods of education had taken place in the domain of law, medicine, or any other intellectual profession or pursuit, the world would have been amazed at the results obtained. As it is, the attention of the general public, or even of the scientific educator, has scarcely been called to the epoch-making transformation which has taken place in the schooling of the architectural draftsman, designer, and constructor. There should be found lessons to others than architects in these changes, and in the methods that have been followed to accomplish such truly significant results. It would seem as if here one might find principles involved which are vastly broader and more far-reaching than their mere application to the study of architecture alone, and while, in the minds of those who conceived and put into execution these ideas, there was probably little thought that they would have any bearing upon the general subject of instruction, it would seem, after careful consideration, that these methods do bear a most striking relation to the entire subject of education in its broadest aspects.

Many have heard of the Society of Beaux-Arts Architects, the parent of the Beaux-Arts Institute of Design, whose membership is composed of men who have studied in the Ecole des Beaux-Arts in Paris. There are some who have been prejudiced against the "Beaux-Arts Architecture," so-called. In answer to such criticism we should remember that any system of education finds its chief justification in raising the general standard of mentality and character, and this has unquestionably been done in the case of architectural education—and greatly through the efforts and the influence of these Beauxs-Art associations. A school does not produce a genius without the necessary natural material; education helps most the man who thinks, and it is not every man who can be taught to think; but it is such stimulus to the development of mentality that these associations have accomplished.

It is not generally realized that it is only within recent years that it is entirely possible to obtain a thorough architectural education in America without going abroad, unless, perhaps, to supplement one's schooling by visiting those masterpieces of the Old World which have survived the critical judgment of past generations and the crumbling influences of time.

The Beaux-Arts Institute of Design, through its widespread influence, has brought together in competition, in the realm of design, to which it limits its activities, practically all the universities, colleges, and schools of learning where architecture is taught in this country; that is to say, it has brought about a centralized and co-ordinated intercollegiate system, whose base of effort and machinery of conduct is established where it properly belongs—here in New York, the metropolis of the nation—thus forming and benefiting by an intercollegiate race or competition as truly as they have long ago arranged and always benefited physically by intercollegiate outdoor sports. Imagine all the schools of medicine competing with each other throughout the length and breadth of the country. Imagine the unification of all of our colleges in one great university centre without any one of them losing its identity. Those who have devoted themselves to this work for the general good of the profession of architecture, and especially its student body, had probably no thought of bringing into effect such a remarkable object-lesson, and in so short a time.

All this has been accomplished with practically no endowment. The society has defrayed its expenses through

the generosity of a few friends who have given freely in small amounts. A splendid opportunity lies dormant for some rich man to endow such an undertaking and make his own everlasting reputation. There is no telling what might not still further develop if such an institution were financially builded upon adequate foundations. Not only has this intercollegiate competition been accomplished, but the society, through its influence, and as a result of such association, has completely revolutionized the entire methods of the study of architecture in our different colleges and schools to its everlasting good. Whereas fifteen years ago architecture was taught more as a matter of general education and culture, it is taught to-day as a practical working art. In former times it was taught mostly by way of the lecture-room and books; it is now taught by true methods of apprenticeship, as is also taught painting and sculpture by the same institution. It carries its students, while still under the tutelage of their instructors, directly into the field of professional practice. Each college has its "atelier" or studio. There are also studios in other cities, not connected with schools of learning. All these students are furnished programmes simultaneously throughout the country, by the Beaux-Arts Institute of Design, in eighty-eight different cities of the United States and Canada where such ateliers are installed, and during the course of the year they receive forty of these programmes for competitions at stated intervals. The resulting drawings are exhibited for a week in the society's modest little building at No. 126 East 75th Street, in New York City, and are judged by a jury of award, composed of practising architects, often eminent in the profession. Several prizes are attached to these exercises, and the Paris Prize, which carries with it a scholarship at the Ecole des Beaux-Arts, forms, in normal times, a separate competition. The students in the "ateliers" are under the direction of the professors, mostly Beaux-Arts men—with rare exceptions, architects in actual practice—and the stronger students teach the weaker ones, who really learn as much from their environment as they do from the professors. This method, of course, does not preclude the lecture-room studies as before. Most of the students, from the various and wide-spread parts of the country, send to New York the drawings showing their solution of these problems as suggested by the programmes, and their instructors frequently come to New York to form part of the jury of award. The result has been most effective in producing draftsmen and designers of the very highest type.

When a college finds that in these competitions it is not successful as regards its students, as a natural result the faculty is immediately put on its guard and questions its methods of teaching. This has been the common experience during these fifteen or more years. This system encourages the students to do their very best work. At the exhibitions they study with keenest interest each others' work, in this way broadening their ideas. The instructors also profit by observation of the results obtained by others, and they return to their colleges broadened by the discussions that have taken place.

The programmes are composed with the intention of stimulating the interest of the students, allowing much freedom of design. The scheme of their selection as to difficulty and subject is planned to cover the field of architectural design in a general way in the course of two years. The architectural schools which follow this course of design in whole or in part are Columbia, Cornell, Yale, Syracuse, Drexel Institute, University of Pennsylvania, Carnegie Institute of Technology, Pennsylvania State College, Rhode Island School of Design, University of Texas, University of Washington, D. C., Catholic University, D. C., George Washington University, D. C., Georgia School of Technology, University of Illinois, University of Louisville, and the University of Minnesota. Two thousand three hundred and eighty-eight designs in all were submitted at twelve different judgments from seven hundred and seventy-four registered students in one year. Of these, one hundred designs were judged by the local committee of San Francisco, which has been established there, and which represents the institute for the Far Western "ateliers."

To-day, through the efforts of the Beaux Arts Institute, the American student receives the advantages of the foreign methods of education and becomes a useful draftsman and designer. And all of this is the outcome of co-ordination and centralized intercollegiate competition.

The department of sculpture occupies a part of the society's building, and the classes cover instruction in all branches of sculpture that are applied to architecture and decoration, both of ornament and of the figure. These students receive a problem every month much resembling the "projets" issued to the students of architecture. There are also competitions for work actually to be executed, so that the advanced student is launched into the realm of practice instead of keeping him at work on "academies."

In the department of mural painting the course consists at present in the issuing of programmes each month, in the hope and expectancy that the various schools of painting throughout the country will participate just as the architectural schools have done. Until there is provided more space in the building, as well as a guarantee fund for running expenses, it is not possible that the institute will do for this course what it has done for the others.

Although radical changes have been accomplished through the efforts of the Beaux-Arts Institute, these changes have in no sense been revolutionary. We have only returned to the apprenticeship principle of our training in architecture, as has always obtained. Radical and revolutionary departures, without respect for traditions, bring chaos and disorder. Greek and Latin are, I believe, as much an essential part of a literary or artistic education as a true understanding of the classic orders is the beginning of all architectural schooling. These are the foundations upon which the artists in literature and architecture alike build their superstructure. These fundamental first principles in education cultivate and stimulate the true sense of beauty and refinement, while they impress upon the mind of the student an accurate appreciation of those most subtle laws of proportion which, though intuitively learned, are none the less true and to be relied upon as a part of our education. Nevertheless, the essential and most vital element in all methods of education is in its application to every-day life, and with this in view the most advantageous results are obtained through co-ordination and centralization, such as, in recent years, has been inculcated in the college curricula throughout the country in the departments of architecture.

Remodelling Old City Houses

CONDITIONS in the labor and material markets of the building trades encourage a rather unusual activity in alterations to existing buildings that have outgrown their usefulness commercially and economically in their present state.

In every city there are blocks and blocks of old private residences, well constructed and adaptable to replanning for modern private houses, apartments, and studios. These may be developed most attractively.

Alterations of this kind in New York City have been strongly influenced during the past ten years by the early work of Frederick J. Sterner in East 19th Street, and a publication of more recent work by him in the upper East Side becomes especially interesting by comparison with the results of the first effort.

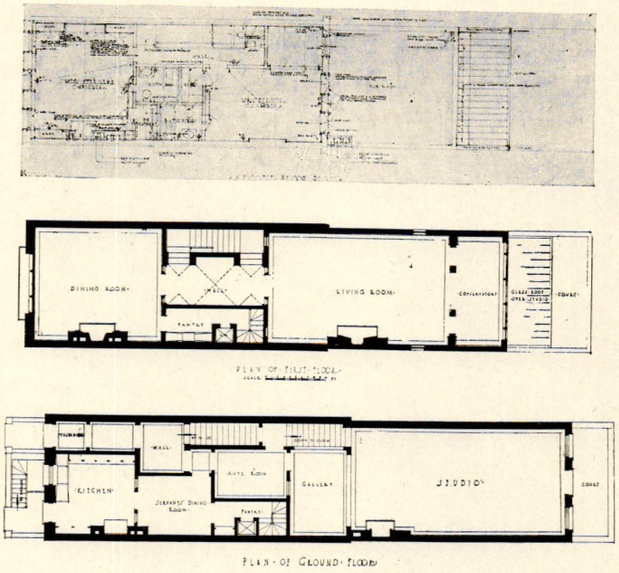
Fundamentally the reasons for the generally commonplace and uninteresting character of our small American city houses are that the big, well-trained architects do not care to undertake small work, owing to the meagre compensation. We see many 20-foot fronts treated in too pompous a manner, many of them with portals and flights of steps important enough for a 200-foot front. They naturally have lost all scale and appear ridiculous. The small problem carried out in large scale is apt to produce the effect of 20 feet of palace or a slice of some grand scheme. Many architects are apt to treat their subjects too academically, lacking artistry. Briefly stated, the problem of the 20-foot house requires more artistry than architecture. This is very difficult, because artistry depends upon the time and attention that the architect may give to detail and supervision in the actual execution of the work.

Group of alterations on East 19th St., New York. F. J. Sterner, Architect.

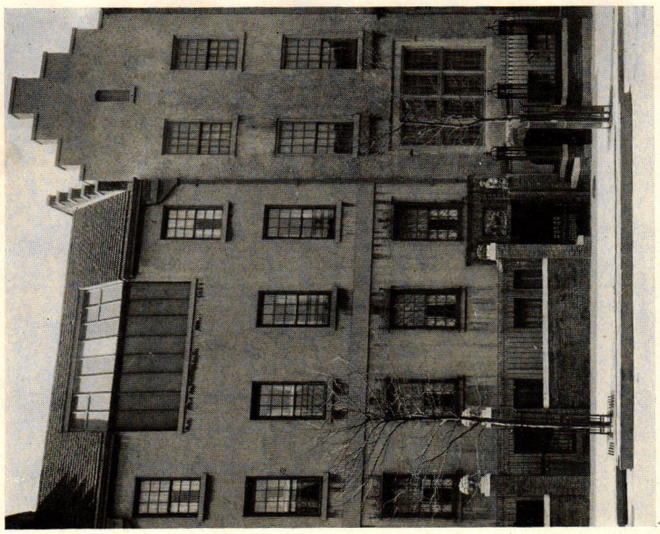
So many of these alterations when attractively done result in such considerably increased rentals for the premises that it would seem worth any owner's while to engage a thoroughly competent architect and pay him an adequate fee, regardless of any consideration of commissions. The percentage on such small undertakings would be so small that few architects of distinction could possibly afford to give their time. In many cases they might be paid in the form of a retainer, very much as in engaging a competent lawyer. This would include the architect's design and enough of his time to supervise the work.

In London one sees small houses in the heart of the city, where no elaborate materials are employed in construction or decoration, their charm being in the good workmanship and beautiful finish. There is no association of elab-

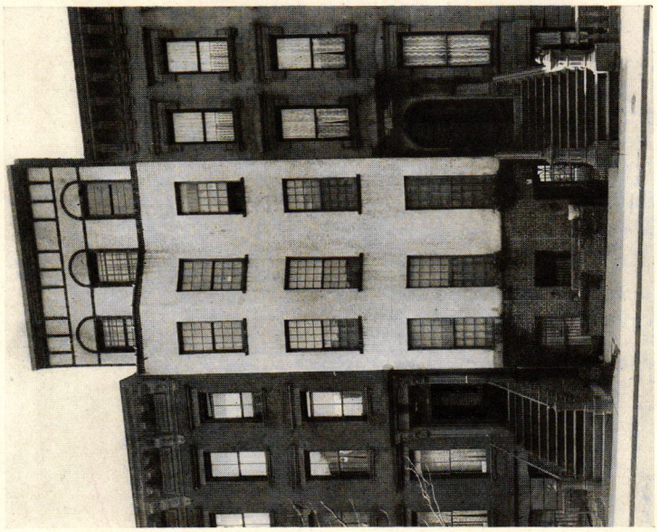
House and plans, F. J. Sterner, 150 East 62d St., New York.



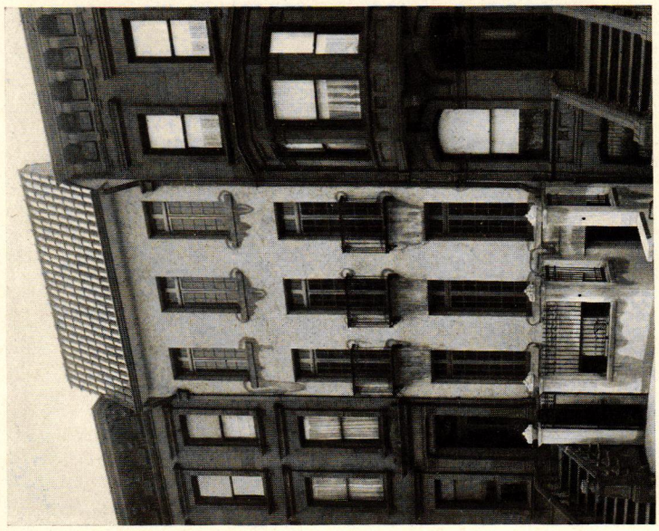
Alteration by F. J. Sterner, Architect.



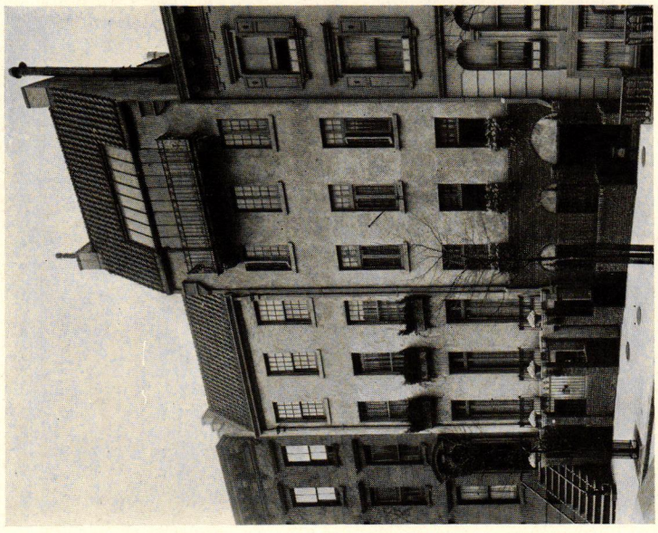
HOUSE, LEONARD M. THOMAS, 154 E. 63D ST., N. Y.
HOUSE, PH. G. GOSSLER, 152 E. 63D STREET, N. Y.



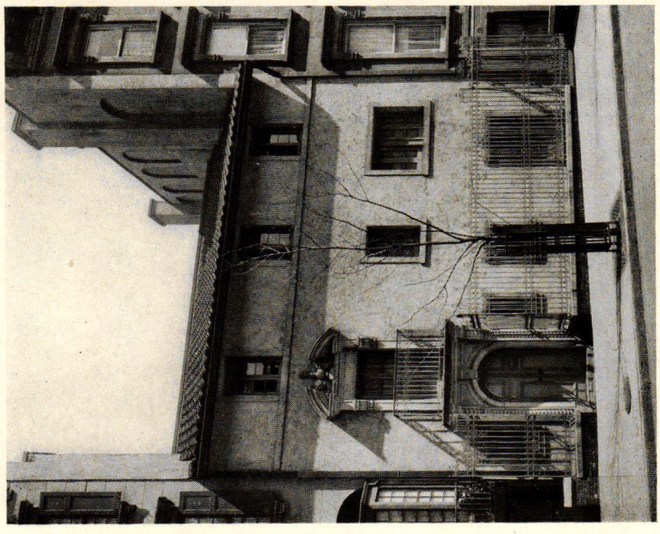
HOUSE, MRS. KING CARLEY, 158 E. 62D ST., N. Y.



HOUSE, H. G. LEACH, 170 E. 64TH STREET, N. Y.

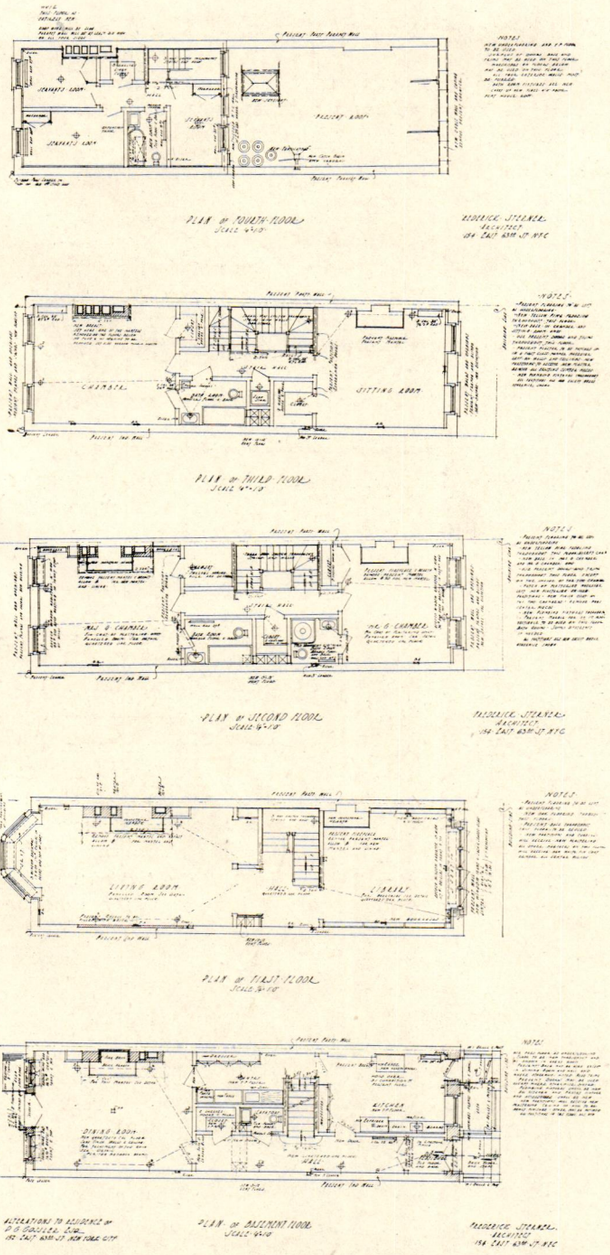


HOUSE, DR. DRAPER, 164 E. 63D STREET, N. Y.
HOUSE, JOHN MAGEE, 166 E. 63D STREET, N. Y.
Alterations by F. J. Sterner, Architect.

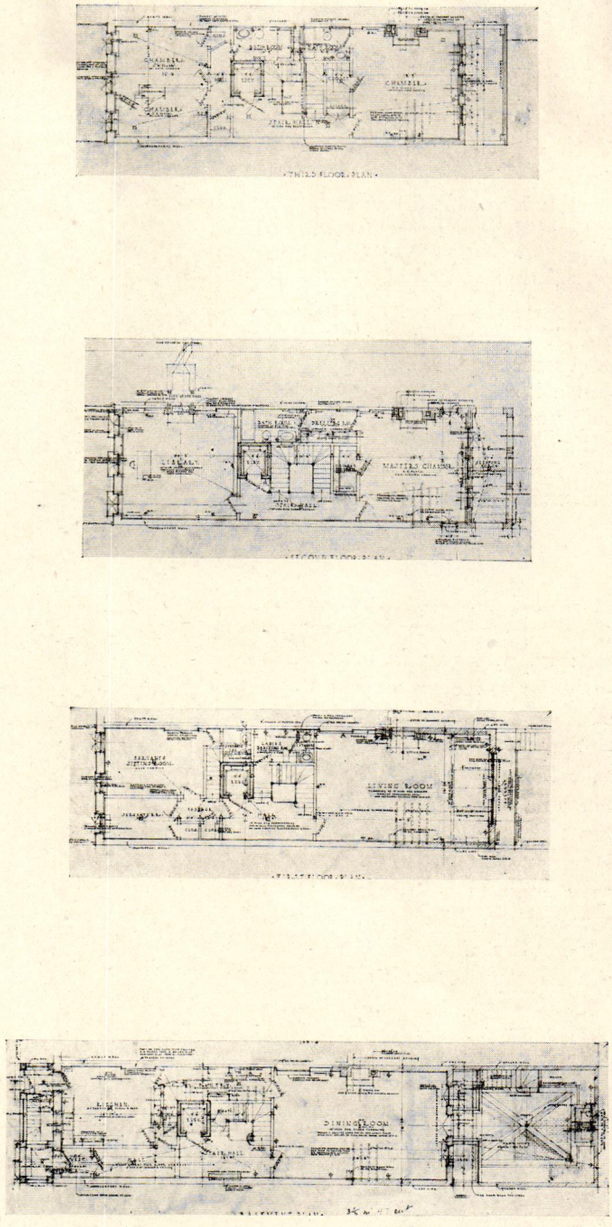


HOUSE, CYRIL HATCH, 153 E. 63D STREET, N. Y.

HOUSE, DR. CARL F. WOLFF, 56 E. 65TH ST., N. Y.



Plans, house, Ph. G. Gossler, 152 East 63d Street, New York.



Plans, house, H. G. Leach, 170 East 64th Street, New York.

Alterations by F. J. Sterner, Architect.

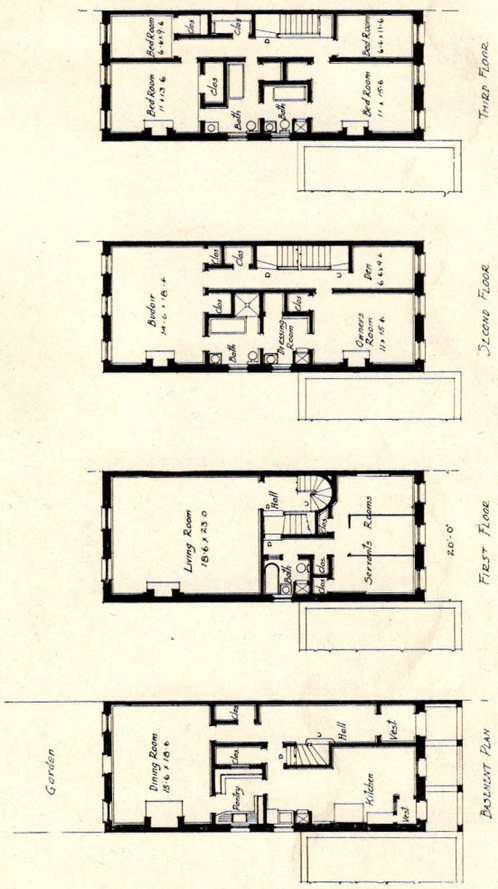
orate materials with "the roaring of the furnace and the turning of the wheel." The idea should be to preserve the scale and make the treatment as simple as conditions will permit. These small problems should invite invention. In fact, liberties may be taken that would be too daring in large work.

If we are to have any architecture expressive of this country it must be through small problems and not through monumental work. It would be a very good thing if the architects could forget technic and give the imagination more play in dealing with alterations.

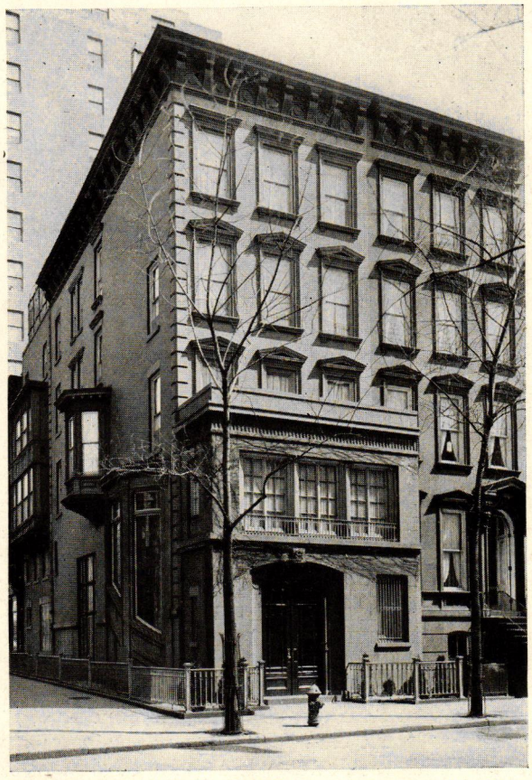
It is rather a misfortune that this work must be carried out where land is of such high cost. When the owner has paid $100,000 for his plot of ground the pace has been set for a building commensurate with the value of the ground. There is no doubt that this has much to do with the error of pompous and palatial erection.

