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On page 114 of this number will be found under the title of “Schools of Ornament,” an article on the Gothic, prepared by Mr. W. W. Kent, Architect, at our suggestion. A little portfolio containing a dozen Yale & Towne Design Cards will be sent on request.

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ARCHITECTURE

Vol. XIII. JUNE 15, 1906. No. 6

ARCHITECTURE, conducted by a Board of Architects in the interest of the profession, is published the fifteenth of every month by FORBES & COMPANY, LTD., 160 Fifth Avenue, New York. In opinions on technical subjects are either prepared or revised by specialists.

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THE UNIVERSITY OF NOTRE DAME in Indiana announced that they have detached the course of architecture from their College of Engineering and have created a new College of Architecture.

PROFESSIONAL COMMENT.

At the May meeting of the Architectural League the administration of Mr. Richard Howland Hunt was fully endorsed by the election of the following ticket:

For President, Richard Howland Hunt. For 1st Vice-President, Herbert Adams. For 2nd Vice-President, Joseph Lauber. For Member of the Executive Committee, Class of 1907, John M. Carrière. For Members of the Executive Committee, Class of 1909, Grosvenor Atterbury; Frank Howell Holden; Taber Sears.

For Delegate and Alternate to the Fine Arts Federation for two years, Delegate, J. Monroe Hewlett. Alternate, Charles J. Berg.

At this meeting the proposition was also discussed as to the advisability of the League's withdrawal from the Architectural League of America, but, notwithstanding that this action was recommended by the Special Committee who had considered the matter, the meeting voted it down mainly upon the grounds that the League of New York, as the senior architectural organization of the country, owed it to its smaller sister societies throughout the West and South to lend them their energetic support in the excellent work which the League of America is doing. It seems to us very wise that the League took this course, as there is no doubt that the many movements for municipal and civic improvement which are under way from one end of the country to the other have been mainly inspired by the work of the Architectural League of America, and irrespective of the reasons that might have governed the New York League's action, their withdrawal at this time would unquestionably have been misunderstood.

The action begun by the City of New York over two years ago against the Knickerbocker Trust Company to prevent the encroachments of this monumental building over the street line of Fifth Avenue and 34th Street, came to trial during the month of May. The city is seeking an injunction to prevent the Company from maintaining steps and columns at its building at 34th Street and Fifth Avenue which encroach beyond the building line over an area equivalent to half a city lot. The defense set up that certain balconies which had existed upon the old Stewart Mansion upon the same property, occupied the same area, and that, therefore, they had a right to the land covered by the encroachment. Justice O'Gorman reserved decision, but the previous cases covering matters of the same sort in relation to encroachments on Fifth Avenue have been invariably decided in the city's favor. The recent declaration by the Courts that the so-called ornamental projection ordinance is unconstitutional, will no doubt cause a number of other cases of similar character to be fought out during the coming year and it is exceedingly important to the building fraternity that the contention of the city should be thoroughly upheld; as with rich corporations or private owners receiving special privileges to encroach upon the street, no end of trouble will be in sight for architects who are attempting to cause their clients to obey the law, as they naturally will insist that they are entitled to as many privileges as a Trust Company or a theatre.

CALIFORNIA is one of the few States where the License Act is in force, and the State Board of Architects has officially objected to the influx of men from other States for the present.

The Garden City Company will receive competitive designs for suburban houses of moderate cost until Aug. 1, 1906. The following prizes are offered: Two of $1,000, two of $500, and ten of $100. For particulars, address The Garden City Company at No. 60 Wall Street, New York City.


PLATES AND ILLUSTRATIONS.

Hispanic Society of America Buildings, New York, C. P. Huntington, Architects.

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Hotel Belmont, New York.

Dining Room, Plate XXXIX

Restaurant, Waiting Room, Concourse and Tracks, Plate XL.

RESIDENCE, Irving T. Ross, New York, Plate XL.

Dining Room, Paul Wilson, Montclair, N.J., Plate XLI.

Bouck High School, Washington, D. C., Plate XLI.

ARCHITECTS OF TO-DAY.

Mr. Wilson Eyre, Architect.

Pennsylvania Railroad Station, New York, McKim, Mead & White, Architects.

Country House, A. F. H. Steeles, N. J., Plate XLI.

BEAUTY ARTS COMPETITIONS.