The Washington Square and Greenwich Village alterations have been controlled more or less by the original Colonial type, in keeping with the atmosphere of these localities —so that when old houses in these sections are done over for studios, etc., the architects retained largely the Colonial style. In the Washington Mews, however, Maynicke & Franke departed from the ordinary course and produced a most pleasing grouping of small apartment-dwellings.

The two alterations on Madison Avenue by Maynicke & Franke and Rouse & Goldstone show how attractively and profitably the ground floors of a group of old houses can be made into small stores, with the upper stories arranged as apartments or studios.



HOUSE AND PLAN, EDWARD C. ELY, 170 EAST 63D ST., NEW YORK. Alteration by Louis S. Weeks, Architect.

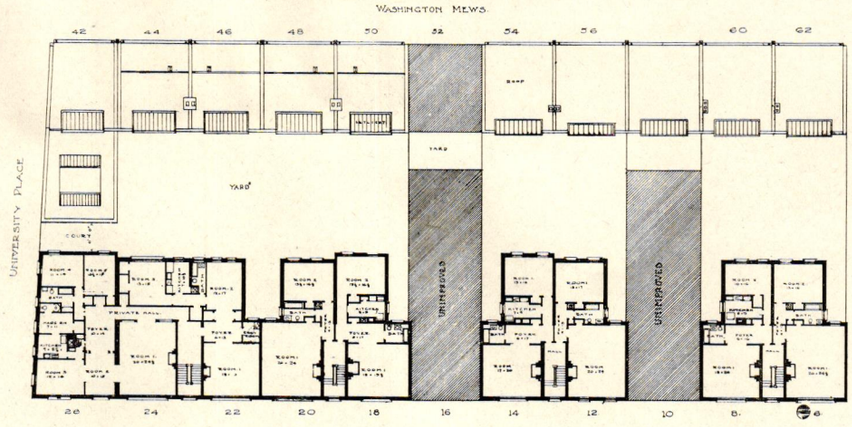


HOUSE, GIFFORD A. COCHRAN, 101 E. 65TH ST., N. Y.
Alteration by Carrére & Hastings, Architects.

HOUSE, FRANCIS ROGERS, 144 E. 62D ST., N. Y.
Alteration by Thomas Tryon, Architect.

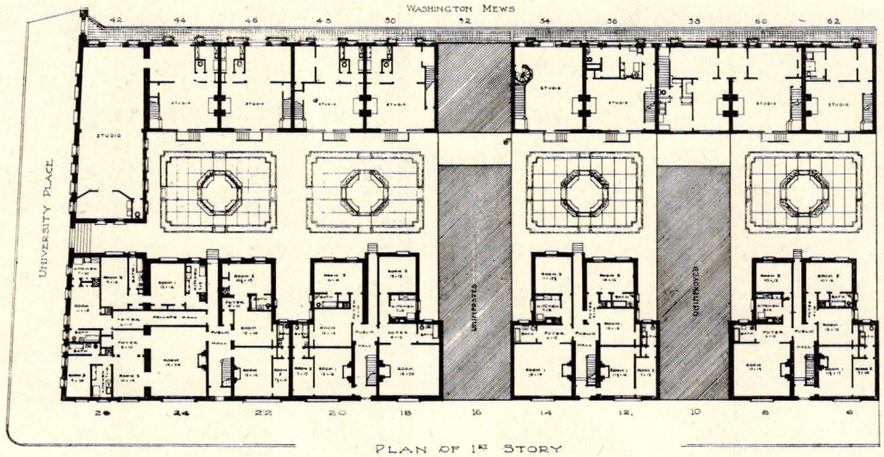
THE WASHINGTON MEWS STUDIOS, ALTERATION OF OLD CITY HOUSES, NEW YORK. Maynicke & Franke, Architects.
Honorable mention A. I. A., 1917.

ANNEX TO HOTEL HOLLEY, 36 WASHINGTON SQUARE, NEW YORK. Henry A. Koelble, Architect.

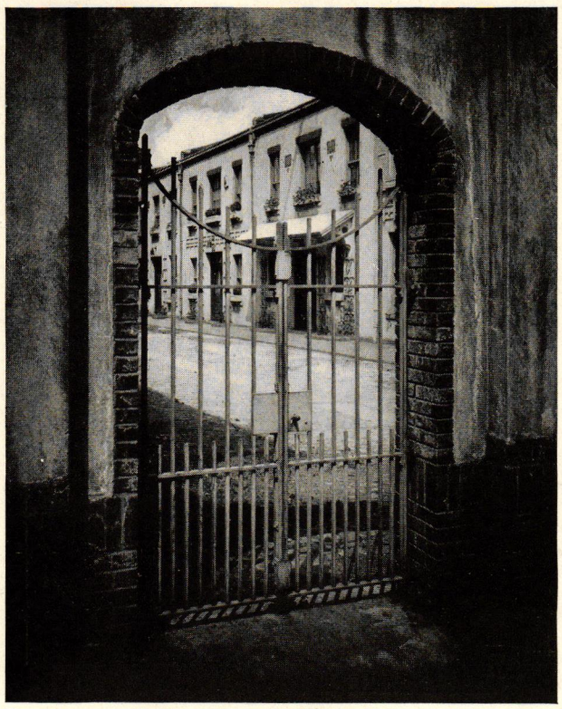


TYPICAL STORY PLAN
STUDIOS
NOS. 6,8 12,14 & 18 TO 24 INCL. E. 8TH ST
& 44 TO 50 INCL. 54, 56, 60, 62 WASHINGTON MEWS.

SCALE ¼ INCH = 1 FT

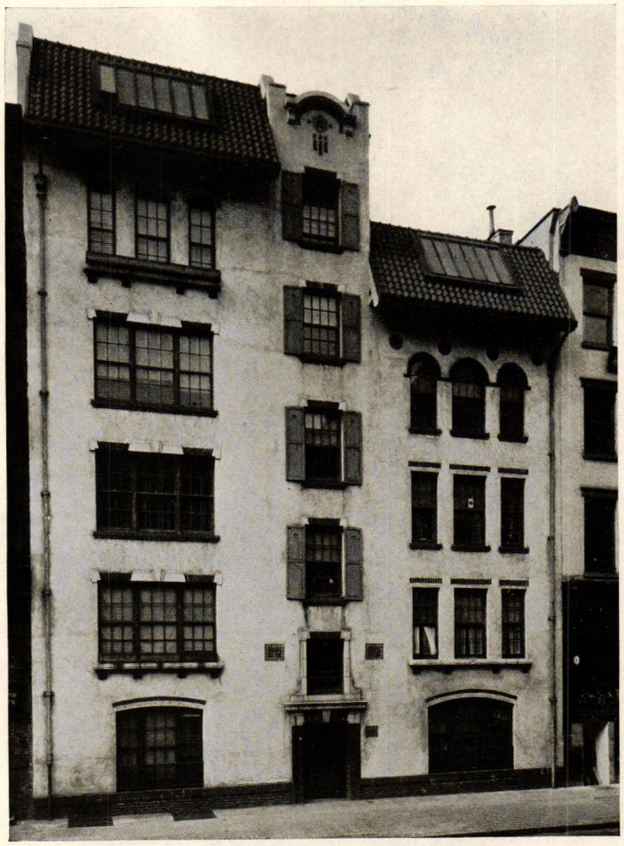


PLAN OF 1ST STORY
STUDIOS.
NOS 6,8,12,14 & 18 TO 24 INCL. E 8TH ST
N.Y. CITY.
NOS 42 44, 46, 48, 50 & 54 TO 62 WASH MEWS

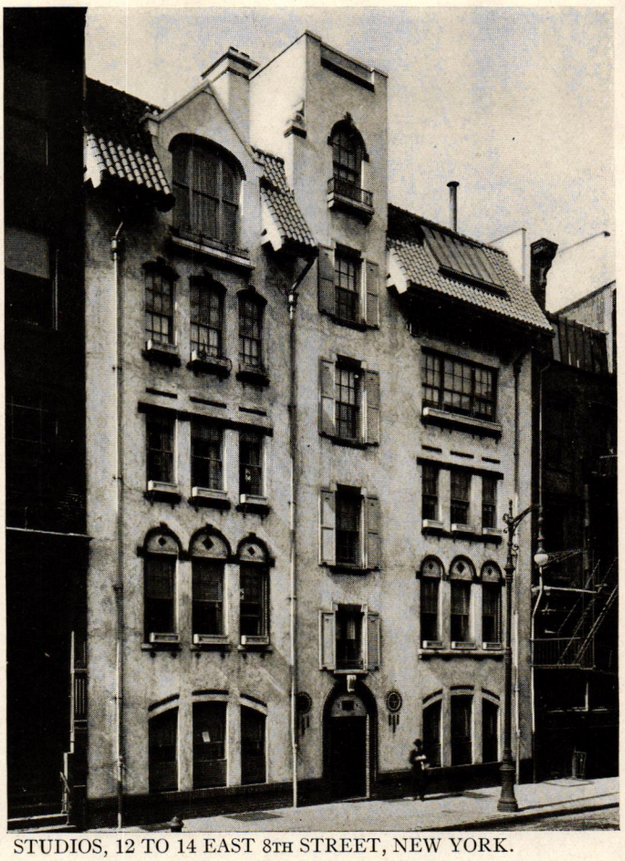


Entrance gate to Washington Mews Studios, New York. Maynicke & Franke Architects.

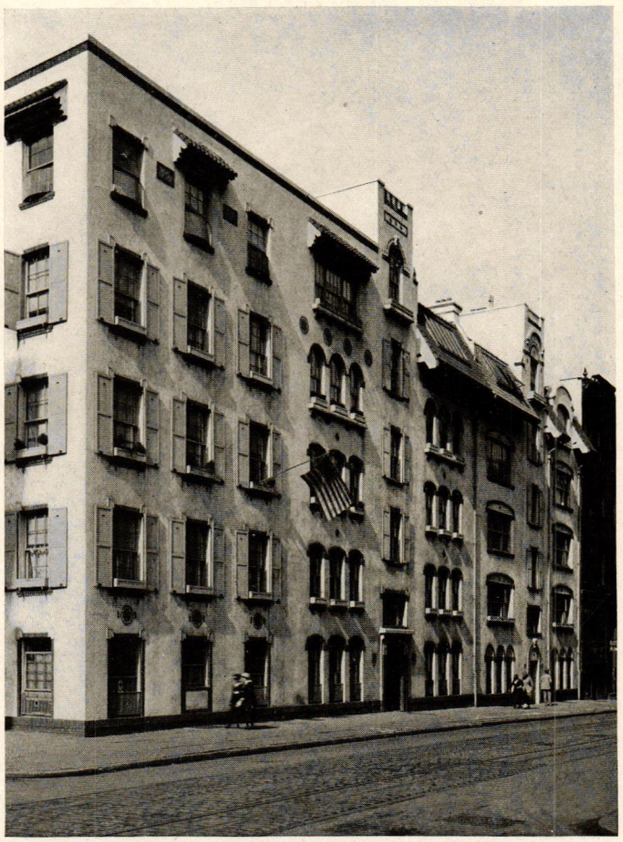
House, 71 Washington Place, New York. Alteration by Robert Cowie, Architect.



STUDIOS, 6 TO 8 EAST 8TH STREET, NEW YORK.



STUDIOS, 12 TO 14 EAST 8TH STREET, NEW YORK.

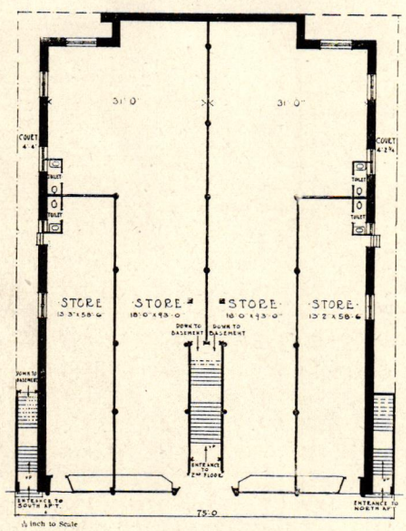


STUDIOS, 16 TO 20 EAST 8TH STREET, NEW YORK.

STUDIOS, 62 WASHINGTON MEWS, NEW YORK.

Alterations by Maynicke & Franke, Architects.

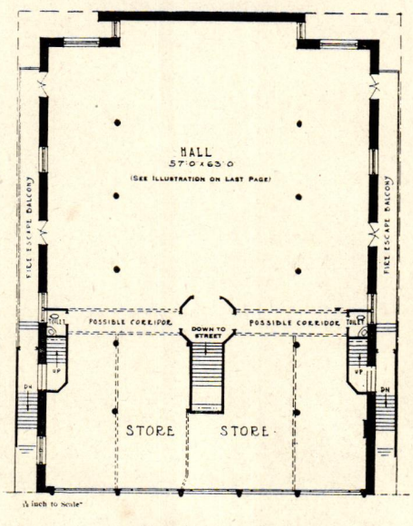
Honorable mention A. I. A., 1917.



MADISON AVENUE

FIRST FLOOR

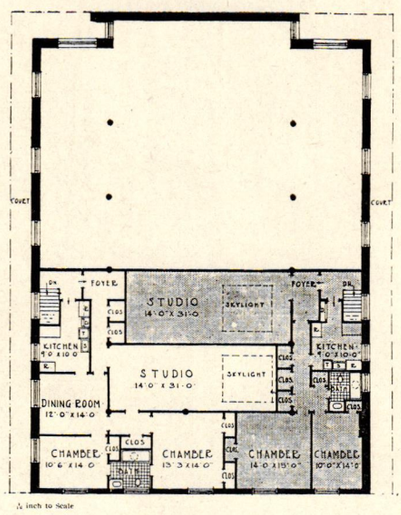
Note that each store has exceptional ventilation and light from side courts. Each store has a light basement. Basements and stores have floor heights of about 13 feet in clear.



MADISON AVENUE

SECOND FLOOR

Front space on 2nd floor can be divided into one, two or four parlor stores, or can be rented in connection with the large hall in rear of this floor.



MADISON AVENUE

THIRD FLOOR

In each apartment a large north sky-light lights up the entire studio. Each apartment has an individual entrance from the street.

STORES AND STUDIOS, 746 MADISON AVENUE, NEW YORK. Rouse & Goldstone, Architects.

Remodelled from old synagogue.

Editorial and Other Comment

Changes in the Institute

PROBABLY no single factor has operated more powerfully to benefit the cause of good architecture in the United States than the American Institute of Architects, and this must be admitted by every member of the profession, no matter how great his grievances may be at some chapter or individual. The form which the Institute has taken has been particularly adapted to excellent work in various localities, although in some ways it has been too loose and cumbersome to be able to throw its full force in a given direction and although there has been by no means full unanimity of purpose in the different chapters.

The method of organization has in the past been similar to that of the United States, but without the centralized power that the federal government has had. Each chapter has directed work in its own district with regard only to a very few rules, laid down by the Institute for the guidance of all chapter members; the constitutions of the chapters have been not uniform but very different and even divergent; and the requirements for so vital a thing as membership have not been uniform. The Institute as a whole has presented the extraordinary anomaly of an organization, part of whose members did not belong to it, since membership in one of the chapters of which it is composed does not necessarily mean membership in the Institute itself.

The surprising thing, in view of these facts, is not that the Institute has at times functioned badly, but that it has functioned at all; yet because of the very loose composition of the body it has been difficult to correct the situation so as to give a uniform constitution to all chapters, and properly to co-ordinate them. The first step in this process was to issue a "standard form of constitution" for all chapters, which has finally been done, and then to have the chapters adopt them; this latter could not be made compulsory.

The new constitution is an improvement over the old in many respects, of which membership is the most important, since it provides that Institute membership shall be prerequisite of membership in the chapter; curiously enough Article IV of the proposed constitution is so loosely written that membership appears to be limited to its *present* members: the exact text is "This chapter shall consist of members, fellows, honorary members of the Institute and chapter members elected prior to December 7th, 1916"; nor is there elsewhere in the constitution any qualifying clause. The intent is, however, sufficiently clear.

An article on "Affiliates" permits the affiliation of individuals not eligible for regular membership, and also the affiliation of groups or organizations outside of the Institute. This article is a very valuable one, since it permits a strong and active chapter to take the lead in civic affairs that the Institute should always take, and also permits the chapter to work in closer co-operation and harmony with other groups than is now the case.

It is extremely gratifying to see these signs of change and progress on the part of the Institute, since the Institute has not in the past fully realized or lived up to its opportunities, and this in spite of the fact that its governing boards have almost invariably been men of intelligence, initiative, and integrity. Naturally enough men of this type are successful in their private practices, and have less time to devote to Institute work than it deserves or than they would like to give. Committee actions have notoriously been delayed beyond what was desirable or even necessary, and the machinery has been so cumbersome that to induce the Institute as a whole to act on any question of importance within a reasonable time was nearly impossible. No human organization can be operated by merely mechanical means, but it would seem desirable to have certain portions of the organization become nearly automatic, and every step in this direction should be encouraged.

Further, a concentration of authority would doubtless improve the workings of the Institute in many ways. Take the disagreeable subject of discipline, for example. Chapters do not handle parallel cases in the same manner, nor does one chapter appear to act in all cases without regard to the person involved; and nine-tenths of the criticism directed at the Institute by architects not members arises from observation of this fact. Remorseless and uniform actions by the various disciplinary committees of the several chapters would immensely raise the Institute in the minds of the profession as a whole, including the Institute members. Centralization, which would carry with it impersonality, would enormously aid the disciplinary committees in the disagreeable, miserable, and very necessary work.

Likewise, closer co-ordination of the various chapter committees having to do with legislation and public activities would be desirable. It is not uncommon to find the committees in two chapters taking opposite stands on the same question, a thing confusing to the legislator who is honestly trying to do what the architects of standing think ought to be done if he can only find out what it is; and much of our bad legislation is due to bad Institute discipline, whereby certain members and even chapters oppose more or less openly what the Institute as a whole has decided upon.

These criticisms of the Institute as a whole may be regarded as superfluous by the very many members who are fully aware of the conditions described, and as gratuitously insulting by the few members who do not know or choose to ignore the fact that they have existed, but no healthy institution can afford to ignore conditions which keep many of the able young men of the country out of it. These men are in most cases willing to admit freely the great general good that the Institute has done; they know that it has always endeavored, although sometimes faultily, to improve the ethics of the profession; that it has raised the standard of wages paid the architect and by the establishment of a uniform scale has conferred an inestimable benefit. They know that the Institute comprises in its membership practically all of the architects of real merit and that they too should be members; but they find much of the membership half-hearted in its support, discouraged by the difficulty with which business is transacted, and sometimes disgusted by the immunity which certain apparently favored members enjoy

in violating the Institute rules. It is these younger men who must be reached and held if the Institute is fully to realize its great and lofty aims.

American architecture has greatly improved in the past twenty years, and the standards of professional practice, and the appreciation of the American public of the value of the service which an architect gives, has improved with it. These two things are at the root of the purposes of the Institute. The profession must be beyond reproach and of value to the country as a whole, and the public must be taught to appreciate these facts; as these ends are accomplished, so does the Institute fulfil its purpose, and until they are accomplished the Institute cannot afford to rest satisfied.

Architects and "Art Artists"

MR. WALLIS, in his "Architect's Pilgrimage," has given us some idea of what he thinks represents the popular opinion of the architect:

"I began my study in psychology by demanding an answer to this query: 'Please tell me quickly what particular picture does your mind conjure up when I say "architect" to you?' 'Oh, well, when the word "architect" is mentioned I see in my vision a nice chap, well-dressed and with assurance, selecting wall-papers and furniture, and working over pretty water-colors of mantel-pieces, country houses, or churches, and at intervals chatting entertainingly of Greek history and the Middle Ages.'"

Something of this point of view manifested itself in a recent characterization of "Art Artists." It suggests dilettanteism, affectation of nice taste, a Brahmanic attitude of superiority out of key with common sense and the practical affairs of every-day existence. But we flatter ourselves that there are many men of the architectural profession who deserve the name of artists without the qualifying belittlement of the word "art" that connotes, used as it was to designate those who, in the name of art, objected to converting any part of Central Park into trenches, an idea of petty fault-finding. Praises be the project was abandoned, as have so many other schemes, for encroaching upon our parks.

The name "architect" covers a multitude of jobs in these days, and if we go on as we seem to be going, future generations will think of him as a Jack-of-all-Trades, primarily as a good business man, better designated by the words "engineer," "contractor" and "builder."

There is crying need for practical men in all of our industrial schemes, but with them as great a need of men who know how to plan and to cover their plans with structures that may please the eye as well as supply comfort and convenience. There are few more distressing sights than the long rows of tenements in endless repetition that make such a sordid and hopelessly congested region of many of our factory towns. The lack of privacy and sheer ugliness of such quarters are enough to destroy every bit of self-respect of the families who are condemned to live in them.

We have made progress the past few years, but never before has there been such urgent need for architects who can plan with an eye to beauty as well as an eye to economy and utility. A cheap house, rightly designed, may yet be pleasing to the eye. Even in the building of our cantonments and other government work there is abundant room for good taste. There has been already too much left to speculative builders and land boomers in centres of industry. We need a qualified Fine Arts Commission, a Board of Censors in every town in the country.

Many of the great modern factory buildings are a pleasure to look at, and are as well thoroughly comfortable and wholesome places to work in. Let us do away with the "Art Artist" idea in our industrial housing problems, and build with the knowledge, sincerity, and appreciation of the real artists of the architectural profession. There are many already at work, but let us hope that a fuller measure of the best ability in the profession may be given an opportunity to point the way to a better present and a happier future in all our industrial building.

New Associates in the National Academy

AT the April meeting of the members of the National Academy of Design, held April 10, the following were elected associates:

Grosvenor Atterbury, architect; William Welles Bosworth, architect; Rudolph Evans, sculptor; Charles Dana Gibson, illustrator; Howard Giles, painter; Paul King, painter; Glenn Newell, painter; Violet Oakley, mural painter, and Fuori Piccirilli, sculptor.

A Correction

Hoppin & Koen, the architects of the Sterling Postley house at Oyster Bay published in our April number, call attention to the fact that the decorations of the hall and the living-room were carried out by another firm.

Book Reviews

HOUSING PROBLEMS IN AMERICA. Proceedings of the Sixth National Conference on Housing, Chicago, October, 1917. Published by National Housing Association, 105 East Twenty-third Street, New York.

The papers read and the discussions at this conference were referred to in Mr. Pond's admirable report printed in our November number.

The volume is handsomely printed and the contents, including the many interesting papers read, the reports from delegates, a useful index, and a list of the officers and directors will be a valuable and useful reference. The conference of this year was the most successful in the history of the organization.

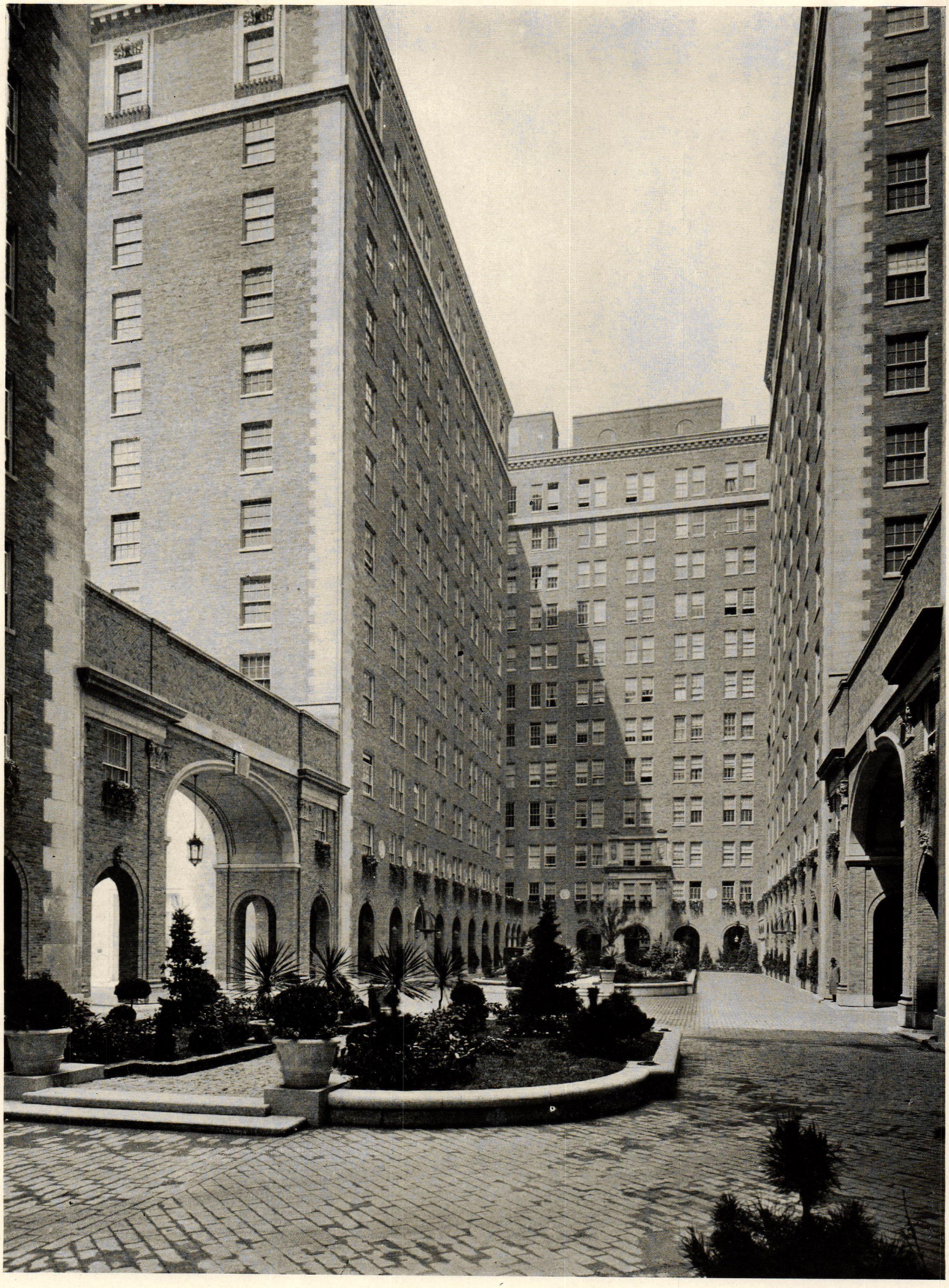
OVER THE DRAWING BOARD—A DRAFTSMAN'S HAND-BOOK. By Ben. J. Lubschez, F.A.I.A. 12mo. $2.00 postpaid. Published by the author, 101 Park Avenue.