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WANTED—First-class designer for Stained Glass and Interior Decorations. Must have had experience in some high-class stained glass house and be able to do landscape and figure work in glass. Mackay & Co., 302 Main Bldg., Los Angeles, Cal.
A notice to this effect has been sent out by Lionel Deane, Secretary of the Board, in which he states that there are three hundred and fifty certified architects in the State of California, of whom two hundred are doing business in and around San Francisco, and in addition to this there are about one thousand draughtsmen.

The recent article in Harper’s Weekly by Mr. Henry Harrison Suplee, a member of the American Society of Mechanical Engineers, gives the results of the first reasonably complete examination of the effects of the earthquake from an engineering standpoint. The story of how the modern steel frame structure stood the vibration is too well known to need repetition here. But, of the ordinary structures Mr. Suplee states that they reveal their unfitness to exist in any locality where earth tremors are to be expected. Even when honestly built, they are, in his opinion, by their very nature, “unsuited to resist heavy vibrations.” In speaking of the steel frame buildings, Mr. Suplee states that in most cases they are not designed to resist heavy vibrations; but that they can be so built, every engineer will concede. “Structures are built every day to resist repeated vibrations as heavy and violent as were imposed by the earthquake shock. Many a railroad bridge receives from the impact of advancing trains and from the hammer blow of locomotive driving-wheels shocks and sudden stress for which provision has been made in the design. In Japan, the land of earthquakes, Professor Ormori has applied the seismograph with success to the study of bridge vibrations, the sensitive recorder showing the tremor of the approaching train, the pounding blows of the passing mass and the gradual return to rest as the locomotive and its burden pass away. The steel frame building for an earthquake country needs in addition to the provision for dead and live loads and for wind stresses just such a system of stiffening and counter-bracing as is found effective in the modern heavy service railroad bridge.” The writer agrees with most of the other experts that a reinforced concrete method would adapt itself better to the requirements of the country than any other system known, and he points out that the experiments of Considère have demonstrated the fact that “properly imbedded metallic rods increase the elastic limit or concrete to a great extent, probably by distributing the stress throughout the mass and preventing such localization of strains as would otherwise cause the formation of cracks.”

The latest advice from the stricken city seem to indicate that nothing definite in the line of reconstruction can be determined upon until the “Special Committee on the Reconstruction of San Francisco” has decided upon a comprehensive system of building laws. Upon this committee there are two architects who previously practiced in New York.—Mr. Wills Poll, who is a member of the Committee proper, and Mr. John Galen Howard, who is acting in an advisory capacity. We are informed by one of these gentlemen that the Burnham Plan has now been officially adopted.

The Licensing Bill introduced into the Legislature of the State of New York during the past session is dead. It died a natural death in Committee, not by reason of any special opposition, but mainly through the fact that its introduction occurred so late in the session that its advancement was impossible amid the mass of pending bills. Another weakness of this particular measure was that it was not presented by any one in particular until very late in the session, but it is anticipated that measures will now be taken to re-introduce it in the beginning of the next Legislature, and if backed up with the almost unanimous sentiment which developed too late to be of service this year, there should be no doubt of its final passage.

The successful competitors for the New National Theatre, were Messrs. Carrere & Hastings. Unlike most places of amusement in this country this building will have the appearance of a theatre from the outside as well as from the inside, as it will occupy an entire block and will be visible on all sides, having a frontage of two hundred feet on the avenue, and a depth of two hundred and twenty-five feet. The design selected is a modified Italian Renaissance, and the material will be stone. Each of the forty-six founders will have a special box arranged in one of two tiers about the amphitheatre, and these boxes will be entered through private entrances on each side of the building. The seating capacity of the theatre will be about three thousand, and the auditorium seats will be much more commodious and comfortable than in the usual places of amusement. There will be two galleries above the boxes. The stage will have the extraordinary depth of seventy-five feet, and on the roof there will be a palm garden enclosed by glass, reached by elevators which will also descend to the restaurant in the basement. Unlike most of the theatres, the house will be provided with a scene dock, so that the scenery may be kept within the building.
The artificiality of the present prices charged for hard brick is particularly demonstrated in the fact that face brick which, for the past ten years has cost from twenty to thirty dollars a thousand, remains at its old figure, while the common material has risen over one hundred per cent.