Here is a most useful little book, useful and interesting. This from the author's preface happily expresses its purpose:

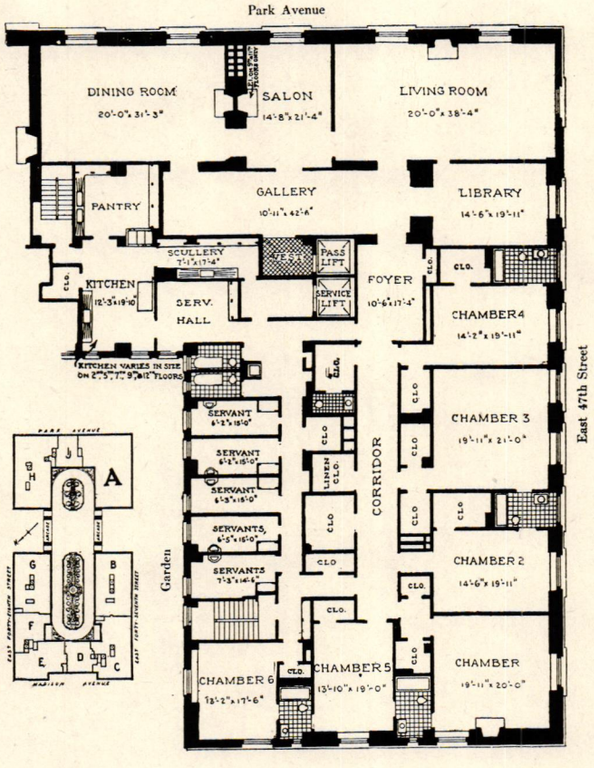
"Through years of rubbing elbows with draftsmen all over the country, I have been enabled to learn a host of better ways of doing both commonplace and unusual things. Many of these methods will be new to readers, while others will as surely be old, and this book, a gathering of things learned from experience and chats 'Over the Drawing Board,' is sent forth with the hope that its contents will help others as it has helped the author, and that it will serve as a good friend in the pocket or on the board."

MODERN CIVIC ART—THE CITY MADE BEAUTIFUL. 8vo. Third revised edition. With 30 full-page illustrations. $3.00 *net*. G. P. Putnam's Sons, New York and London.

Since the Late Charles Mulford Robinson's MODERN CIVIC ART —THE CITY MADE BEAUTIFUL was published, some fifteen years ago, great advances have been made. Mr. Robinson might well claim that his admirable volume has had much to do with this progress. Many of the hopes expressed in the first edition have become realities. In Europe old cities will need to be made new, and here in our own country, with the growing demand for thousands of new homes for the workers in our industries, the need for civic art was never greater. It is a book that should be in the hands of every town and city administration in the country.

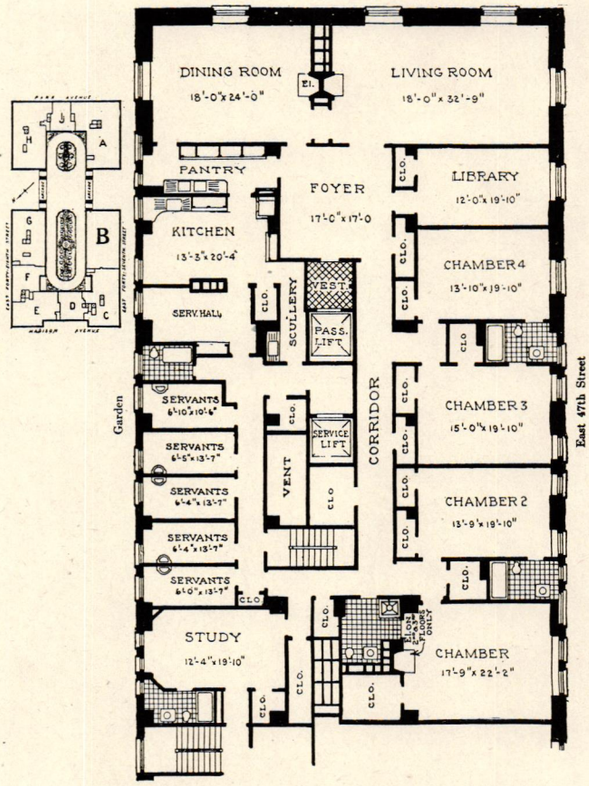


THE COURT AND GARDEN, APARTMENTS, 270 PARK AVENUE, NEW YORK. Warren & Wetmore, Architects.



APARTMENT "A"

17 Rooms, Foyer, Gallery, 6 Baths, Extra Toilet and 22 Closets



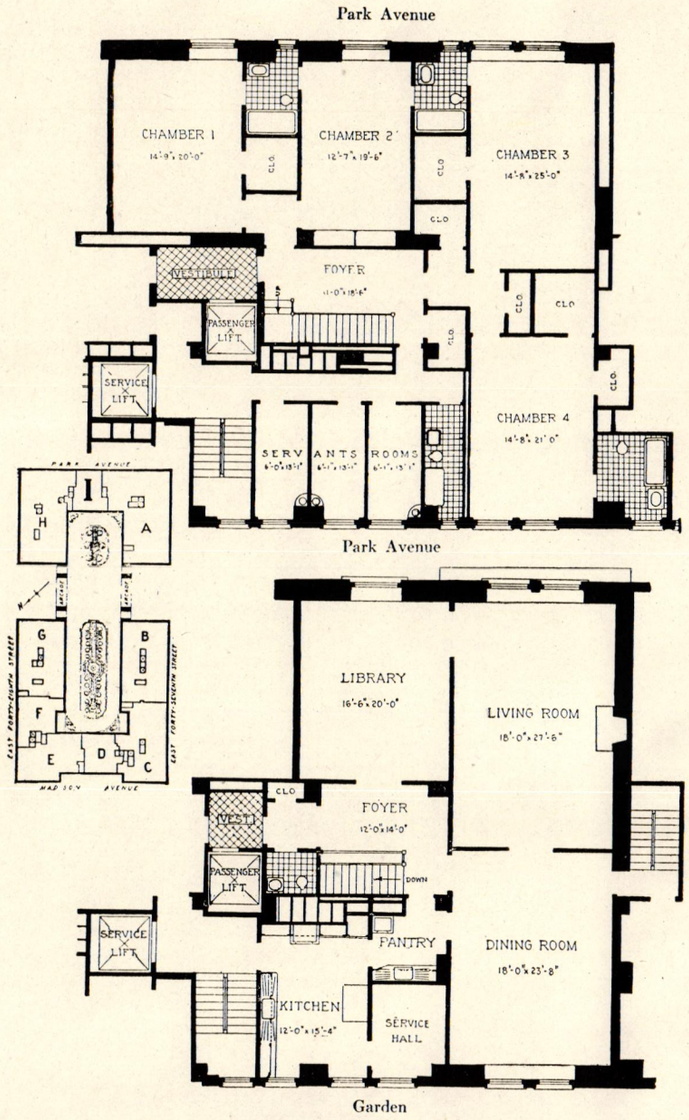
APARTMENT "B"

15 Rooms, Foyer, 5 Baths and 17 Closets

APARTMENTS, 270 PARK AVENUE, NEW YORK.

Warren & Wetmore, Architects

PARK AVENUE ENTRANCE, APARTMENTS, 270 PARK AVENUE, NEW YORK.

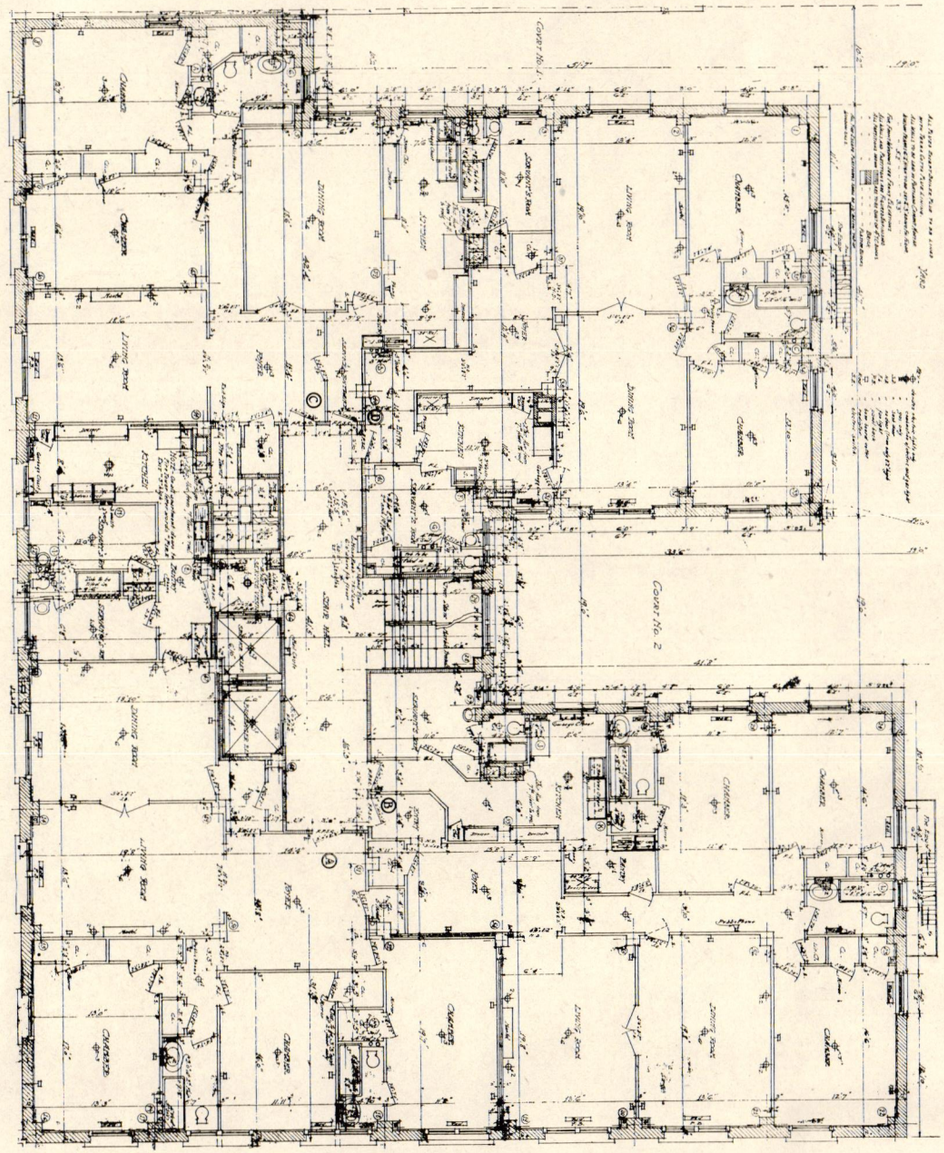


DUPLEX APARTMENT "I"

Fifth and Sixth Floors — Ninth and Tenth Floors
Seventh and Eighth Floors — Eleventh and Twelfth Floors

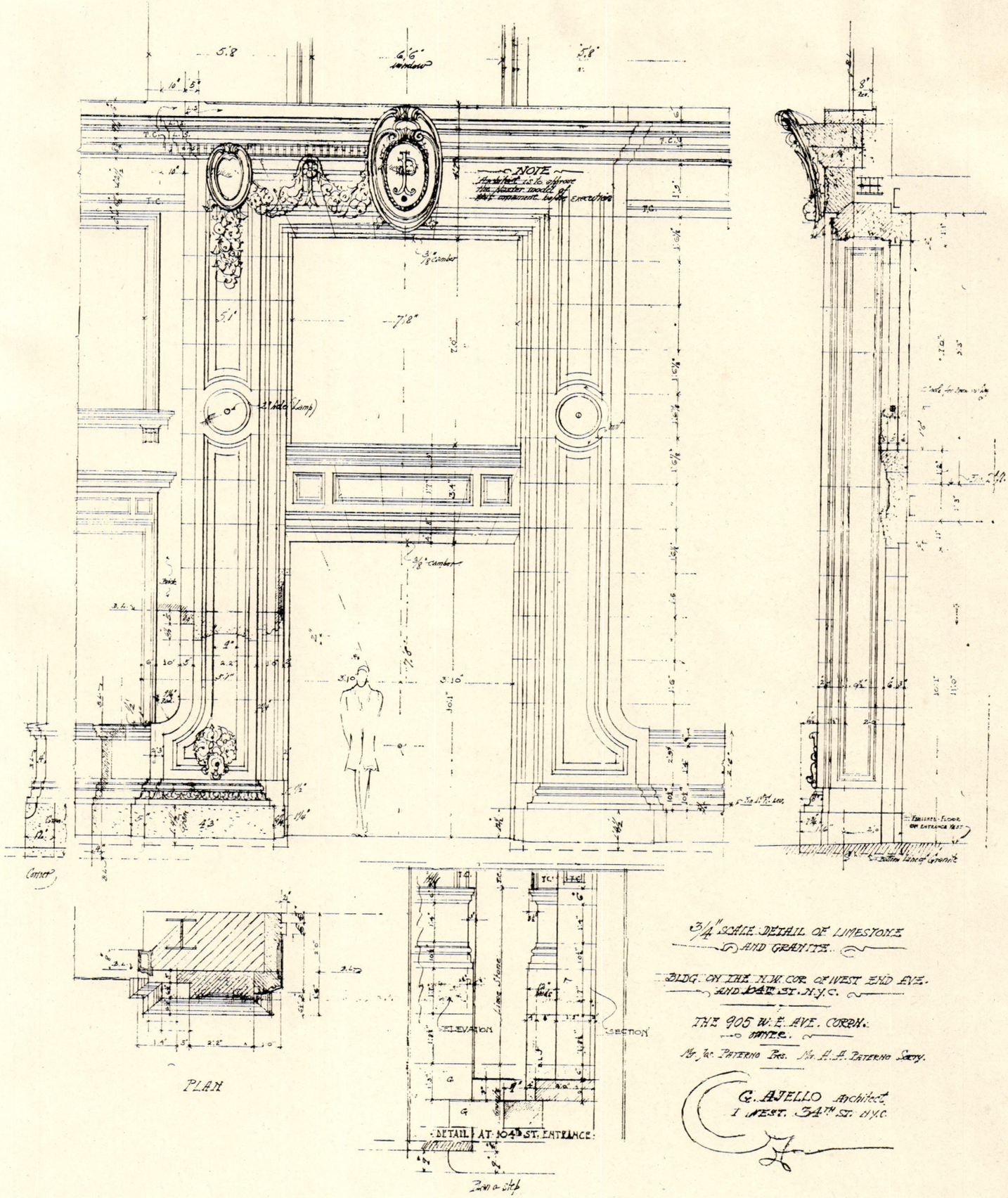
12 Rooms, 2 Foyers, 4 Baths, Extra Toilet and 8 Closets

Warren & Wetmore, Architects.



APARTMENTS, NORTHWEST CORNER WEST END AVENUE AND 104TH STREET, NEW YORK.

G. Ajello, Architect.



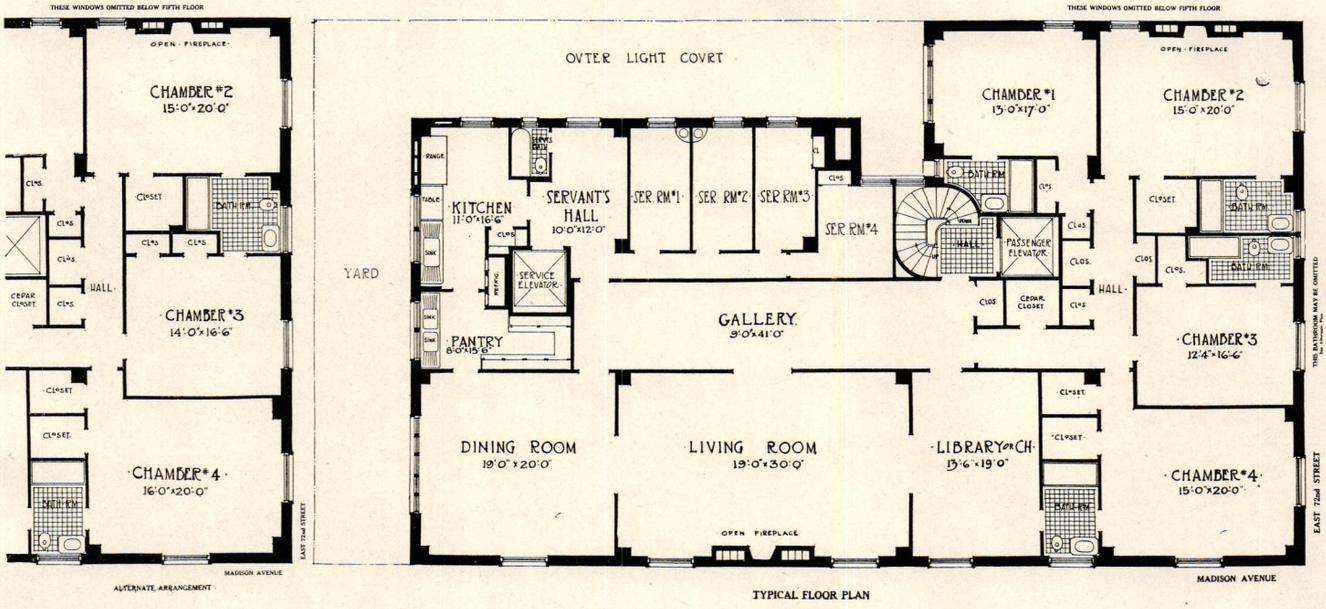
3/4" SCALE DETAIL OF LIMESTONE AND GRANITE

BLDG. ON THE N.W. COR. OF WEST END AVE. AND 104th ST. N.Y.C.

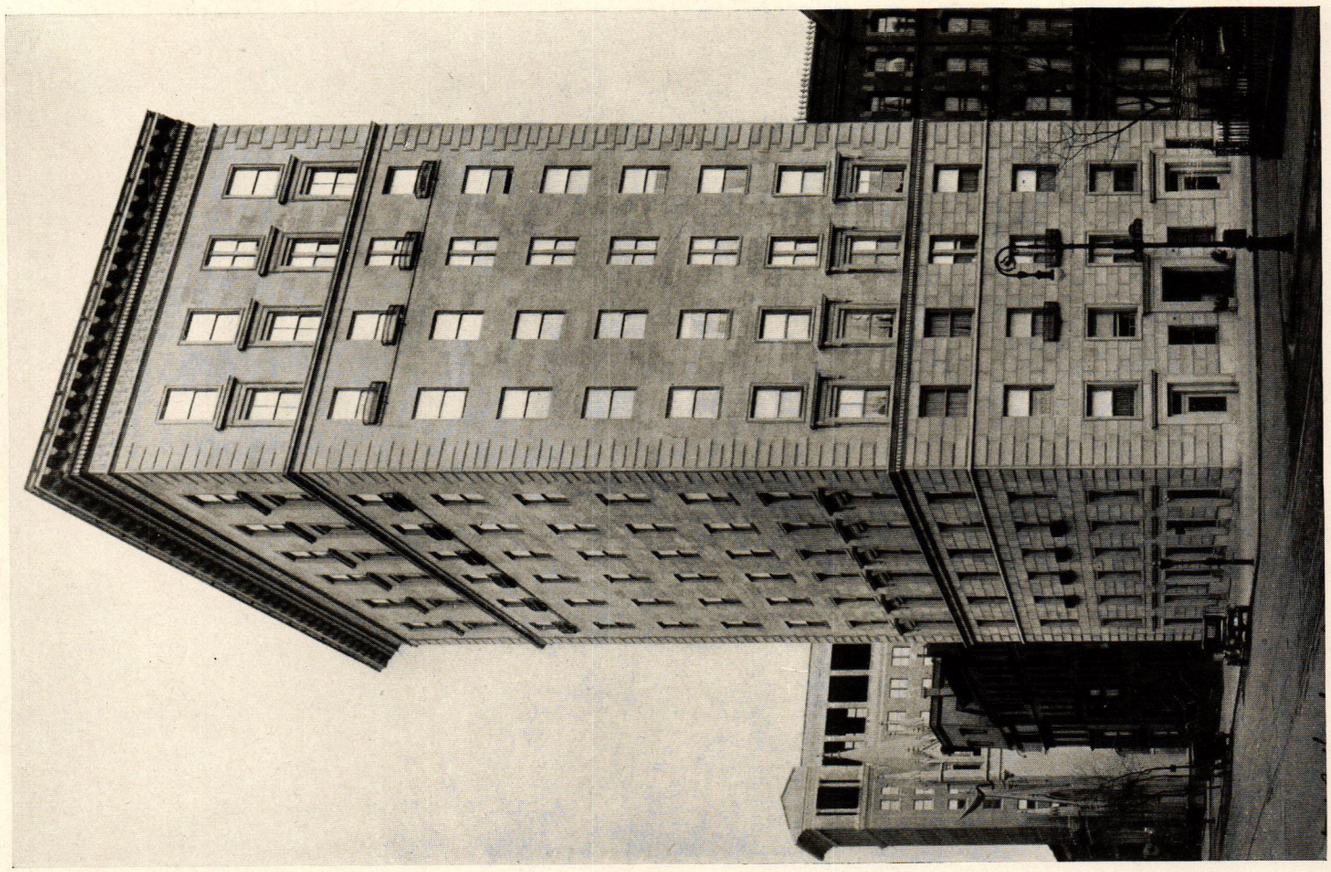
THE 905 W.E. AVE. CORPN.
OWNER.

Mr. Jas. Paterno Pres. Mr. E.A. Paterno Secty.

G. AJELLO Architect
1 West 34th St. N.Y.C.



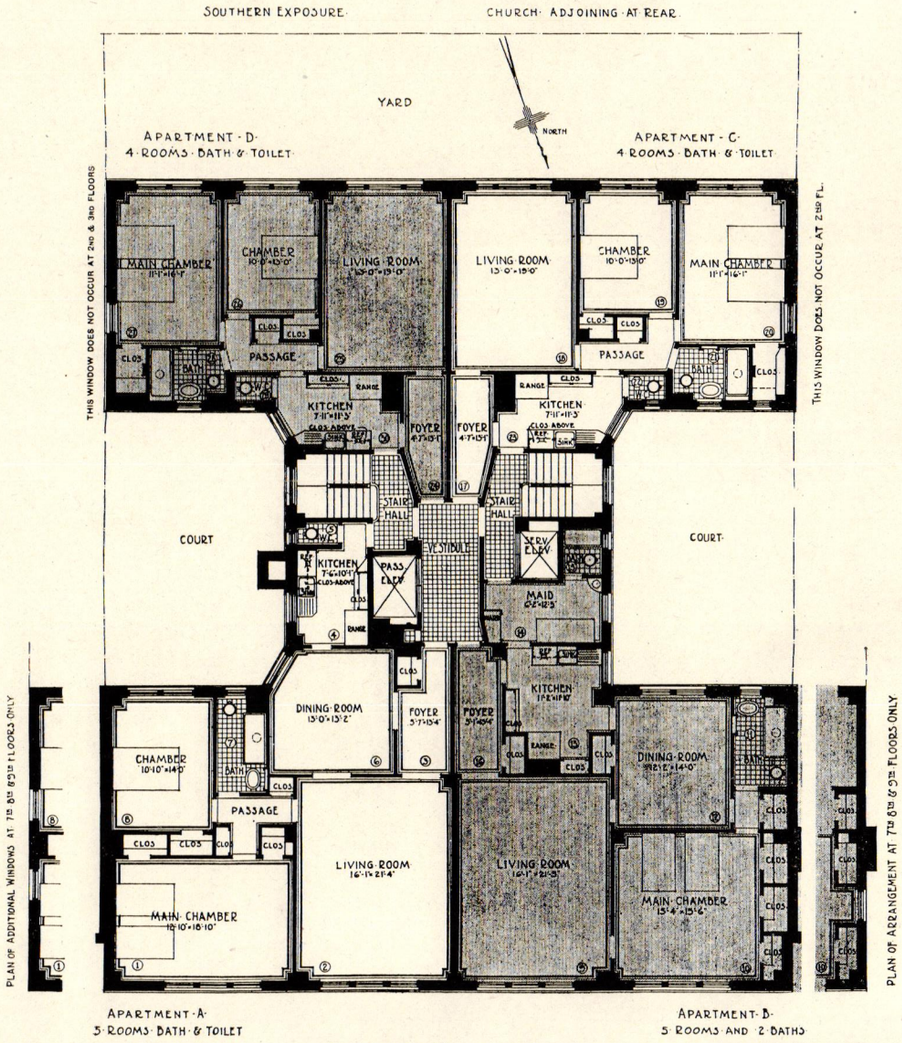
Rouse & Goldstone, Architects.



APARTMENTS, CORNER MADISON AVENUE AND 72D STREET, NEW YORK.

Honorable mention, 1917, A. I. A.

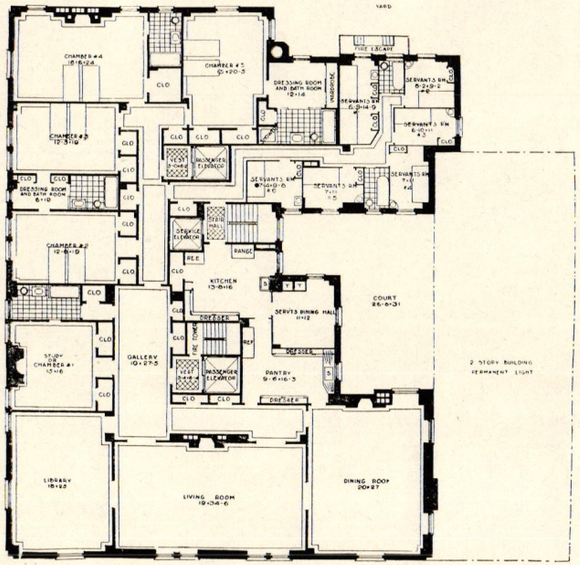
APARTMENTS, 140 WEST 58TH STREET, NEW YORK.



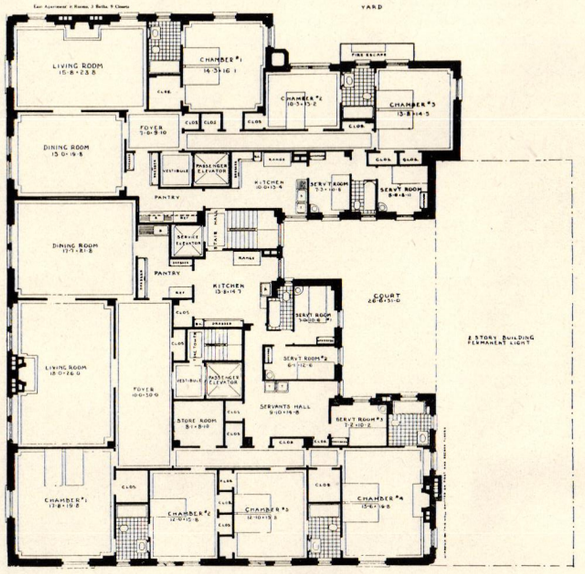
TYPICAL FLOOR PLAN

Schwartz & Gross, Architects.

APARTMENTS, 417 PARK AVENUE, NEW YORK.



Plan 9th to 12th floors

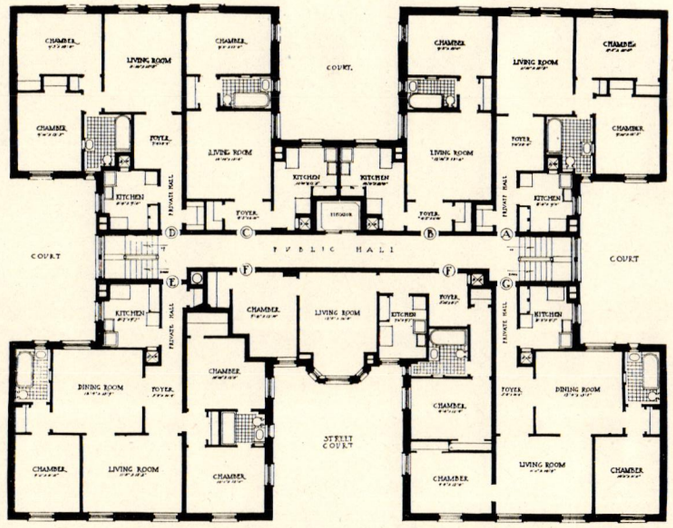


Plan 1st to 8th floors

Emory Roth, Architect.

APARTMENTS, 115 TO 135 WEST 16TH STREET, NEW YORK.

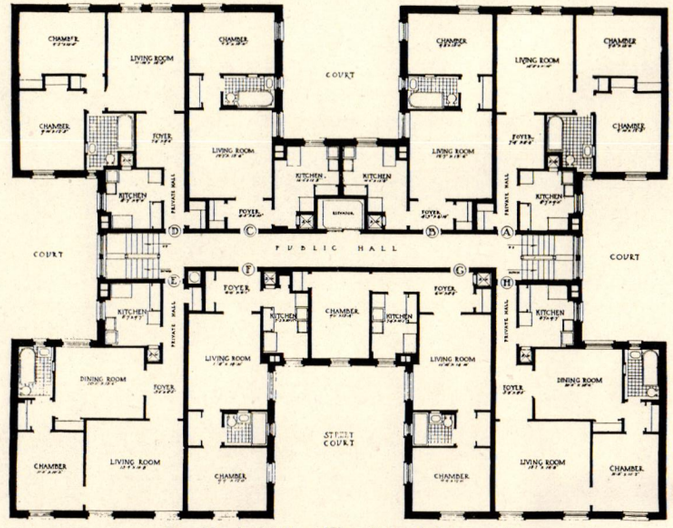
Honorable mention, 1917, A. I. A.



One Hundred Twenty-five West Sixteenth Street

Apartment E, 6 rooms, foyer, two baths.
Apartment G, 5 rooms, foyer, bath.

Apartments A-D-F 4 rooms, foyer, bath.
Apartments B-C, 3 rooms, foyer, bath

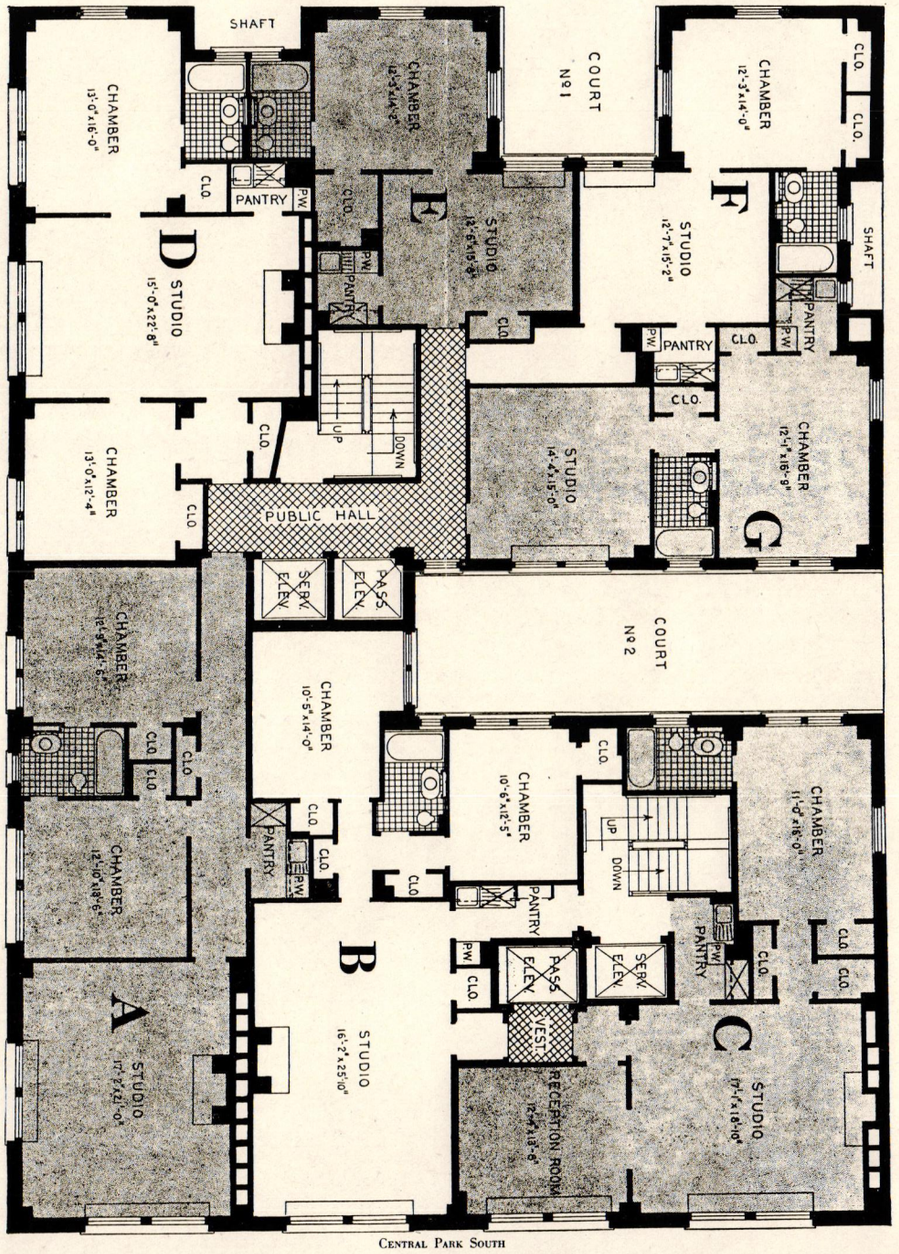


One Hundred Fifteen West Sixteenth Street *and*
One Hundred Thirty-five West Sixteenth Street

Apartments A-D-E-G-H, 4 rooms, foyer, bath.

Apartments B-C-F, 3 rooms, foyer, bath

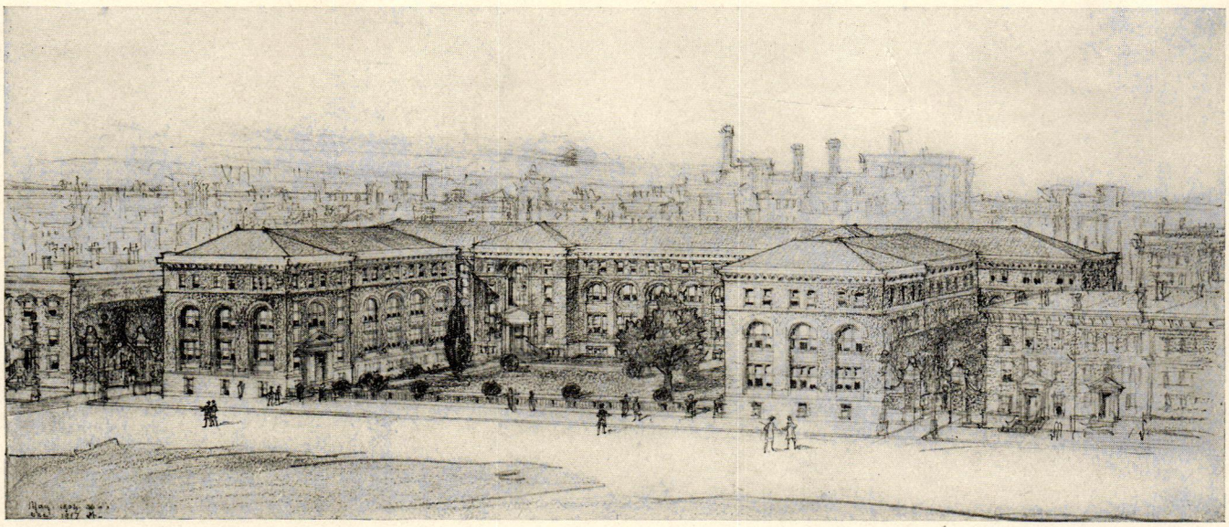
Geo. A. & Henry Boehm, Architects.



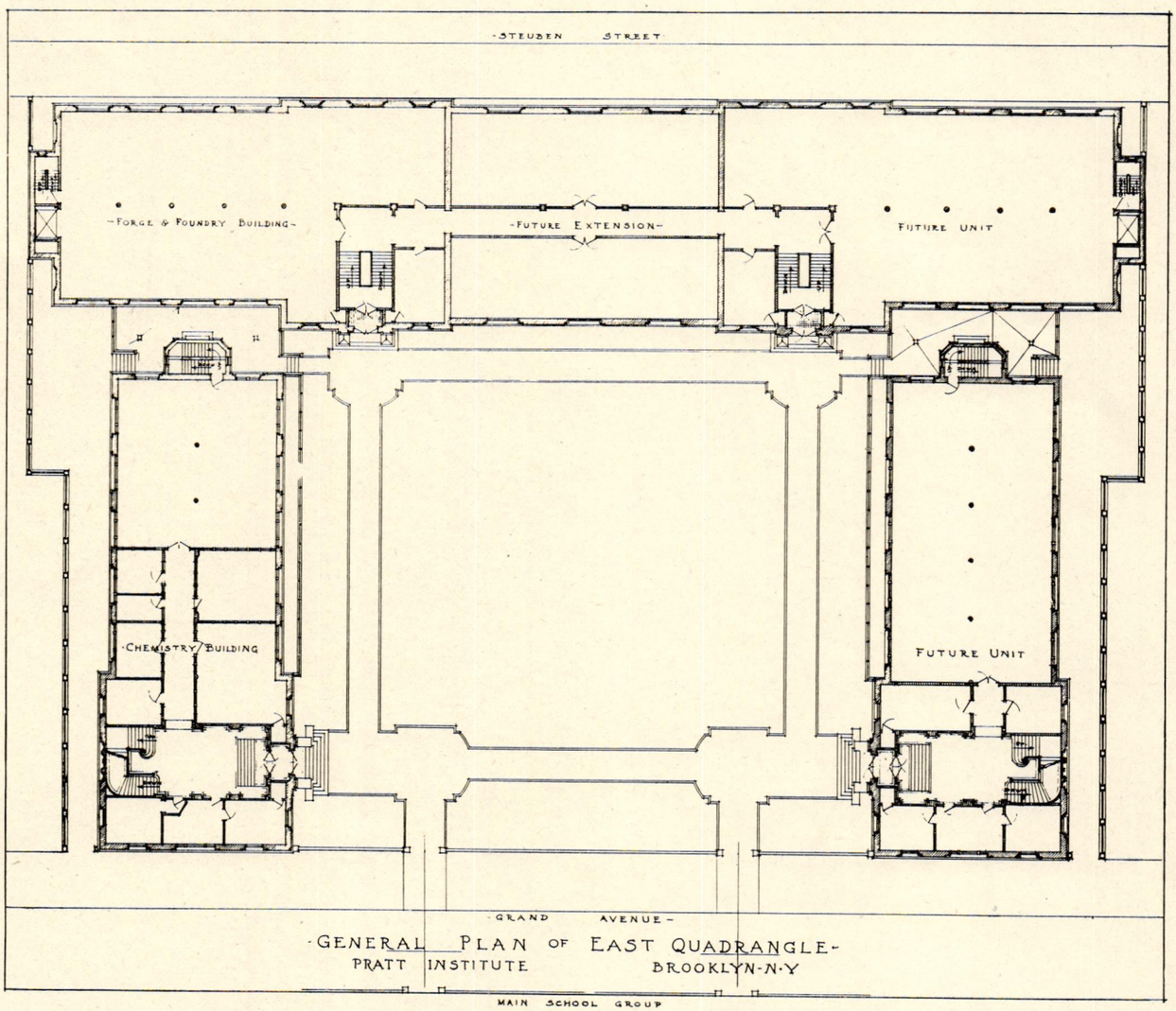
Central Park South

STUDIO APARTMENTS, 100 CENTRAL PARK SOUTH, NEW YORK.

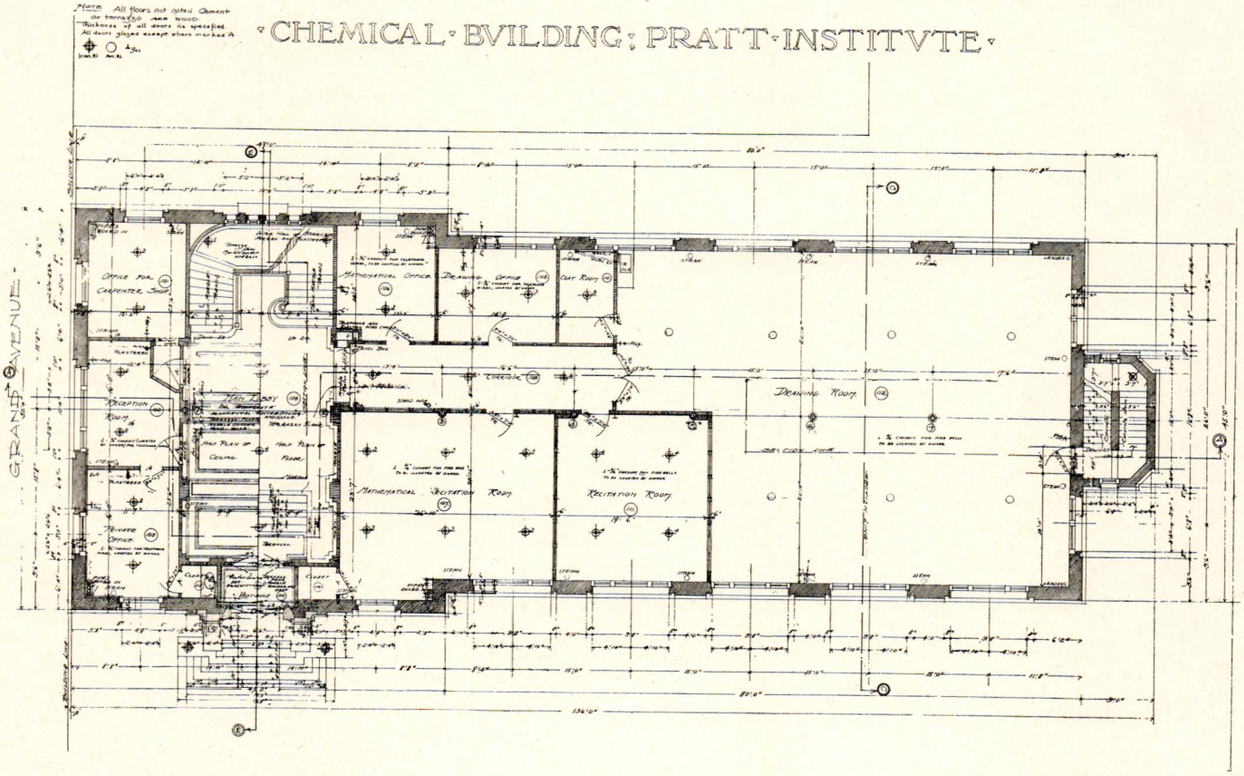
Schwartz & Gross, Architects.



PERSPECTIVE, EAST QUADRANGLE.



DESIGNS, EAST QUADRANGLE, PRATT INSTITUTE, BROOKLYN, N. Y. Howells & Stokes, Architects.

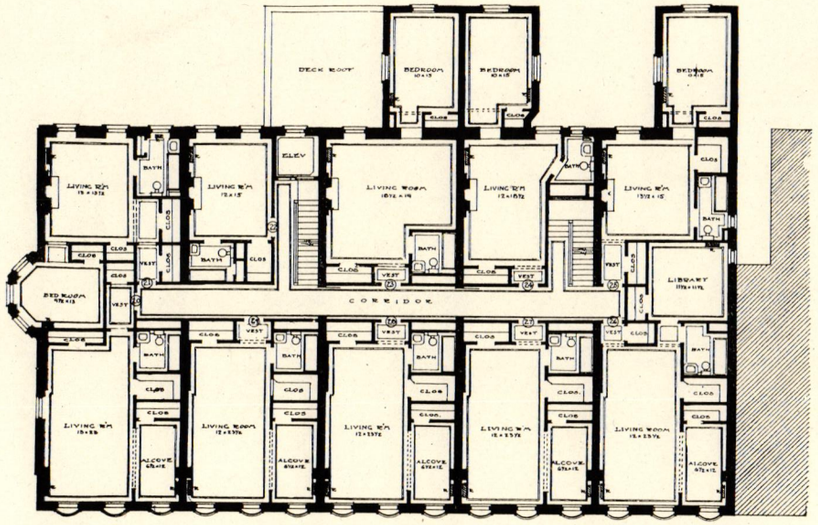


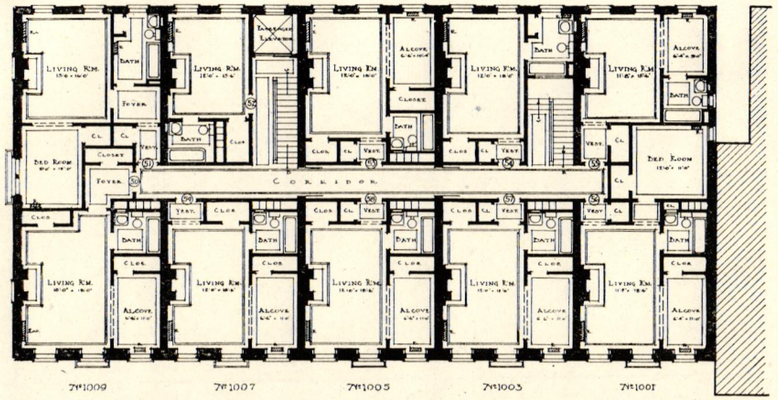
CHEMICAL BUILDING, EAST QUADRANGLE, PRATT INSTITUTE, BROOKLYN, N. Y. Howells & Stokes, Architects.

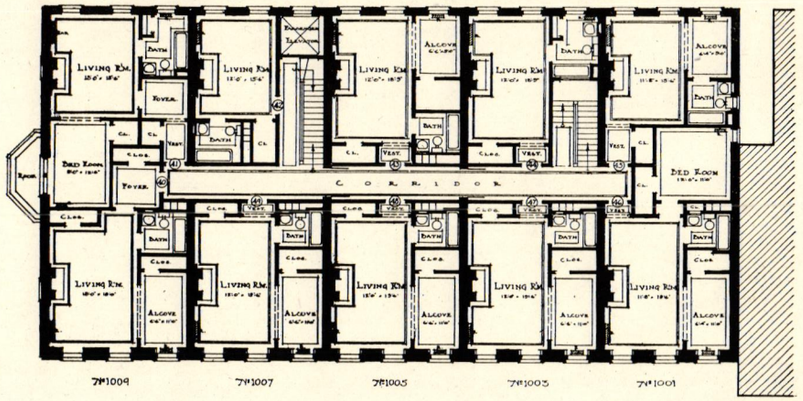
FORE-COURT TO ENTRANCE.

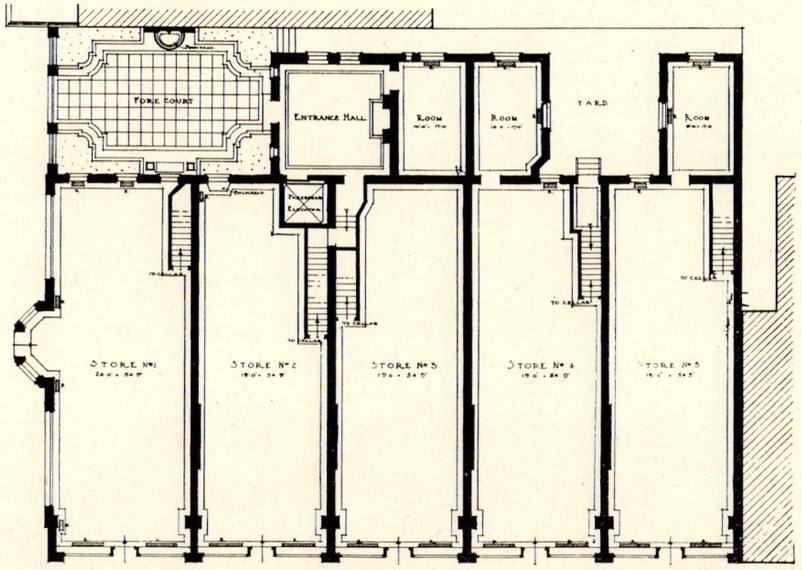
NON-HOUSEKEEPING APARTMENTS, CORNER MADISON AVENUE AND 78TH STREET, NEW YORK.