The following is the result of the competition for the Amsterdam Bourse:

First prize (12,000 florins), M. L. M. Cordonnier, Lille; second prize (9,000 florins), M. A. Marcel, Paris; third prize (7,000 florins), Herr Franz Wendt, Charlottenburg; fourth prize (5,000 florins), Herr Otto Wagner, Vienna. A prize of 5,000 florins was awarded to Messrs. Howard Greenley and H. S. Olin, of New York, and another of 5,000 florins to Herr Franz Schwechten, of Berlin.

The winning design is in the style of the chateaux of Northern France. The main building is flanked by high towers, two of which are at the end of the facade. The winner is about 48 years of age, and has already carried out several important works, and in 1887 won the first prize in the competition for the Amsterdam Bourse.

The results of this important competition cause amazement in the world of Architecture. There has been much claimed in the past that, irrespective of the fact that architects generally realize that it is desirable to glaze skylights over shafts with the thinnest possible kind of glass so as to allow for the escape of smoke, the underwriters have in the past demanded that these skylights be glazed with wire glass, and the loss of life in consequence of this requirement has been considerable. The report spoken of now excepts skylights over stairs, elevators, dumb-waiter shafts, and stage roofs from the requirement of wire glass.

The jury system in competition awards. Here at least it has signally glanced. It is evident that the critics of this international competition proves that many drawings must have been passed over with a mere glance. We cannot believe, however, that the work of Cordonnier expresses the best of modern French—the whole design is lacking in dignity and balance—and we doubt if French architects are proud of their representative. In a Palace of Peace we expect to see a building which shall be reposeful and strong, and the essence of the selected design should interpret that sentiment. But what do we find? A design which is both fireful and feeble, and more suited for a Palace in the Isle of Unrest.

The professional press of Europe criticizes the jury for its lack of character and thoroughness. We quote from the British Architect:

"Of the uncertainties of competition work no more striking illustration has been known than that of the Palace of Peace. Here was a case in which the best architectural judgment would point to the adoption of something to carry on the traditions of the finest architecture the world has known—that of Greece and Rome. To put up an example of merely local art, and that of a picturesque type, would not commend itself to any architect of great repute—at least that is our belief. In this belief many English competitors have probably worked, and yet exactly the reverse has happened! If this competition merely results in the adoption of certain designs as a basis for a final scheme, to be handed over to a local architect, we shall not be surprised. If it should prove so, we can only say that the profession has been very badly treated."

We do not agree altogether with our British contemporary regarding the preferred style of architecture—that of Greece and Rome. There are many who hoped to see this motive of Peace bring forth some new creation whose individuality would combine a harmony, an originality, and a dignity—all its own.

Ready Mixed vs. Shop Mixed.

There is a professional prejudice against ready-mixed paints while there is a decided popular opinion favorable to them. It is easier to account for the latter than for the former. The public judges by results, the professional man, too often, from theoretical grounds or from precedent.

On the face of the matter the probabilities are all in favor of ready-mixed paint and against the shop-mixed product. The former is the result of accumulated and multiplied experience fortified by technical knowledge—the latter a product of tradition, untested methods, and necessary ignorance of technical conditions. As a class, painters are resolutely opposed to the use of these modern factory products. In some cities the local associations have adopted resolutions binding themselves mutually not to apply them. Is it a spirit of philanthropy or of scrupulous probity that prompts such extremes? Perhaps so, but such a conclusion is open to suspicion.

As a matter of simple fact this wide-spread opposition is prompted by two considerations: first, the assumption that the convenience and comparative cheapness of ready-mixed paints will deprive the painter of his profit on part of the materials used in painting and on the labor employed in mixing them; and second, the less excusable opposition to any material that lasts too long and thus defers repainting. The last mentioned motive probably prevails to a far less extent than the first.

In the country and country towns of 1,000 inhabitants or fewer, probably two gallons of ready-mixed paint are used to one gallon of shop-mixed; in cities of five thousand inhabitants and upwards, shop-mixed products are the rule. The reason for this disparity is found in the fact that in the city the architect rules the specification and the painter (or what amounts to the same thing, painters' tradition) rules the architect.
Carnegie Technical Schools, Pittsburgh. Bird's-eye view and block plan, showing completed and contemplated buildings.