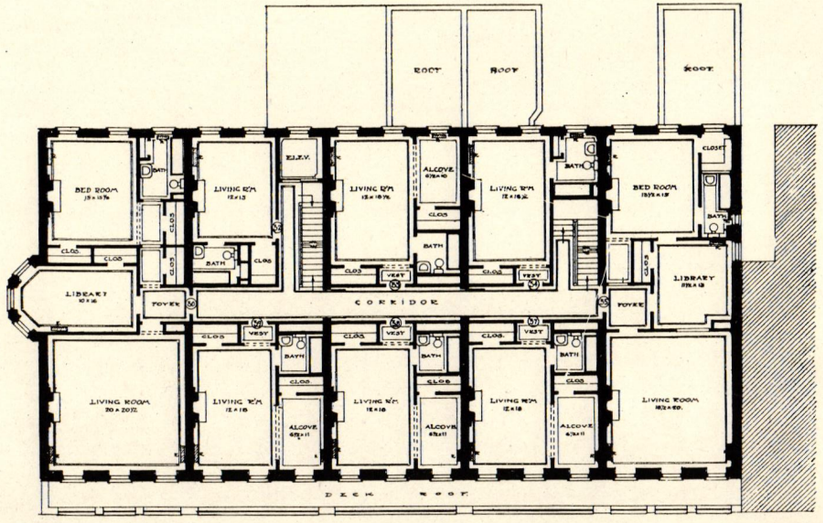
Remodelled from five private houses. Maynicke & Franke, Architects.









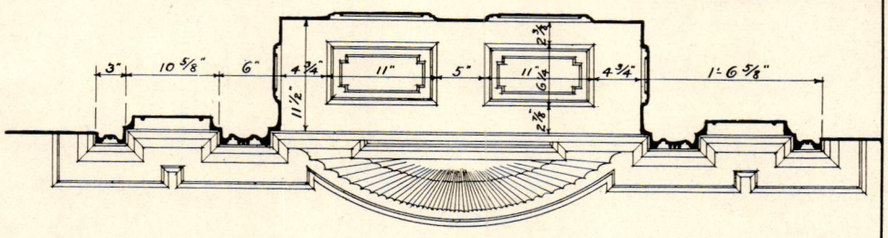


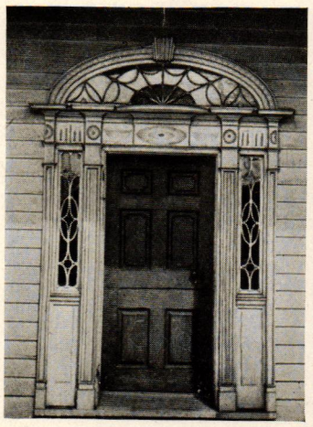
PLANS, NON–HOUSEKEEPING APARTMENTS, CORNER MADISON AVENUE AND 78TH STREET, NEW YORK.

Maynicke & Franke, Architects.

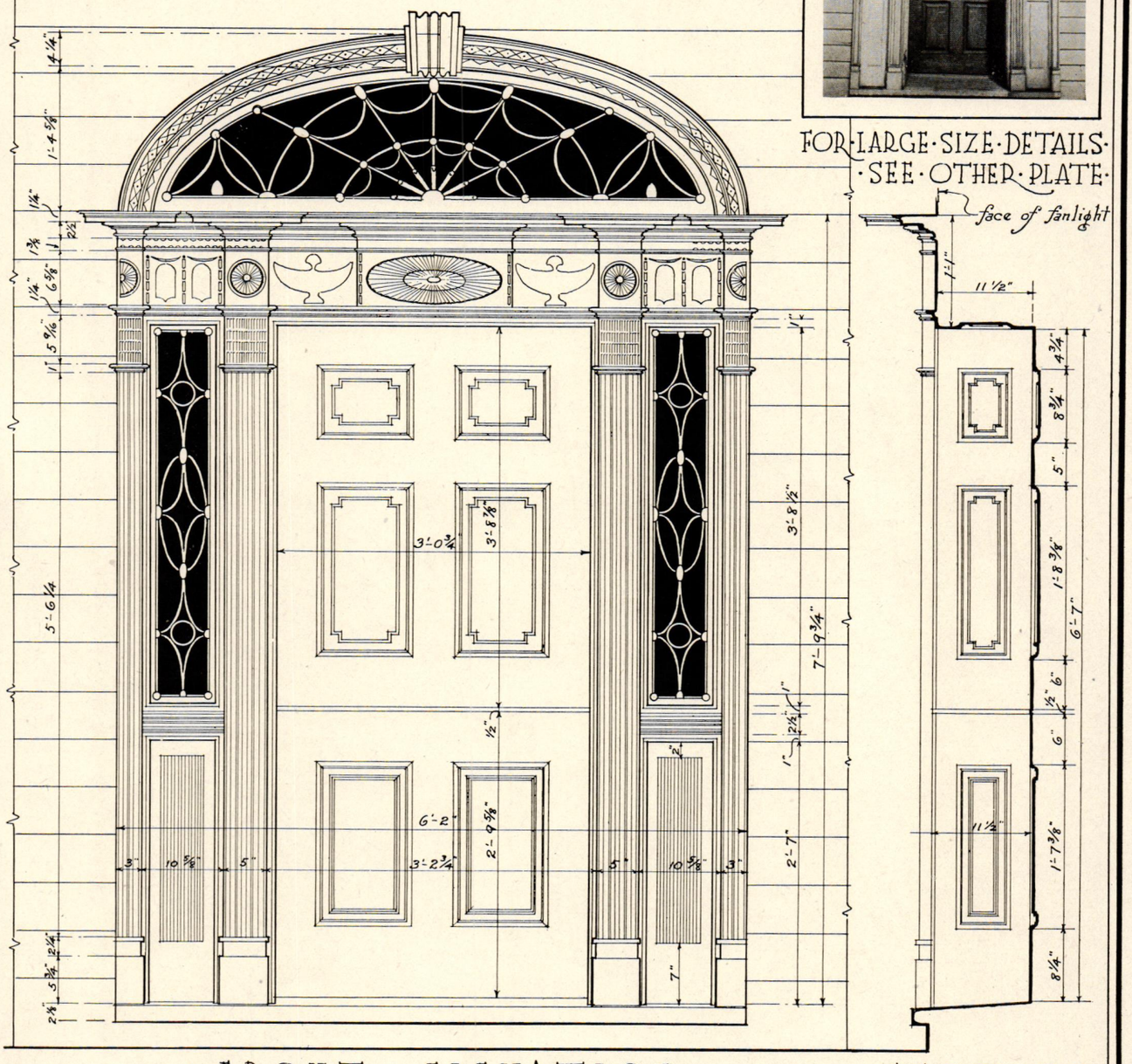
Remodelled from five private houses.

PLAN THRU: DOORWAY SHOWING SOFFIT REFLECTED





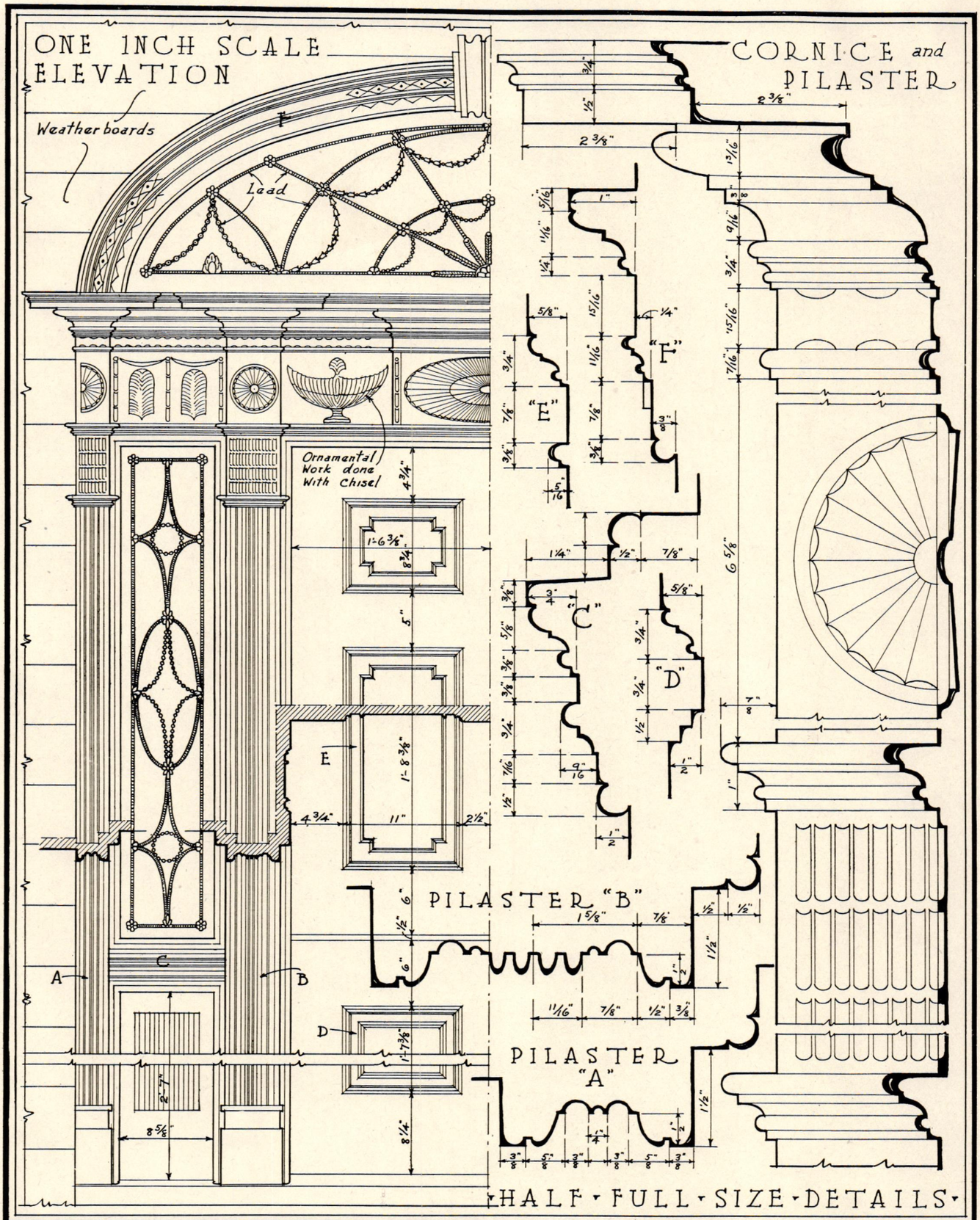
FOR LARGE SIZE DETAILS SEE OTHER PLATE



FRONT ELEVATION SECTION

SCALE

Early Architecture of New Jersey	DOORWAY of the VREELAND HOUSE, NORDHOFF, NEW JERSEY. Built in 1825	Measured & Drawn by Albert E. Micklewright



Early Architecture of New Jersey

DOORWAY of the VREELAND HOUSE, NORDHOFF, NEW JERSEY.
Built in 1825

Measured & Drawn by Albert E. Michlewright

Amateur Architects of the South

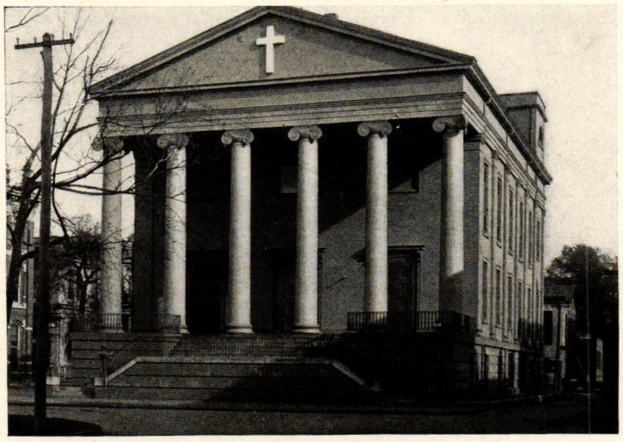
Their Use of the Parallelogram

By Mrs. Thaddeus Horton

Author of "Savannah and the Far South," etc.

THE work of the amateur builders of the Far South is often exceedingly interesting. And by amateur builders I refer especially, in this instance, to the early cotton and rice planters of Carolina, Georgia, and Mississippi. These, in expressing so independently their tastes and ideas, may be said to have produced what has been classified as the earliest and perhaps the only strictly original architecture of America. The homes designed by them to meet the exact need of human conditions modified by climate and occupation were built most economically and logically. In a general way they received form and style from the idea of the Greek revival which at that period was making itself felt all over the civilized world, but they illustrated classic forms and symbols by translating them into a lower and simpler language, often forgetting them, though influenced more or less unconsciously by an appreciation of their form, dignity, and beauty.

The amateur architect was a necessity in the small towns and plantation districts of the Far South prior to the Civil War, as professionals were to be found only in the larger cities—Charleston, Richmond, New Orleans. Some of the early amateurs attempted serious work, subscribed to eminent foreign publications and studied them carefully, greatly to the benefit of the plans they afterwards perfected. In the great old Southern libraries, a few of which are still preserved intact by descendants of the original owners, there are now to be found the works of such authorities as Violet-le-Duc, the Adam Brothers, Palladio, and one other work in particular which appears to have been extensively popular, entitled "An Inquiry Into the Principles of Greek Architecture," by George, Earl of Aberdeen, published in London in 1822.



Christ Church, Savannah, Ga. Designed and built by James Hamilton Couper, of Hopeton-on-the-Altamaha, gentleman, scholar, rice planter, and amateur architect.

One of the earliest and most celebrated amateur architects of the highly studious class was Mr. James Hamilton Couper, whose rice plantation—Hopeton-on-the-Altamaha—near Darien, Ga., was famous at that period. He not only drew plans for many of his neighbors and contemporaries, but designed and built Christ Church, Savannah, which is one of the beautiful old churches of America—a true pleasure and inspiration to those who love and know it intimately as well as to the casual sightseer. The original plans of Christ Church are now in possession of Mr. James W. Couper, of Atlanta, and may be seen by those who enjoy his acquaintance. He also possesses intact his father's famous library of 1820–50, and among the thousands of old volumes may be found many on architecture, among them those used by Mr. Couper as text-books.

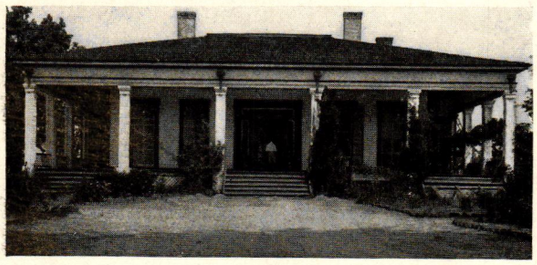
Heard homestead, Covington, Ga.

But students of Mr. Couper's type were, of course, rare. The usual builder was comparatively unambitious as to technicalities and classicisms and, as a rule, did not know that Palladio had existed. The fact that the houses thus produced were so often perfectly adapted to conditions that they fulfilled the builder's requirements as individuals rather than the requirements of their New England brothers, is the salient fact that renders them valuable as types and prototypes, that causes them to be so truly respected by modern students of the art of building. The sincerity of the effort back of each ennobled it. Any one, considering the needs of his individual life, may draw the plan of a house adapted to it, but the fact is few do, but intrust the task to a trained worker, who too often substitutes conventionalized forms in lieu of a plan of construction individual in treatment, which accounts for the paucity of ideas that exists in connection with much of the domestic architecture of this country.

In such towns as Washington, Ga., we find many noble and noteworthy examples of the personally designed residence. In many of the Carolina towns—Camden, Aiken,

Edgefield, Georgetown, in Greenwood, Miss., Lagrange, Athens, Albany, Ga., in Natchez, Miss., we may come upon many instances—old homes that speak architecturally as well as otherwise of a past civilization.

It is fortunate from many standpoints that the amateur



A one-story house, peristyle in character, showing square whole posts instead of columns.

builders of the old South were called upon to practise their avocation at the exact period when the revival of Greek architecture abroad had introduced classic columns and a square form of construction as the dominant characteristics of the then modern style. Nothing is easier to build than a square house, nothing cheaper. The proposition was beautifully simple; so the amateur drew his first plan—a square cut into four rooms, all square, with the hall in the middle, itself a parallelogram, and the porch, another parallelogram, to the front, thus:

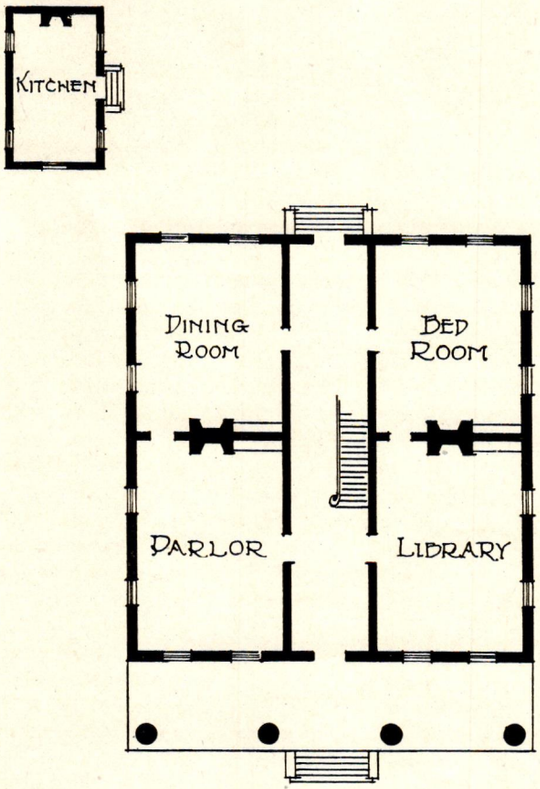
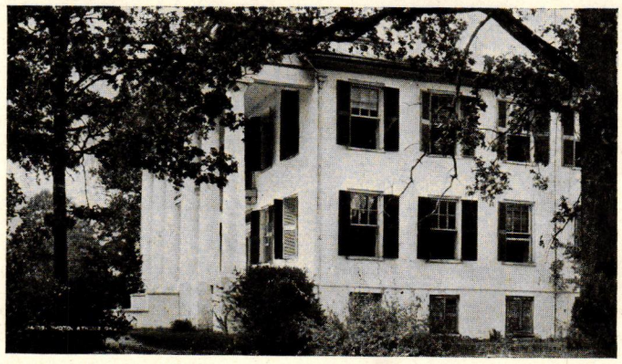


Plate I.

This porch was supported by so-called Doric columns—circular standards, it is true, rising to great heights, often lacking all classical details, yet so perfectly fitting the requirements of the situation as to well merit the respect bestowed upon them. The houses thus planned were sometimes of one, sometimes of two stories. In the latter instances the staircase usually arose as in Plate I, being otherwise omitted. They were commonly built very close to the ground, supported by brick piers, and sometimes by solid masonry. Often they were constructed of brick, rough cast, and heavily whitewashed, as in the Pope Barrow house of Athens, Ga., or of clapboards. Occasionally they were built of red brick without the rough cast, in which cases



The Pope Barrow residence, Athens, Ga. Built of brick, rough cast and whitewashed. The perfect Greek temple type in its simplest form.

the white-columned porticoes were very effective against the dark walls.

Furnaces at that period were unknown in the South, and cellars were rare, all of which made for economy. The world has never seen cheaper houses, considering the effect they produced and the uses they were intended for, than these country houses of 1810–60 scattered in this and kindred

"The Shadow of the Teche." An old house on the River Teche, in southern Louisiana. Built of red brick with white columns.

forms throughout the South of the United States. When the plan was for a one-story house, square posts were often substituted for columns, and the structure took on more the character of an East Indian bungalow, sometimes lifted over a high basement; but when of two stories it became a veritable example of the Greek temple style of edifice, usually showing a pediment surmounted by an ingeniously contrived entablature, the portico being tetrastyle or hexastyle, in accordance with the owner's taste. The majority of these Greek temple houses had eight rooms, with the kitchen a

separate building to the rear, as shown in the first plan; but occasionally the kitchen was placed at one side, as in Plate II, and quite often the formal portico was repeated in the rear, as shown therein, thus giving the house two formal fronts to face the world with.

Nothing is easier to build than a square house, adding a column or portico to the front. At first thought the theme appears a hopelessly monotonous one, yet the houses thus built, containing practically the same elements, took on various qualities and values independent of mere form—proportion, perspective, dignity; one might almost say, feeling. In some beauty was born—a quality independently belonging to itself—in others beauty was lacking, for man is no more the master of his fate in architecture than in the other ambitions of life. It is both interesting and curious to observe, in connection with these old Greek temple country houses, how many expressions of exactly the same idea was possible, with varied results dependent upon the size of the column; their height, their distance apart, whether the portico was hexastyle, tetrastyle, or the building peristyle, or whether it was surmounted by a pediment, or whether instead of a gabled front the house was finished with a deck or hipped roof; the style, size, and placing of the doors and windows; the effect of the second-story balconies; the height of the house from the ground, and other details. Into each, along with the framing and roofing, was combined, nail by nail, plank by plank, the individuality, the taste of the builder. To find his audience one must first forget his audience. Working solely to please himself, the amateur builder of whom we are thinking found an audience throughout America.

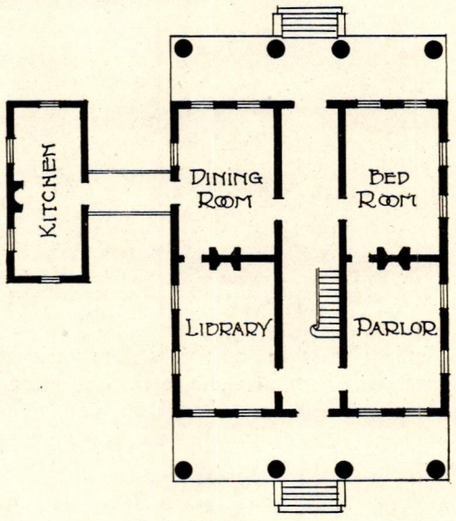


Plate II.

"High Shoals," Walton County, Ga. Though a mere carpenter shack, built by slaves and of the crudest materials, yet typically American, and of the very soil on which it rests.

The old Walker Harris house, of Walton County, Ga., is a typical house of the class described, being the simplest form of architecture possible to conceive. (See illustration.) It is built on a square with two rooms on either side of a long hall and four rooms on the floor above. It has a hexastyle portico and a hipped roof. The builder probably knew that classical forms existed, but in building his home he reduced them to the simplest—I was about to say lowest—expression. In fact, he ignored them even while expressing them, producing something peculiarly original, something entirely American throughout, adapted to the very conditions that were responsible for its existence. The demands and emotions of human life, always closely allied to architecture, were never more sincerely expressed than in this house which is of the very soil upon which it rests.

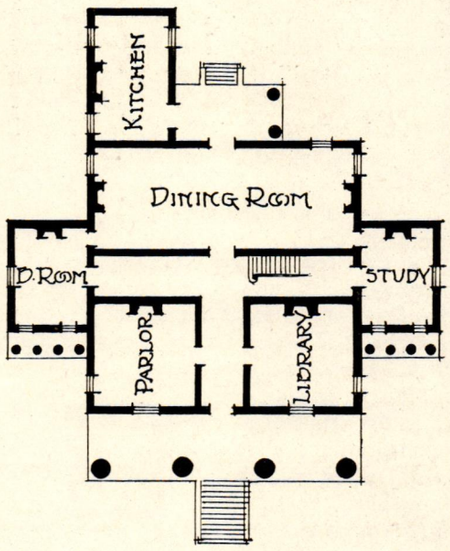


Plate III.

The old home of General Robert Toombs, of Washington, Ga., which is still in perfect preservation, is another type of the square house. The first-floor plan is approximately given in Plate III. It has the usual tetrastyle portico, yet it offers certain interesting variations in that the main floor is lifted over a basement illustrating what is known in some sections of the country as the "high stoop." Remarkable both for its dignity and beauty, this old house, designed by an amateur craftsman, built by unskilled labor, possesses an originality, a charm, a genius all its own. A quality that cannot be reproduced or effaced, seen in the moonlight it produces that rarest of earthly things in America—a genuine architectural emotion! Study the details and you will find that all of these high and noble things are expressed by the simplest carpenter work. Note the doorway, the second-story balcony, the front steps, the Doric columns

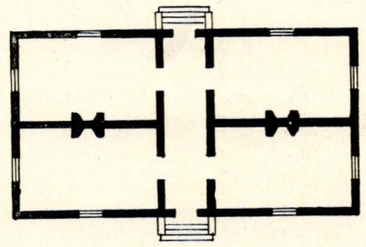


Plate IV A.

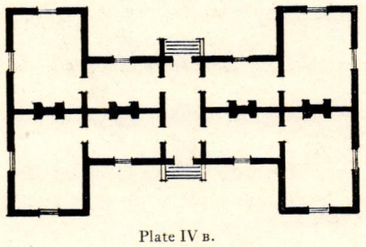


Plate IV B.

expressed in the simplest vernacular, and you wonder what can be the source of this truly remarkable presence.

An architectural form often found in these personally designed old houses of the Far South is one that lends itself to the smallest and most heroic treatment—that may be found expressed in a hovel or in a palace—the nave and transept. This, to the mind of the amateur builder, was simply a square added at right angles to another square. Finally, growing more prosperous, he filled in the open spaces to the front and rear with a veranda, or loggia, to speak more accurately, as shown in *a*, *b*, *c* of Plate IV. Adapting this form of the nave and transept into a localized form of the Greek Revival, the amateur builder designed a house of the character shown in Plate V, in which we have the front loggia reproduced in the rear. With certain modifications this is the plan of the Hermitage (see illustration), built by Andrew Jackson and designed about 1820, in which, being an ambitious amateur, he attempted to express the order of the Temple of the Winds at Athens. Still further amplified, as in Plate VI, this same plan becomes a monumental pile of great dignity suited not only to the requirements of the most elaborate social life, but offering opportunities in its possible enrichment for the expression of all the highest ideals of art.

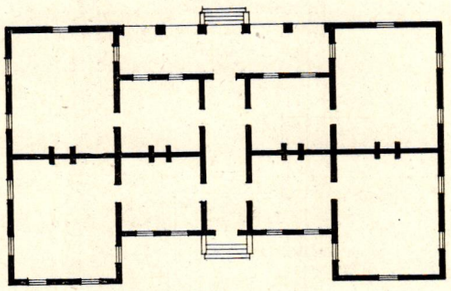


Plate IV c.

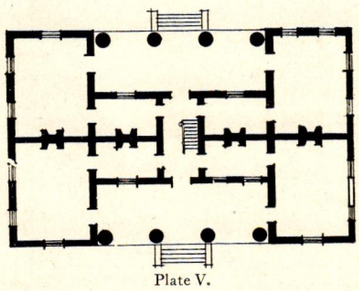


Plate V.

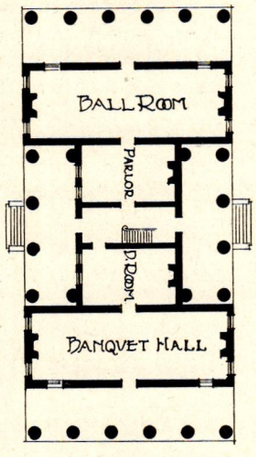
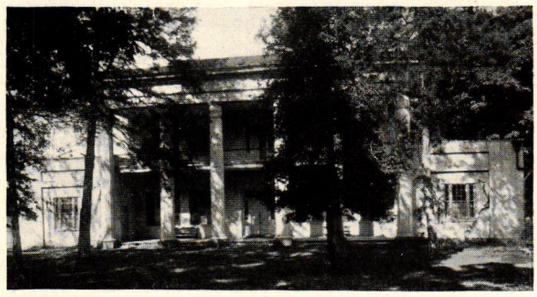


Plate VI.

Toward the last of the period the Greek style became even more exaggerated and columns were used in greater and greater numbers. Since one was copying the great monuments of antiquity, argued the amateur, why not copy the Pantheon and the Temple of Theseus and be done with it? The grandeur of the effect and the simplicity with which it was produced were both in its favor, and since the veranda was necessary it was by all means a good idea to let it extend all around the house. Hence the popularity of the peristyle. Square houses with colonnades around three sides became general and succeeded the square house with the columns to the front as the accepted expression of domestic elegance. The plan of these houses was similar, generally speaking, to the former, with, of course, certain variations. We find occasionally through the South, in connection with the peristyle veranda, halls running at right angles, forming a cross through the house with one large chamber in each angle, as in Plate VII. This arrangement afforded three entrances of equal dignity, but it naturally isolated each of the four rooms. Houses



"The Hermitage." Home of President Andrew Jackson, near Nashville, Tenn. The loggia at the front is repeated in the rear.

built in this style had the kitchen variously located, sometimes as shown in the sketch, but more often a separate building in the rear; and not infrequently the library was a detached miniature Greek temple set on the front or side lawn as at Fort Hill, the home of John C. Calhoun.

The old Jesse Mercer place, of Washington, Ga., is not peristyle but has the cross halls and three formal entrances, a portico at each showing four heroic columns which produce an extremely dignified effect.

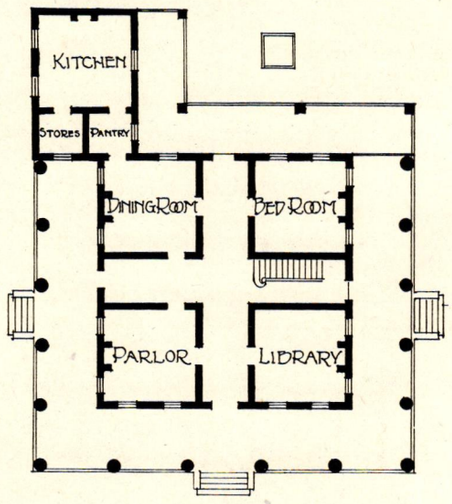
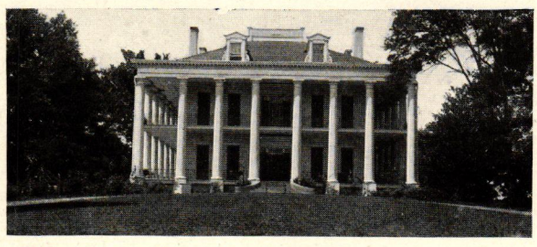


Plate VII.

A similar treatment showing a different arrangement of dining-room and kitchen which surround a square court in the rear is given in Plate VIII. One very celebrated amateur, a man of great renown in his day in this country and in Europe, wishing all the rooms in his house to be front rooms, de-



"Dunleith," Natchez, Miss. The peristyle cut by a second story veranda.

signed a dwelling with a frontage of some two hundred and fifty feet after the style shown in Plate IX.

Strange to say, the effect was charming. Set back in a well-shaded grove, with a quaint, formal garden to one side,

it was justly celebrated as one of the show-places of the South. Filled with old books, old plate, old prints, priceless old mahogany, marble, silver, and all manner of domestic paraphernalia of seventy years ago, it possesses still a great charm and fascination not only for its picturesqueness but for its intense originality.

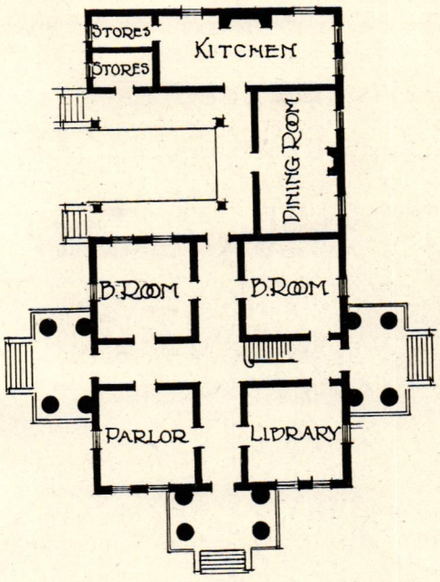


Plate VIII

Ballrooms and banquet-halls are often found in the old houses. These were often added as an additional parallelogram to the rear, as in the plan of the old Nepier house, at Macon, Ga. (Plate X.)

Amplifying the square in one way or another, the Southern builder worked out many varieties of houses to suit his own fancy, untrammelled by tradition, casting every architectural duty to the winds, so to speak, producing in almost every instance something practical and often an arrangement of great value and originality.

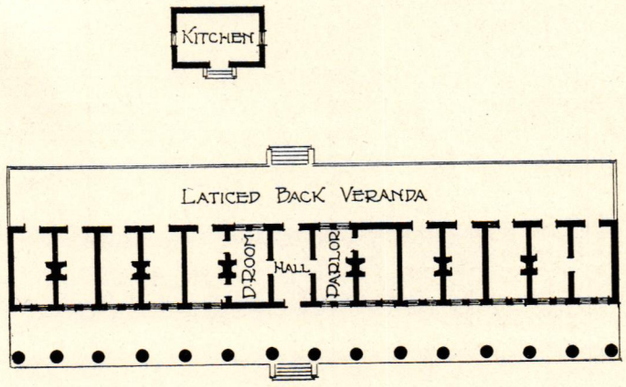
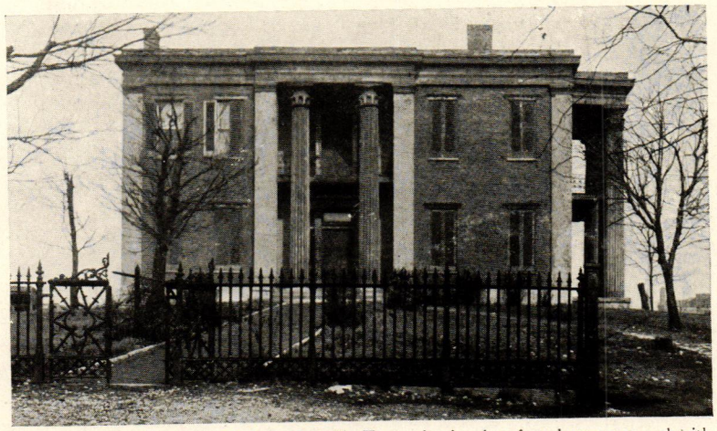


Plate IX.



Residence of President James K. Polk, Nashville, Tenn., showing three formal entrances, each with a portico supported by four columns.

Instead of a colonnade to the front, double or triple deck verandas were sometimes substituted, a style very popular in Charleston, Savannah, New Orleans, and other seaport towns. The columns and the second and third story verandas were often both used as features, particularly in Mississippi and Louisiana.

The McCormick Neal Residence, Covington, Ga. The work of a more ambitious amateur showing the Ionic order, yet planned and constructed very simply.

A curious feature in connection with these amateur builders is that while some of them (being highly educated and travelled men) sought to express the classicism of European architecture in connection with their amateur draftsmanship, and succeeded admirably, introducing Corinthian and Ionic columns and the more elaborate enrichment of detail corresponding with these orders, it was not these more highly educated builders who have produced the most valuable work. On the contrary, it was the more illiterate but equally sincere amateur who, disregarding precedent, seizing only its salient ideas, produced something equally valuable and far more original in that it established precedents of its own. These less highly educated amateurs made use almost entirely of the Doric order, and it was not until the end of the period when galvanized-iron columns were put on the market that the foliated capi-

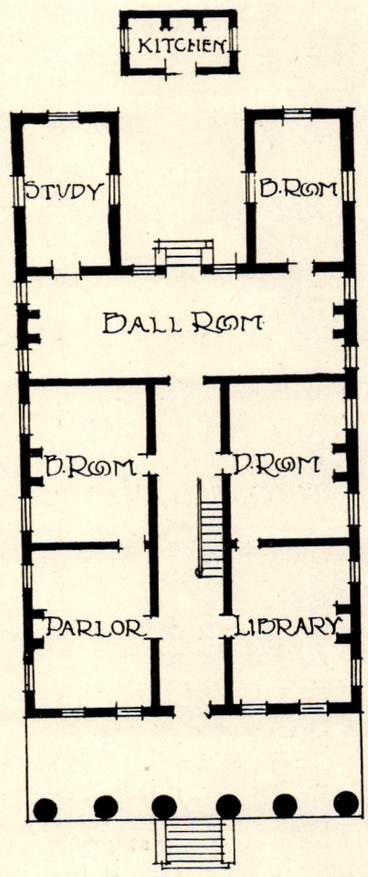
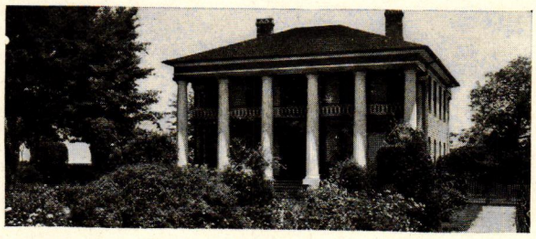


Plate X.

tals were commonly used. An interesting example of an effort to express the Corinthian order in a novel and ingenious manner is found at the old homestead in middle Georgia known as Etawah Heights. Here the columns, being exceptionally tall, clearly called for some more elaborate treatment than the usual square block surmounting the circular mounding that was used most commonly by the amateur to express the Doric order. Having no way to express the elaborate capital of the true Corinthian column, there being only the crudest materials at hand, the builder devised an effect by placing one block upon another—Plate XI—expressing some of the characteristics as an accepted ideal in a very original manner. It is lapses of this kind, original inventions, translations of standards into the language of a remote domestic life that has made the work of the amateur Southern builder interesting to students of architecture throughout this and other countries.



An old homestead in Tuskegee, Ala.

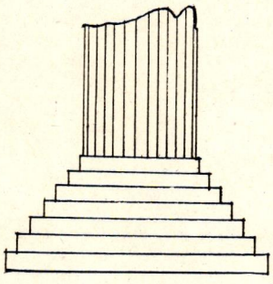


Plate XI.

These old houses, sometimes so crudely built, but durable in spite of this, could not have found expression in any other locality, being a part of the very temperament of the people and the large yet simple life they led. They were large yet simple houses expressing large yet simple ideas. No trained architect could have built them. He would have lost their very free and ample spirit in the formality of his treatment in his conventional conception of accurate forms. Yet large and simple and free though they were, following no precedent, knowing no law but their own law of demand and supply, they are recognized and appreciated by students as the first expression of American architecture.

Sims House, Covington, Ga. An interesting variation introducing some of the features of a temple in antis.

Service in Architecture

By Argyle E. Robinson, A. I. A.

From a paper read before the monthly meeting of the Illinois Society of Architecture

I WAS greatly interested in the article published in the January issue of *The Bulletin*, entitled "Fetishes and Fallacies," written by Thomas Cram Young. I agree with him that now, during this period of building depression, is an excellent time for the architects to indulge in an analysis of their position in the building world. I cannot, however, allow my feelings to be hurt because the government has overlooked the architects in its programme of war building, because its structures are generally temporary and do not require the thought, finish, and tone which it is our specialty to produce.

Piling bricks and mortar and lumber together in a haphazard manner, strictly speaking, does not come within the scope of the architect, and it is not until the requirements of the owner of the structures are such that time for careful study of the problem is available that the architect comes into his own. It is a source of regret to all architects that we could not have been of service to our government, but we must recognize that where immediate shelter must be had without regard to expense and the refinements of the problem the quickest way to obtain the desired end is to go to a contractor and say: "Build me four walls and a roof and send me a bill." But I am sure that those who were responsible for the method would not even attempt to defend the method under ordinary circumstances for permanent structures, and I am sure that the failure to employ architects was in no way intended as a slight to their ability.

Unfortunately, however, there are still people who cling to and would be satisfied with the strictly utilitarian idea that any building which sticks together and keeps the weather out is good enough, and they cannot see or will not see that it is a distinct advantage to employ men who are trained to take the necessary materials for a crude structure and so arrange them, with very slight additional expense, that the most is obtained from the materials by the mere study of their form, color, texture, and the proportion of voids to solids. In this simple manner eye interest is obtained by the clever designer instead of eye revulsion. It is with such people that all who are interested in good building and the good of our cities must labor to convince them that they are not keeping up with the development of public taste and modern requirements.

It is becoming quite popular to find fault with the architect, with his societies, and especially with the American Institute of Architects, until it has become an interesting study to find out how much of this criticism is justified and how much of it is due to careless thought or deliberate effort to injure the architect. I will admit that I have often believed that some of the criticism was justified, but my ideas have never been entirely clear on the subject; I have often thought that perhaps we were visionary and impractical, until I tried one day to satisfy myself as to a definition of what constituted a practical man, and I concluded that he was nothing more nor less than a man who could face facts and in spite of them accomplish his objective. Every practical man must have an objective, a vision, whether it is a good one or a bad one, and then he must understand his facts and use them to his advantage or overcome them, whether they are the action of gravity or public ignorance and indifference, and a man may consider himself fortunate if his objective is a praiseworthy one.

CRITICISM OF THE INSTITUTE.

I began to examine the objectives of our architectural societies, and I can conscientiously say that to the best of my knowledge all endeavor of these societies has been in the interest of reasonable building and the protection of the public from undesirable and unscrupulous building enterprises; and, furthermore, it has been their constant endeavor to produce architects who will be trustworthy servants in the positions of trust which every architect who is properly employed must occupy. This is no idle statement, and can be supported by tons of printed literature, and the doubter who desires enlightenment has but to subscribe to our architectural magazines and study the things we think about.

I am absolutely convinced that our objectives are praiseworthy ones and that in the main we are accomplishing them in the face of difficult facts, and that we can, therefore, claim, without fear of reasonable contradiction, that we are eminently practical. It is not enough to be merely practical, because there are practical burglars and practical pickpockets as well as practical mechanics, practical engineers, and practical architects and practical ministers of the gospel; it all depends on the merit of the objective; and history records that the things we support and try to accomplish are ultrameritorious. Let any doubter try to imagine what the world would be to-day if it was suddenly deprived of these things which we stand for, and I will miss my guess if his imagination doesn't carry him back to the camp of a Sioux Indian or the cave of a cliff-dweller. So let us bury this favorite argument of those who, for selfish reasons, try to tarnish our lustre. Architects as a class are not only practical, but they are ultrapractical! They may be idealists, but they are, like any good citizen, practical idealists, and are contending only for those things for which the European war is now being fought, namely, that conditions may be such that they will be favorable to the development of the best in us rather than the worst. We have done much to develop many practical enterprises in the building and decorative world, and our knowledge of proper housing and planning extends our influence, in some manner, into almost every human enterprise.

I know that scoffers will immediately say. If architects are enjoying all of this lustre I have mentioned, why doesn't the general public have more kind words for them? When a monumental public building is erected, why is it that every one takes a part in the laying of the corner-stone except the architect who is responsible for a large part of the conception of the building and the execution of its practical problems? Possibly because it is a human weakness to look for defects rather than merit and it is considered more intellectual to discover a defect than it is to discover a merit; and perhaps the architect is thought of in the terms of his defects rather than his merits.

An architect told me of showing a building commission through a building he was completing and which he considered well done and beautiful. No comments were made by the commission until some defective plastering, caused by a leak, was found under the basement stairs, when there was a perfect chatter of criticism. The man who actually attempts to do things by deeds must reconcile himself to the fact that he will forever be a challenge to critics, and the more critics you have the more you are doing or attempting to do. We must, however, prove that our critics are wrong, and it often seems that the average critic desires to display his own superiority of intellect rather than to render constructive ideas. I have read of an old custom in Japan in which the sincerity of the critic was established beyond a doubt. If a public official offended, the critic committed "hari-kari" on the official's front door-step, and when criticism became general the offending official had nothing to do but mend his ways or open a morgue. I tell this as an item of interest and not as a suggestion.

WHY ARCHITECTS ARE OFTEN CRITICISED.

Another reason that architects are criticised is because, being specialists, they have thought their way through constructive problems more generally than the average owner has, and the owner is apt to oppose the spending of money for those things which he does not, with his own understanding of the problem, consider absolutely essential. Every architect should, and I believe does, understand that, if the architect's reputation is to be maintained, an owner's building should not be rendered impractical by unreasonable expense for which no adequate return can be obtained. Our architectural societies have recognized that there are many who can build buildings so that they will stand up and that the distinctive features of our profession is to secure men who can build logically and beautifully. Have we developed along this line to such an extent that the general public considers it a defect? Are we too far ahead of the man in the street? Can we afford to relax in the promotion of an essential so difficult to acquire?

Architects are also criticised by the propaganda of those who, from selfish motives, desire to claim for themselves the position of the architect who, oftentimes to the disadvantage of certain contractors and material men, controls the specifications and the execution of the work in a manner which he considers to be for the best interests of the owner. Certain decorators, controlled by department stores, claim that the decorators are the logical ones to make plans and specify decorations, and that the architect should handle what was left after they had secured what they wanted. Certain contractors have concluded that the architects interfere with their profits, so they are endeavoring to secure the clients and select the architects and ultimately control the specifications and the supervision of the work.

"Why should the commercial world enjoy the privileges of advertising and not the professional world?"

THE ARCHITECT AND THE BUSINESS MAN.

"The very nature of an architect's work make him a semi-business man, and this fact would seem to warrant judicious advertising. It seems to me that the architect who sits in his office and waits for clients has about as much show of getting them as a fisherman who sits on the pier without lines in the water."

To this our societies reply: "The commercial world has

always conducted itself on a 'let-the-buyer-beware' basis while the professional man is selling 'reliability,' and anything which tends to destroy the belief of the public in that reliability tends to undermine and destroy the foundation of the profession. If advertising were sanctioned it would not be long before the public would hear of 'wonderful systems' and 'marvellous methods' which this and that firm possessed to the exclusion of the rest of the profession; these methods and systems would, of course, be barren of results, and the net result to the profession as a whole would be bad."

"But," our objector remonstrates, "is there no way by which the capable architect can get his good qualities before the public and thereby receive support in his perilous position of facing an indifferent public, often educated by the energetic and uncurbed activities of the unscrupulous or by our embryo architects or by those who are fighting a losing fight in their desperation, and who are too often willing to sell their, shall we say, 'unreliability' for a song? Must the pace be set by such, or is our profession to be controlled by the capable architect, and is there no way of controlling the laxness of 'our best sellers,' who, if stories in circulation be true, do not support in practice the theories they subscribe to when they join an organization? It is probably safe to say that there are few if any architects who do not at times break the code of ethics."

"There isn't a real-estate man or a loan broker or a man in the building industries of Chicago who doesn't believe in his heart that the only thing which keeps the man who builds for immediate sale going is the fact that he can foist on an unsuspecting buyer these structures which, through shoddy methods, can be made with a gloss and sold for less than the man who builds as he honestly should build. It is generally understood that the speculative builder with proper connections, can sometimes perhaps I should say often or usually, borrow enough to build his building, and, if the income will pay a reasonable interest on the money invested, he can sometimes get enough to purchase the land, perhaps with a profit thrown in; and his further profit is dependent on his cleverness in building a poor building and making it look like a good building, and he is then given a couple of years before payments are due on the loan so that he can find his sucker and, while he is finding him, skim the cream from the income while the building is new! The purchaser pays the piper and the loan and takes the rapid depreciation and, far too often, thereby ties his nose to the grindstone, and the loan man doesn't care so long as he gets his money back with interest. But what about the man who believes in good building; is he to stand idly by and have his pocket picked without a murmur and be called impractical merely because he dares to raise his voice in this world of 'let-the-buyer-beware'? Isn't it time that we asserted ourselves as leaders, as practical men, and faced the facts with the public, and either turned the facts to our advantage or overcame them?

THE SPECULATIVE BUILDER.

"Most critics of architects seem to hold the impression that if a real business man took hold of the profession that he would make something worth while out of it, and something worth while generally means money; and they seem to lose track of the fact that there are brilliant men among the architects who are making something worth while out of it without assassinating the profession for that purpose.

"We believe that the business man is beginning to recognize that specialized thought must be given to the planning of their cities, homes, and places of business, and that, if they are to justify their claims of enlightenment and intelligence, they must recognize the grammar of art just as much as they must recognize the grammar of language, and that, if these things are worth while, the best way of getting them is to encourage a class of men called architects to study these problems for them, and to so conduct themselves as to keep their purity of purpose above reproach so that they will be suitable servants to call upon for advice and guidance when needed.

"Buildings built by architects are certainly better buildings than those built without architects; they are better to live in; they are better to own; they are better to invest one's money in; they are of more advantage to a community or a city because there is more intelligent thought put into their construction; why, then, does the public seem to think of architects by their faults rather than by their virtues?

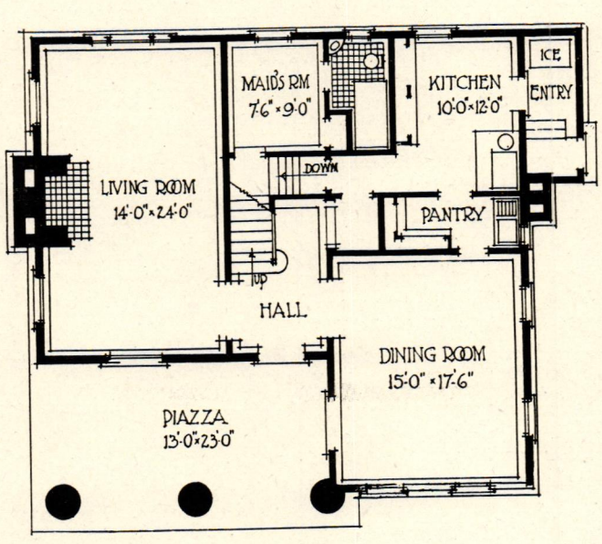
"Half of the public does not know the difference between a contractor and an architect, and the one who makes the more noise and comes nearer to meeting them on ground which the public understands is apt to get the preference regardless of the justice of the matter. The architect's claims are sound, and I respect the architect who can land a commission at standard rates, for I know he is a practical man of calibre whose qualifications have overweighed the arguments and allurements of the man who will take work at any price: of the engineer who has no more right to build buildings coming within the scope of the architect than a druggist has to practise medicine; of the general contractor who is rapidly becoming an unjust competitor of the architect; of the contracting architect who through his commercial entanglements has lost his architectural birthright; of the department store which has a commercial desire to control the source of household-furnishing purchases.