Palmer & Hornbostel, Architects.
Palmer & Hornbostel, Architects.
RESTAURANT AND CONCOURSE, PENNSYLVANIA RAILROAD STATION, NEW YORK.

McKim, Mead & White, Architects.
DINING ROOM, HOTEL BELMONT, NEW YORK.

LOBBY, HOTEL BELMONT, NEW YORK.

ARCHITECTURE

RESIDENCE, IRVING T. BUSH, 28 EAST 64TH ST., NEW YORK.

Kirby, Pett & Green, Architects.
Wurtz Bros. Photo.
June, 1906

ARCHITECTURE

BUSINESS HIGH SCHOOL, WASHINGTON, D. C.

B. Stanley Simmons, Architect.
GENERAL WAITING ROOM, CONCOURSE AND TRACKS, PENNSYLVANIA R. R. STATION, NEW YORK.  M. Kim, Mead & White, Architects.
Note the sweeping condemnation of the Painters’ Associations, embracing in one category of denunciation every mixed paint, of every type and kind. Painters who openly boast of their superior success with certain proportions, let us say of zinc and lead, crudely combined in a paint bucket, condemn among mixed paints precisely the same formula ground to uniformity in a paint mill with oil and driers that are necessarily above suspicion; whereas the oil and driers bought by the painter in the open market are generally open to question.

Paint, no matter what its character or composition, will sometimes fail inexplicably. This is true of hand-mixed lead and oil as well as of the most approved brands of ready-mixed paints; but the records of actual service—not isolated records, but the mass of experience all over the country—will show a far higher average of durability (and consequently of economy) for the better grades of ready-mixed paint than for shop-mixed paints. Moreover, the painter, who without evidence of data condemns any ready-mixed paint, simply because it is ready-mixed, is an irresponsible and unsafe adviser.

It is the record and repite of a product that counts in every case where technical standards are lacking. This is peculiarly so with paint. The American Society for Testing Materials is only now endeavoring to gather data regarding the serviceability of the several types of protective paints for steel, and no one of standing has attempted to define the factors governing the service of paints for wood surfaces. Until these standards are determined there will always be more or less floundering; but the records are available, and it is in the hands of interested manufacturers, nevertheless are so abundant and convincingly so that they leave no room for doubt of the superiority of the better grades of ready-mixed paints over shop-mixed paint.

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BOOK REVIEW.

The Medieval Architecture of England commands attention through Mr. Bond’s excellent book. It is true that the subject has been neglected, that the Exhibitions of the Royal Academy are full of the spirit of Rome, of Greece and of Egypt, that immense sums are spent in excavating civilizations in far away countries while great monasteries of art treasures in England lie unvisited—unexplored. The writer hopes to awaken a new interest in Gothic Architecture as preserved in the churches and monasteries and he will have many sympathizers both in England and America among that class of architects who have dared to think outside of the Classic fold. The book should have a wide circulation. It is an analysis of the origin and development of English church architecture from the Norman Conquest to the dissolution of the monasteries. There are 1,234 illustrations, comprising sketches, photographs, measured drawings, sections, diagrams and moldings.

The concrete block is an established fact. It has passed the experimental stage and there is a demand for such information as becomes the object of this book to supply. The imperfect development of the concrete block as a building material is admitted. "They are neither so widely used as they might be, nor, where used, do they give the results artistically and structurally as they are capable of being made to give. The responsibility for this condition rests partly on the architect who has done little to develop the architectural possibilities of the new material and partly on the block maker who has applied false standards of beauty and utility to his product."

This volume is a practical treatise compiled from various papers and abstracts.

The Society of Beaux Arts Architects
INCORPORATED 1894.

WHITNEY WARREN, President.
D. DESPRADELLIS, Vice-President.
L. E. JALLAUD, Secretary.

OFFICIAL ORGAN - ARCHITECTURE.

CLASS A—PLAN PROBLEM.

A MODEL DAIRY.

(By L. C. Sjuring.)