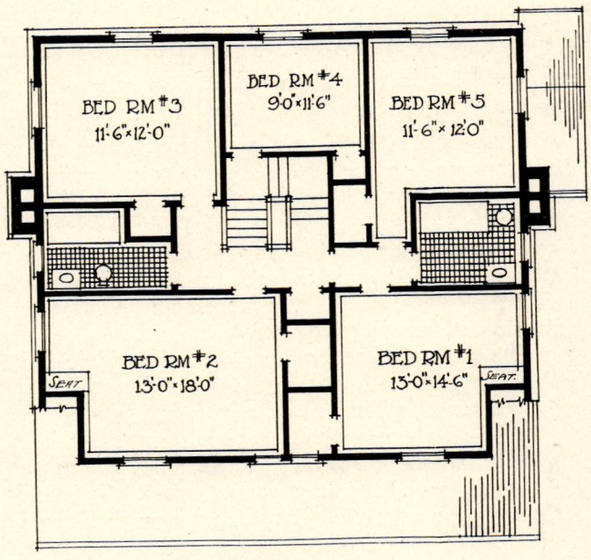
CONTRACTOR VS. ARCHITECT.

"I am satisfied that the architect who does not do his best to play the architectural game in accordance with the rules established by those placed in authority by our representative organizations to determine those rules takes his adverse stand because he would prefer to play with loaded dice! From now on I intend to be a constructive member of my profession instead of a destructive one, and I am going to sell reliability instead of blue-prints, which are merely being used by unsympathetic competitors to rapidly and effectively undermine the architect's desire to sell service, and I pledge myself to studious preparation, as my contribution, so that the profession will not deserve criticism for its lack of attention to the strictly utilitarian and practical elements of an architect's duties. The true professional man has always had to stand for the things he believes in instead of the easiest way to make money, and the practice of architecture is no exception to this rule.

PLAY THE GAME FAIRLY.

"Well," our societies might reply with a sigh of relief, "the facts are now before us, and, regardless of their magnitude, we must turn them to our advantage or overcome them if we are to consider ourselves practical. There is no doubt that in spite of the many obstacles encountered the world has advanced in architectural merit and that more people appreciate and use architecture than ever before and that the world mourns deeply at the war's destruction of architectural masterpieces. What most objectors to the code of ethics really desire is to have some one tell them how they can split the difference between the philosophy of a burglar and that of a reputable architect, and still retain their belief in anything or anybody and make money by practices which are a combination of the two philosophies —it can't be done!"





HOUSE, W. J. REED, SCARSDALE, N. Y.

Eugene J. Lang, Architect.

An Architect's Pilgrimage Through the Middle West

By Frank E. Wallis, A. I. A.

CHICAGO, of course, is always Chicago, hugely inventive, and the centre of the universe of the easterly Middle West, clever and original, planning such things as the Atlantic seaboard in its provincial self-sufficiency cannot comprehend. The Edgewater Beach Hotel is an example of such clever planning, with beauty and utility married as they should be. It is planned in the form of a Greek cross, the entrance being between two of the legs, the open-air dining-room in the opposite interior angle, and its offices in the centre, with complete clerk-eye control of the entire outfit. It is far superior to that clever convalescent hotel which was built by the English so many years ago on the Island of Heligoland. And the Bismarck Garden (the name has recently been changed for obvious reasons), restaurant, and cabaret pleasure resort and gardens, clever, well planned, and most beautifully decorated. There is nothing in New York to compare with it. This, with the Terrace Garden, in one of the down-town hotels, where from the level of the basement floor tier after tier of seats and tables descend to the level of the one-time useless cellar. Here one may eat, drink, or dance, and admire at the same time the cleverness of the promotion architects of this so-called wild and woolly Western city. Why do these Western people come to New York for their entertainment when they have all of the requirements here in Chicago, and more interesting than most of the places in the neighborhood of Longacre Square or elsewhere? I am told that there are five new theatres either in the course of construction or on the shipways and being estimated on. Chicago, however, like New York, seems to be in the hands of the speculator and the promotion architect, we knowing, of course, that one of the greatest of these, if not the greatest of all, had his being and left his mark on this "Metrolipus."

The city that interests me greatly is the sixth city, proud and prosperous Cleveland. Its partially completed civic centre is an architectural indication of its progressiveness and an assurance of the importance of the art and sense of architecture. Here in Cleveland, as well as in Minneapolis and the other Western cities, we will find the work of New York architects—Platt and Post and Henry Bacon, Bob Kohn, and some others—while I myself have had the good luck to have imparted some of my Georgian fondness to the architectural garment which gives Cleveland its own city personality. Max Dunning's new Winton Hotel is a clever garment planned in the Chicago fashion, and which as an unbiassed critic I must believe is more closely co-ordinated with the basic laws of our practice, those laws which spell ease of communication, straightforward expression with sensible and efficient building business. This building, built in these parlous and extravagant times, Dunning tells me, cost but thirty-eight and a half cents a cubic foot. During my own hotel experience here in New York, in the peaceful and not overextravagant ante-bellum days, I doubt if it could have been done at that figure. This building seems to be the only one of any importance in Cleveland which war times have allowed.

Here I wish to hark back to the reason for this pilgrimage of mine and to quote the emphatic statement of a Chicago architect whom I met in Cleveland. Apropos of the strange theory that the architect is not a business man, my friend remarked that in his opinion the handling of the hundreds of thousands of dollars which passed through his office yearly, being used for the purpose of purchasing crude and fabricated building necessities and co-ordinating design, color, decoration, steam and sanitary appliances, transportation and labor, with the intention of satisfying a customer and holding him as a pleased and satisfied client, forced him to believe that he could compare favorably as a business man with the hardware wholesaler or the shoe merchant.

He, in common with most of the men in the West, protested vigorously and with pungent language against the ordinary and usual art propaganda, which includes high-flown expressions on the dignified exclusiveness of art and of its votaries.

Some propaganda is needed, of course, and here at the art museum you may find publicity of the sanest sort. The curator is introducing to the public that child of the public which we call art expression. He is familiarizing Cleveland through several courses of free lectures with the truths and the facts which they, the speakers and the audience, both need. The city of Cleveland is to be congratulated on its modern method of talking sense on the arts. Beauly had a very fine exhibition of his paintings at the time of my arrival, and he added to the educational value of his canvases by lecturing on the sensibleness and the ultimate necessity of art. His text had been given to him in the Pullman forum on the way out. He could quite as well have gotten the same text from the experience of the Minneapolis architect on his way to Arizona or from that of the Milwaukee architect in Washington. He was told by travelling men and business men in the Pullman smoking-compartment that the artist was not a useful creature and could never be considered as a necessity. In his quiet public talk Beauly mentioned three artists, three men who had done as much or more toward the betterment of life than any men whom the argufier in the forum might name. Of a certainty he began with Da Vinci and to my ignorant amazement continued with Fulton, the steamboat man and portrait-painter, and Morse, the electric genius, who was also a painter. We subsequently added a long queue of artists, sculptors, and architects to this triumvirate of real men.

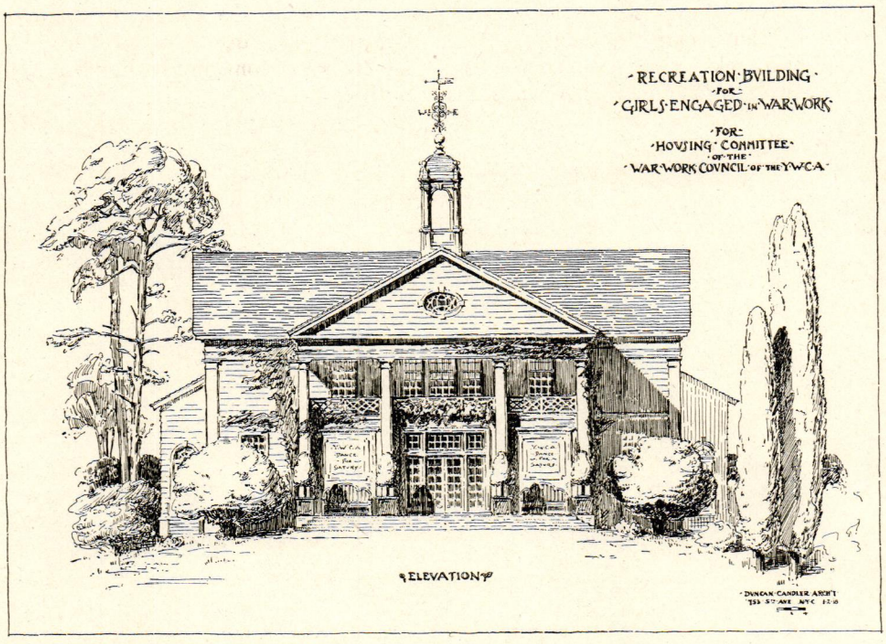
Is this sort of propaganda useful or do you think it necessary? I am certain of it, and now more certain than ever before since I have returned from this personally conducted pilgrimage. I am firmly convinced that the East must touch minds and learn pep—life—from the men of the West. The Eastern worship of tradition and the Old Home Week may make this difficult or impossible, though the ingrowing pride of locality or of town, which is so apparent in such cities as Boston, Philadelphia, or Baltimore, seems not to have had the same soporific effect when the people of these towns have transplanted themselves. Minneapolis, for example, has been settled and developed partially by New England men and women. Being a New Englander myself and having passed through Boston, I believe myself qualified to compare the characters of the self-satisfied localism of the East with that which is in evidence in the vigorous and virile city of Minneapolis. Sons of New England they are, transformed and recreated by the pep and the independence of the West.

Housing for Girls in War Work

THE Housing Committee of the War Work Council of the Young Women's Christian Association, after an exhaustive investigation of the subject, has made definite suggestions to the Secretary of War and to Mr. Otto Eidlitz, chairman of the Housing Committee of the Council of National Defense, for housing women war-workers in the United States.

The plans for the buildings suggested by the Young Women's Christian Association as practicable for housing women war-workers were prepared by Mr. Duncan Candler, of New York.

These buildings have been designed to make them of permanent value. If they cease to be needed for women they can be adapted to family use.



TYPE A building (see plans, pages 138–139), the permanent structure that the Y. W. C. A. is building as a demonstration in Charleston for girls working in the naval uniform factory, is designed for use in places where only one building will be erected. It includes not only living and dining rooms, but also recreational facilities.

TYPE A BUILDING

There are adequate fire-escapes outside the building, as well as two fire walls inside.

The dining-room and recreation-hall, several parlors, and bedrooms for forty-four girls are on the first floor. There is but one entrance for the residents. This makes it possible for the matron or social head of the house, who is in the office near the door, to see every one who comes in or goes out.

The entrance-hall is attractive and homelike. Opening out of it are several parlors separated from the hall by arches. To the right is an entrance to the wing containing the recreation-hall and dining-room. These rooms are so arranged that they can be thrown into one for a large social gathering.

Too much emphasis cannot be placed on recreation. No matter how comfortable and attractive the living quarters may be, the girls will not be happy and contented unless there is adequate provision for social and recreational life.

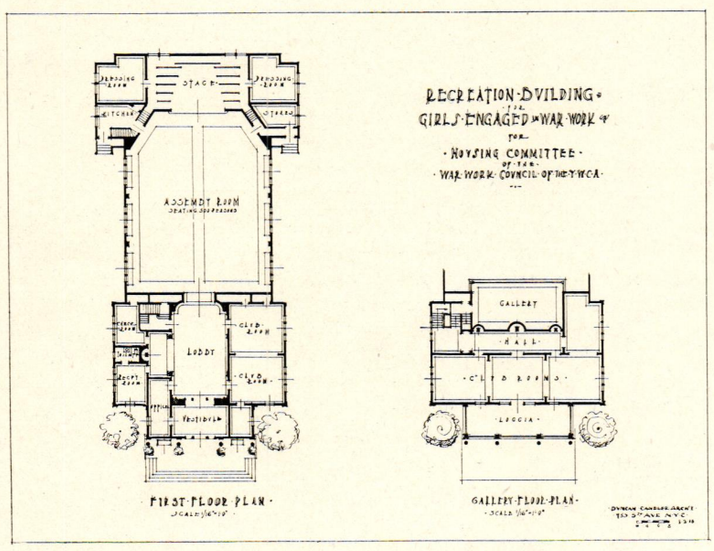
RECREATION

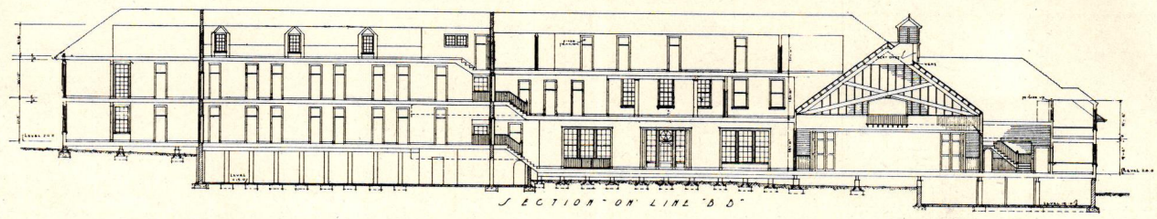
The Recreation Building, planned to be the central building for a number of units of sleeping and eating quarters, contains a large assembly-room that will hold about five hundred persons.

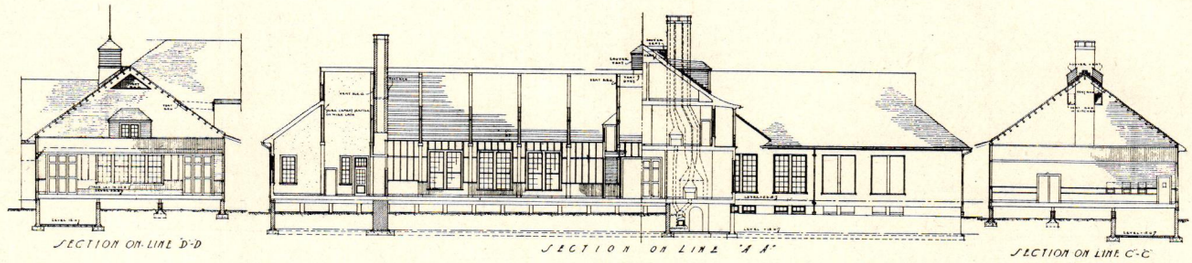
Where so many girls are living together in groups there is unusual opportunity for educational work of all kinds. This gives an opportunity also to make American citizens out of foreign girls, to teach them English and to give them the same advantages that the men of their families are getting in the camps.

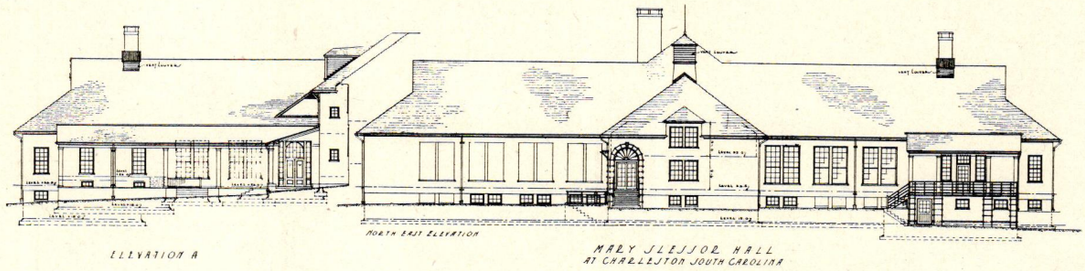
In industrial communities the buildings should be grouped as effectively as possible, with due regard to natural advantages. There can, of course, be as many units as are necessary. There should also be a number of three and four family houses to accommodate the older women and the non-English-speaking foreign girls.

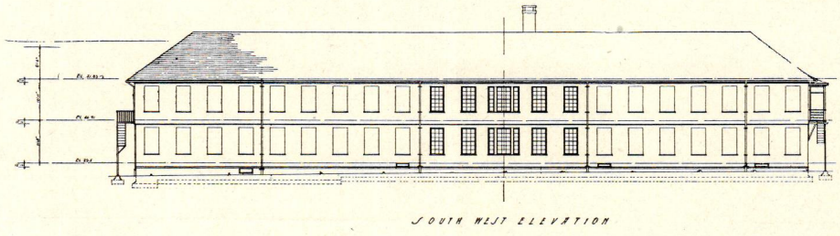
If possible, the Recreation Building should be on higher ground than the rest. In all of these buildings an attempt has been made to use a style of architecture which is distinctively American.

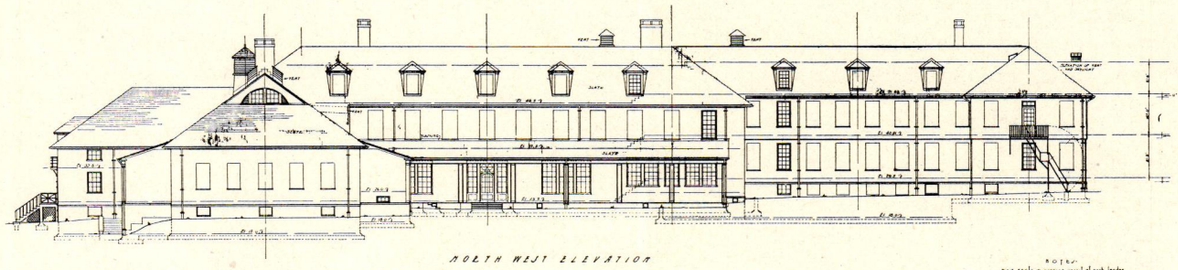


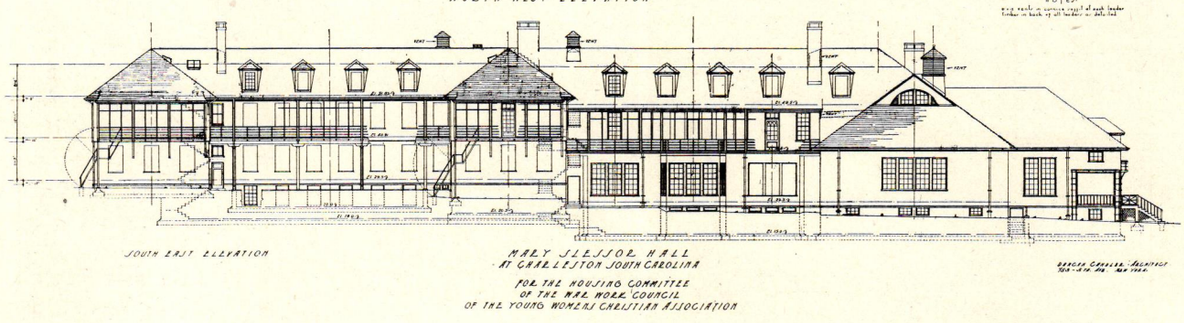




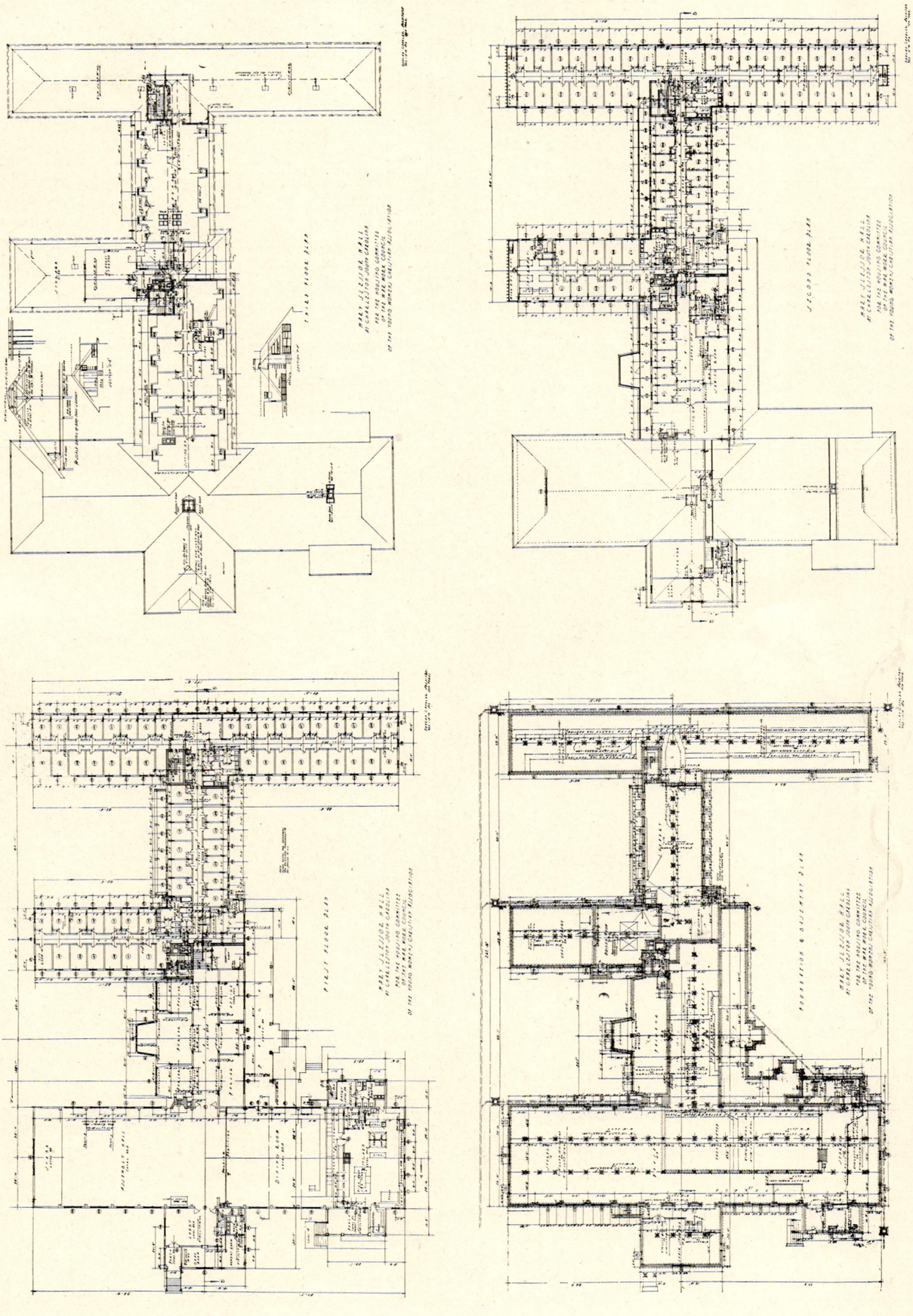








MARY SLESSOR HALL, CHARLESTON, S. C. Duncan Candler, Architect.



MARY SLESSOR HALL, CHARLESTON, S. C.
Duncan Candler, Architect.

The First Red Cross House

The First of Thirty-two Buildings at Government Hospitals for Convalescent Soldiers

SEVERAL hundred persons prominent in Red Cross work attended the formal dedication The Bronx recently held of Red Cross House for convalescent soldiers at General Hospital No. 1, Gun Hill Road and Bainbridge Avenue. The new structure, with its pretty gables, red roof, and white painted exterior, wore an air of hospitality and cheer at its birthday celebration typical, it was thought, of the spirit in which it was conceived.

The opening ceremony, held in the auditorium of the house, marked a particularly interesting epoch in Red Cross work in America. As the first of a series of similar houses to be built in conjunction with the larger base hospitals, it initiates a new form of war work at home.

If the exterior of the cottage was attractive to the guests, the interior was immeasurably more so. The warm, buff tone of the painted walls caught and reflected the sun that streamed in at the tall French windows. Two huge fireplaces, artistically built of Philadelphia brick, on opposite sides of the room, added the cheer of crackling logs.

Around the walls book-shelves with books in gay bindings lent a staccato touch of color. And everywhere pots of jonquils and field daisies, presented by friends to decorate the rooms in honor of the occasion, contributed their own share of spring beauty to the scene.

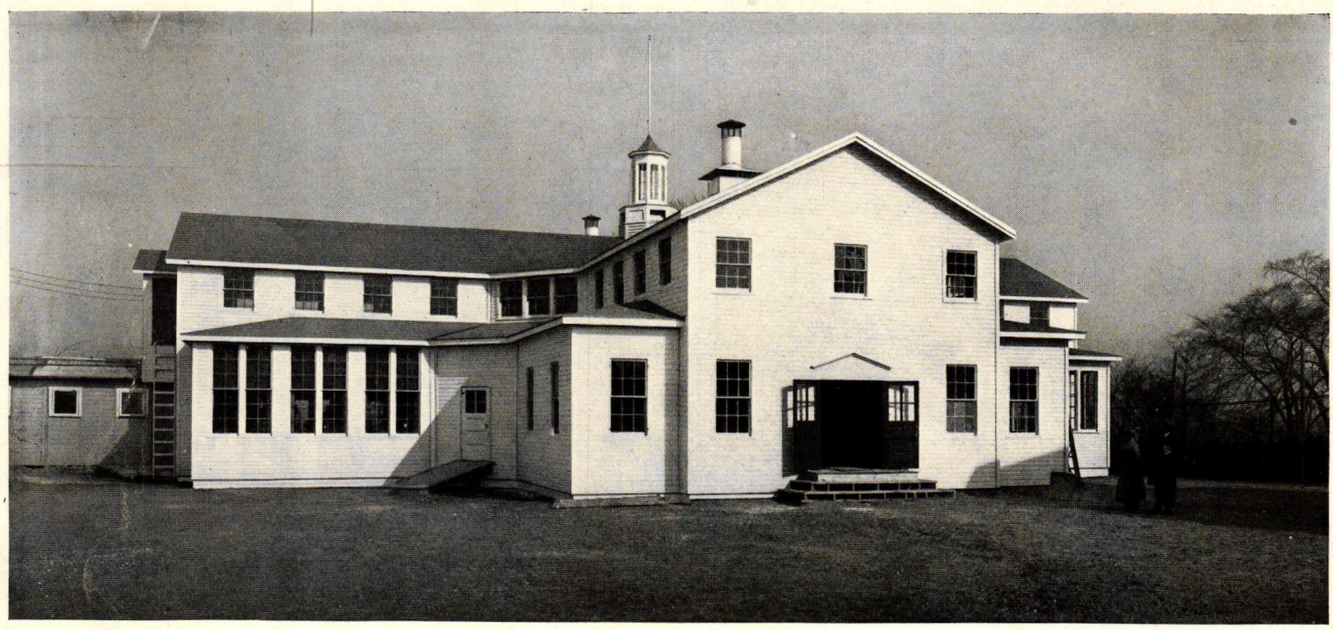
While the main room, 100 by 100 feet in size, is used for a lounge, it also constitutes a theatre where movies or other forms of entertainments may be held for the benefit of convalescent men. The architects, Delano & Aldrich, have utilized the cruciform shape of the building to good advantage.

One wing forms a stage suitable for a sizable production. Another wing is given over to a billiard and game room, the remainder of the ground-floor space being utilized as a reception-room for women visitors, a kitchen, and other utility-rooms. A mezzanine gallery overlooks the big auditorium and from it the quarters of the Red Cross attendants open.

Red Cross Houses for Convalescents

THE American Red Cross expects to spend approximately $1,750,000, of which $1,500,000 already has been appropriated by the War Council, for the construction and equipment of convalescent houses and houses for nurses at camps and cantonments, and at general hospitals in the United States. A preliminary appropriation of $500,000 was made February 27th, and an additional million has just been voted by the War Council.

Contracts have been executed for the erection of twenty Red Cross houses for convalescents, at an average cost of $22,000, and furniture has been ordered at an average cost of $3,000 for each house. Contracts are to be let for twenty-one additional convalescent-houses and probably ten more will be erected, bringing the total to fifty-one.

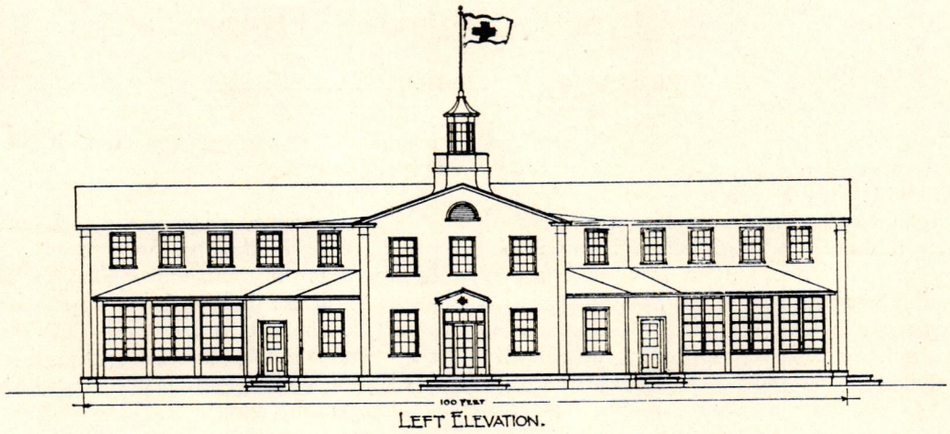


Red Cross House at U. S. General Hospital No. 1. Delano & Aldrich, Architects.

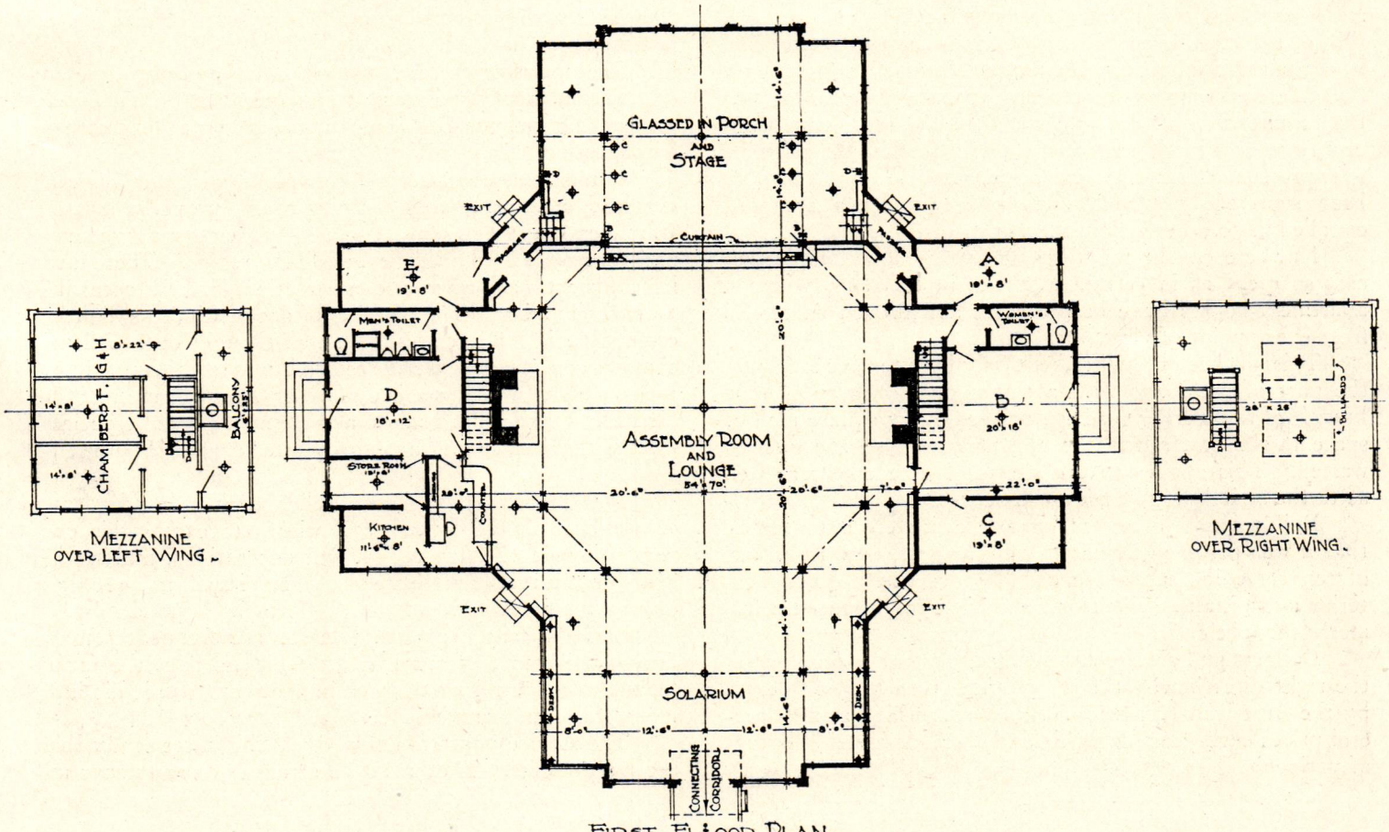
At some camps, where conditions do not justify the erection of buildings of standard size, it is planned to erect smaller buildings, their cost with furniture to be about $100,000.

Nurses' houses which the Red Cross will erect with the approval of the surgeon-general will adjoin the nurses' quarters at each large army camp and other places. A standard plan has been prepared for these buildings. Their cost will be between $9,000 and $10,000, furnished.

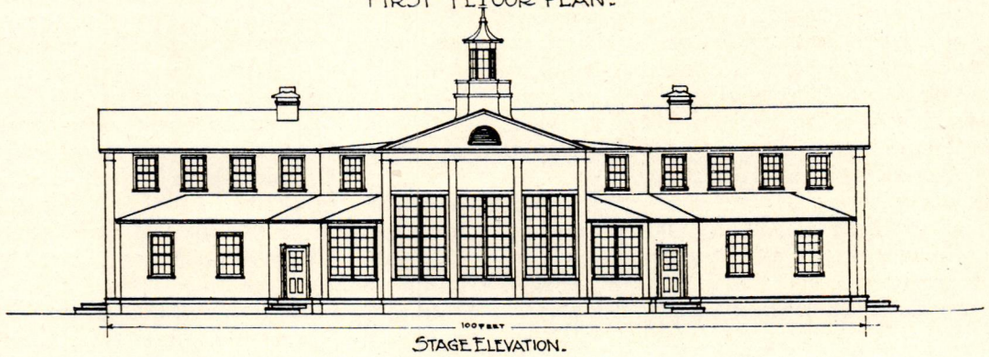
In addition to sleeping-quarters, the Red Cross houses will be provided with sun-parlors, rooms for moving pictures, other forms of entertainment, and games and comforts which assist in hastening recovery of the health of young soldiers upon discharge from cantonment hospitals. Accommodations also will be provided for relatives summoned on account of the serious illness of men in camps.



LEFT ELEVATION.



FIRST FLOOR PLAN.



STAGE ELEVATION.

RED CROSS HOUSE

AMERICAN NATIONAL RED CROSS
WASHINGTON D. C.

Delano & Aldrich, Architects.

The Modern Apartment

By Lafayette A. Goldstone

IN these troublesome days, when our minds are three thousand miles away, and the word "efficiency" is so forcibly brought before us, with this and that industry speeded up to the very limit, and intensive study and training going on all around, we are more or less indifferent to any other change or evolution which may be taking place, particularly in any purely peace-time industry.

Nevertheless, an evolution of a most radical kind has taken place directly in our midst during the past ten years, and one which is generally not fully appreciated, namely, that of the housing condition of our city folk, the transition from the private house to the apartment-dweller.

The designing of the modern apartment-house to fulfil the requirements of the public and at the same time meet economic conditions, to satisfy the æsthetic side, with its ever-present desire to achieve something good, has not only been successfully solved, but has developed a standard equalled in no other city in the world.

Nowhere can be found ground value and construction cost so great as in certain localities in this city, whereon apartment-houses have been erected and proven successful from every point of view.

This has been brought about only by intensive study on the part of architects with a thorough knowledge of that branch of the work, who have utilized every square inch of space to the best advantage and permitted no space to be wasted. This applies to the inexpensive tenement as well as to the strictly high-class apartment.

Builders and investors have likewise come to realize that a well-designed building, truly artistic, nine times out of ten costs less than the cheaply decorative, gaudy exterior and ornamentally overloaded interior, that were formerly thought desirable.

Builders and architects have been further encouraged in the right direction by the recognition given to good design by the American Institute of Architects, which awards several prizes each year for particularly well-designed buildings of various classes.

Ten years ago the average apartment renting from $1,500 to $3,000 per annum consisted of the more or less conventional layout of parlor and dining-room with library between, all three located on the principal front of the building, generally reached by a hall of uncertain length, passing along the chambers and kitchen. The lighting of the chambers and servants' rooms was of secondary consideration. These quarters frequently were located on deep, narrow, misnamed "light courts." Closets and bath-rooms were located in some corner where a small space was available, very often achieved by chopping off a corner of one of the chambers.

The exteriors were designed, almost without exception, by embracing all architecture conceived from the period of Rameses II to the era of *art nouveau*, and possibly more features in addition.

As to good quality and fine craftsmanship, they were either unknown or unrecognized, owing to the fact that any one, generally the builder, the baker, or the buttonhole-maker, desiring to purchase a plot, could borrow sufficient money to enable him practically to complete the operation without investing any capital of his own.

The extreme laxity of the then existing building-laws, and the utter indifference or disregard on the part of lenders of capital, left all the details and essentials very much to the discretion of the builder, who in turn had one, and only one object continually before him—viz., to build as rapidly and cheaply as possible, following a plan more or less of his own conception, concealing defective workmanship by excessive ornamentation, generally of poor design, after which the house was rented up, frequently with fictitious leases, and then sold to the unsuspecting and shortly to be enlightened investor.

The apartment-house to-day is an entirely different proposition. It is designed to replace the old-fashioned, comfortable private house and is an absolute departure in every sense of the word from former conditions.

It must contain a large living-room, with an "honest" fireplace, a square, sunny dining-room, properly located. Chambers must be roomy, sufficiently near for convenience and yet isolated from the general living-rooms. There must be sufficient bath-room accommodation directly accessible to each chamber. The location of doors, windows, lighting outlets, radiators, etc., must be well thought out. All mechanical equipment must be designed so as to eliminate undue noises. Good wall space is essential. All furniture must be located. Ample closet space, and closets designed especially for the requirements of a well-regulated household, must be built.

The modern apartment-dweller desires comfort and convenience in the layout, and wishes to express his own personality in the furnishings and decorations, making his apartment a real home instead of a suite such as one might occupy temporarily in a hotel.

In high-class apartments leases are frequently made during the course of construction which enables the future tenant to make minor changes in the plan to suit his individual taste and convenience.

The service quarters demand possibly more study than the main rooms. They must be arranged so as to save unnecessary work and unnecessary steps. They must be of ample size and well lighted, and every consideration made for the convenience and privacy of the servants, whose lot at the best is not an enviable one.

Architectural treatment must be of the very highest order. Simplicity and refinement of design carried out in every particular necessitates the utmost study to attain the desired result. Every condition must be considered. A plan designed for one locality might prove an absolute failure in a different neighborhood. Thoughtful study must be given to the requirements of the different classes of tenants. The occupant of the $6,000 apartment demands entirely different accommodations from the $3,000 tenant. Again the $12,000 tenant differs from the $6,000 tenant. It is not merely a question of giving the former twice the area. The households are run on a different scale.

Structurally the demand to-day is for the best, and the highest expert advice is essential for the various branches of construction for each separate building.

The far-sighted builder considers the operation from the point of view of the permanent investor, and realizes that

the constant overhead and maintenance expense is the essential factor in his operation, and consequently appreciates the fact that the best is the cheapest in the long run. In other words, he knows that his building will be of whatever standard he makes it—*i. e.*, under proper supervision he will get whatever quality of building he pays for. The building on the opposite corner might have cost 5 per cent less to construct, but after its initial renting it is safe to assume that, from the standpoint of the investor, it will have depreciated far more rapidly than the well-built house, and the owner will very soon have lost more than the amount of difference in cost of the better building.

The point of perfection reached to-day in apartment design has not only wonderfully improved the living conditions of the poor, occupying tenement-house apartments at $6 and $8 a room, but has appealed to the prosperous and to the multi-millionaire, who leases the 28-room apartment, 14 of which are devoted to service, occupying an entire floor, paying up to $20,000 a year in rent. He has far more comfortable accommodations than in a large private residence and requires probably one-half the servants "to keep his house in order." He can be entirely isolated and experience the joy of living 100 to 200 feet in the air, above the noise and dust of the street, and if he desires to travel need only dismiss his help and latch the front door, with none of the dreaded discomfort of closing up a huge house. He has no concern about the details of coal bills and the heating of his apartment, no sidewalk, no cellar, no roof to take care of, no stairs to climb, and, finally, he is enabled to enjoy all these comforts without the large cash investment invariably sunk in the private house and very seldom gotten out of it.

270 Park Avenue

The Largest of Apartment-Houses

DOCTOR CHARLES V. PATERNO, operating under the name of the Paterno Construction Company, has completed one of the remarkable structures in point of view of magnitude in New York. His new apartment-house covers two entire city blocks bounded by Park and Madison Avenues, 47th and 48th Streets. In point of size and cost this great structure exceeds anything ever attempted of its kind, and it is likely to stand for many years as the maximum result of the apartment-builder's courage. To achieve successful completion of such a stupendous operation is no small task under ordinary conditions, but to do so under the handicaps and obstacles of a country at war is to mark the builder and his associates as men of exceptional ability in their craft. The building cost approximately $8,000,000, exclusive of the land. Covering a ground area of 80,000 square feet, the structure rises 12 stories above the street, with a total floor area of more than 20 acres, divided into 108 apartment suites. There are 1,536 living-rooms, 1,476 closets, 100 kitchens, 100 sculleries. To provide this great mass required 10,000 tons of structural steel, 500,000 pounds of architectural iron, 7,500,000 bricks, 600,000 feet of terra-cotta, 65 carloads of limestone, 50,000 barrels of cement, 824 miles of 2½-inch flooring, 133 miles of piping, 4,000,000 square feet of room partitions, 100,000 square feet of waterproofing, 50,000 square feet of promenade tile roofing. There are 2,000 windows fronting on the street and on the great interior court 70 feet by 275 feet in area. These windows required 64,000 feet of sash chain. Eighteen elevators provide communication between the various floors.

270 Park Avenue is built around an Italian Garden an entire block in length (from Park Avenue to Madison Avenue) and wider by 10 feet than a city street.

All of the rooms, including the baths, servants' quarters, kitchens and sculleries, are light, airy, *outside* rooms.

Each group of apartments—they range from 10 to 17 rooms—is approached from Park Avenue through the Italian Gardens to a private entrance, protected by a columned promenade entirely surrounding the gardens.

Private elevators are provided for the exclusive use of each group of apartments. The individual apartment has its own exclusive vestibule leading from the elevator.

270 Park Avenue has no hotel or transient accommodations of any kind or nature—the Ritz-Carlton Hotel is immediately opposite.

Occupying the entire block on Park Avenue, from 47th to 48th Street, are situated the restaurant, café, and lounge, under the management of the Ritz-Carlton Hotel.

In this restaurant the management will provide the same service in every respect as the Ritz-Carlton Restaurant itself, including a full catering service for all "occasions." This catering service will be extended, upon the shortest reasonable notice, to any tenant's own apartment.

If a servant, a maid, a butler, a chef, or even an entire corps of servants are needed, a tenant can 'phone to the office, and an organized effort will be made to supply not merely servants, but servants experienced in all the niceties of social requirements.

These are possibly the most unique and attractive features of the apartment, because they mean that you may keep house, have full kitchen equipment and all facilities for conducting your own domestic establishment, and in addition, have a service that makes you practically independent of servants.

Model Apartments in Old Chelsea

THE three six-story elevator apartment-houses, 115, 125, 135 West 16th Street, each 100 feet front, erected 1916–17, are in a block that has been restricted by the city against manufacturing and other objectionable uses, insuring its permanency as a desirable place of residence. They represent the latest type of elevator apartments, equipped with all modern conveniences conducive to comfortable and economical living. The façade is of Colonial design, with entrance gateway; the ensemble one of dignity and in harmony with modernized Chelsea.

Full provision has been made for the essential requirements of natural light and ventilation. All rooms have outside exposure and cross ventilation. Rooms are far enough apart from neighboring apartments to insure privacy. Halls are flooded with daylight.

NOTE.—The usual and highly valued Legal Decisions by Mr. Simpson will be resumed in the next number.

THIS TOWER SERVES A PATRIOTIC PURPOSE

In writing to the publisher of an architectural journal, Mr. Geo. S. Mills said nothing about the artistic features of the tower pictured herewith. But he said with vigor and spirit things that many architects are thinking these days about the purpose of the tower in housing a sprinkler-tank.

Excerpt from Letter of Mr. Mills

"EVERY day the public press carries stories of the tremendous losses by fire of food, munitions, and other resources of the country, which losses would have been prevented with adequate fire-protection. I think the point should be made that the protection should not be determined wholly by questions of savings in insurance premiums. The loss of any of the country's resources at this time cannot be measured by dollars and cents.

"I believe that the individual owner has no right to determine the desirability of sprinkler-protection purely on the basis of its cost to him and the savings to him in insurance premiums. The economic loss to the country is the *important factor* now.

"Even from the selfish view-point of the owner alone, his losses due to interrupted business can never be covered by insurance that is *supposed* to cover them."

EVERY architect of a new industrial plant or building is called upon to consider this responsibility. Proper sprinkler-protection is today a patriotic duty.

The flag comes first, and must be protected by the architect before everything else.

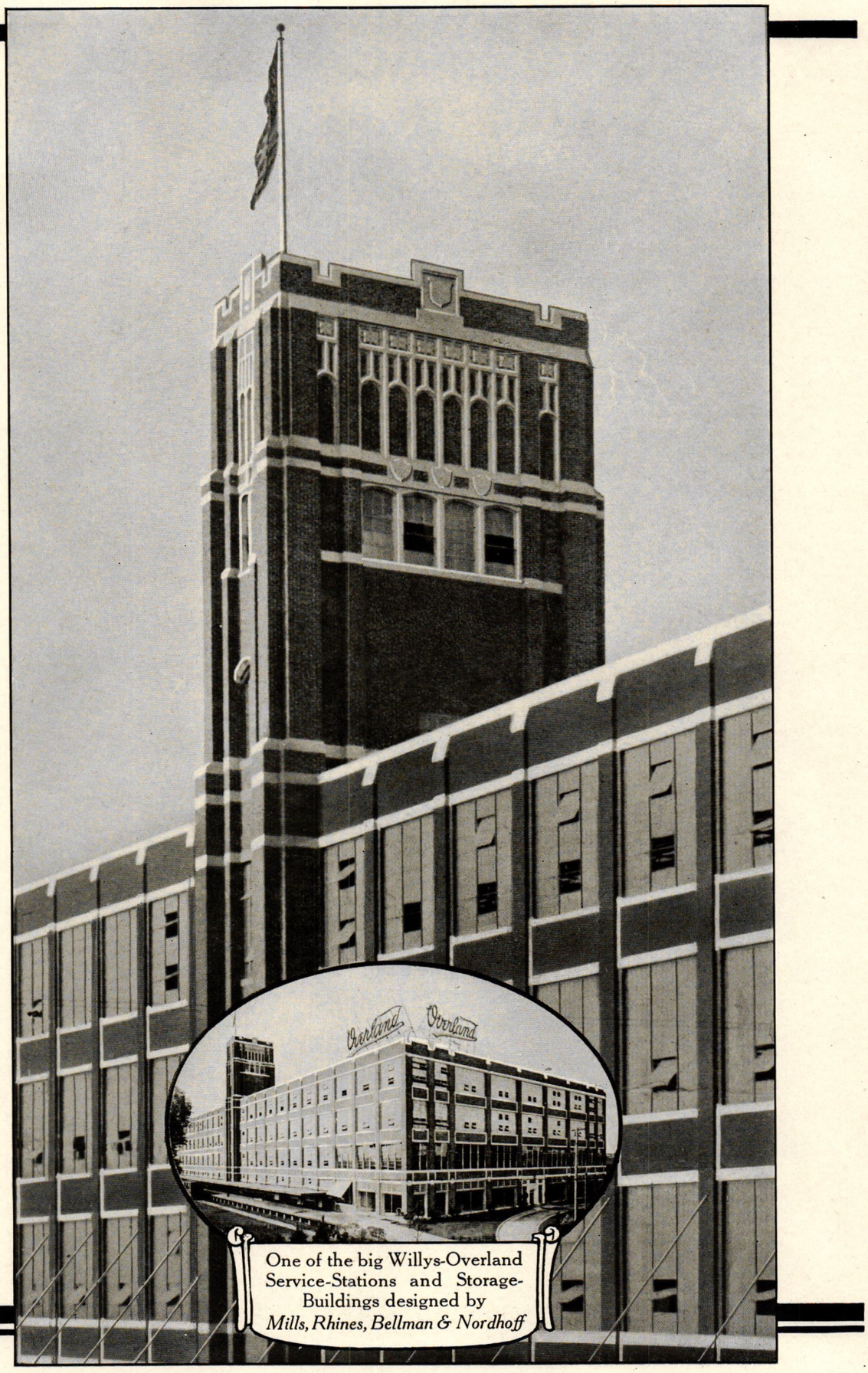
The Advisory Bureau of this Company will gladly cooperate with architects desiring further information, without fee or condition.

GRINNELL

AUTOMATIC SPRINKLER SYSTEM

THE GENERAL FIRE EXTINGUISHER COMPANY

EXECUTIVE OFFICES: PROVIDENCE, R. I. BUSINESS OFFICES: PRINCIPAL CITIES OF UNITED STATES AND CANADA



One of the big Willys-Overland Service-Stations and Storage-Buildings designed by *Mills, Rhines, Bellman & Nordhoff*