This Model Dairy is to be located in the vicinity of a large city on slightly sloping ground, and near a creek or pond. The total area not including pasture land shall occupy a surface not to exceed 300 by 300 feet.
The group of buildings constituting this Model Dairy shall consist of:

Two or more Cow Barns, for a hundred cows, with loaf for storage of feed. A central passage for wagons is recommended for each barn. This central space is to be of sufficient area, and so arranged, to be used partly for wash room, feed mixing room, and to receive the tubes from feed mouths from loft above.
One Stables for each barn and in close and convenient proximity to the barn.
One Milk House to be as far from the barns as possible, but easily accessible, to contain—\( a \) Bottling room. \( b \) Small sterilizing chamber between bottling and cleaning room. \( c \) Cleaning room. \( d \) Cold storage room. \( e \) Boiler and engine room.

One Ice House of a capacity of about 500 tons.
One Small Isolation Barn to be as far as possible from the cow barns proper, and near farmer’s cottage.
One Stable with box stalls for horses and bullocks, etc.
One Farmer’s Cottage to contain besides quarters for farmer’s family, a kitchen and common dining room for milkers, helpers, etc.
One Building for fourteen men to contain chambers (2 in each chamber), bath room, w. c., and living room.

Drawings required:

For the restraint: The plan, longitudinal section, and front elevation at \( \frac{1}{4} \) inch scale.
For the rendu: The plan and section at \( \frac{1}{4} \) inch scale, and the elevation at \( \frac{1}{4} \) inch scale.

REPORT OF JUDGMENT.
CLASS "A" PLAN PROBLEM. A MODEL DAIRY.

Horton, H. L. . . Ithaca Atelier Cornell Univ. Mention
Marsh, R. E. . . Ithaca Atelier Cornell Univ. 2d Medal
Tollman, G. C. . . Ithaca Atelier Cornell Univ. Mention
Rogers, H. P., Jr. . . Ithaca Atelier Cornell Univ. 2d Medal
Truetschel, G. N. . . Ithaca Atelier Cornell Univ. Mention
Millott, H. C. . . Ithaca Atelier Cornell Univ. Mention
Brown, W. J. . . New York Atelier Donn Barber Mention
DeWitt, G. L. . . New York Atelier Donn Barber Mention
Holland, J. L. . . New York Atelier Hornbostel Mention
Trost, W. F. . . Philadelphia Atelier Cret 2d Medal
Fenton, W. H. . . Philadelphia Atelier Cret Mention
Sharpley, W. W. . . Philadelphia Atelier Cret Mention
Clark, L. . . Philadelphia Atelier Cret
Gothic

1150 to 1450 A. D. Developed chiefly by ecclesiastical institutions, in cathedral and church building.

Romanesque ornament had no general decline according to our standard, except in certain districts, where a transitional style is noticeable, which was hard, unfeeling, and displeasing as a rule. Generally speaking, it passed into early Gothic which changed to the gradually increasing realism of later Gothic discernible in the rendering of natural forms. The classic acanthus one sees giving way to the natural types of leaf and stem, until oak, ivy, seaweed, or kelp and other natural forms are represented, first conventionally and then in a very realistic way which at last becomes tiresome in its decline and suggestive of the uselessness of man's competing with nature on her own ground, that is, of attempting to use natural forms with less and less conventionality.

The early Gothic ornament, however, is interesting and exceedingly vigorous. It possesses much of the life of the Romanesque conventionality and straightforwardness, is adaptable to many of our modern needs, and is more refined than Romanesque.

In brief then, we may say of the Gothic that its later characteristics are greater freedom, than in its predecessors, from conventionality and a greater leaning towards realism until its decay and the dawn of the Renaissance.

The trefoil, quarterfoil, etc., are distinguishing marks of the style, also a certain roundness or convexity of the ends of leaves in trefoils, etc.

In England, Gothic went through the periods of Early English; Lancet, 1189-1307; Decorated, 1307-1377; Perpendicular, 1377-1485; Tudor, 1485-1546.

It is strange that while Gothic architecture went further and further into geometrical niceties of form and construction, its attendant ornament should, in spite of the frequent restraint of geometrical designs, be tending in its use of foliage and stems more and more toward freedom from conventionality or realism, i.e., close imitation of nature which in every school proves disastrous.

In Germany the workers of metal became finally such copyists of natural forms as to represent the bark of trees, and sections where the axe had supposedly lopped off the branch. Pure and simple copying acts on the imagination of the designer like opium, killing in the end all traces of life, originality, or inspiration. Design cannot live without the proper use of conventionality which demands of the designer that he must use nature not as a copy book, but study her as a means of filling his mind with her suggestions. An ounce of suggestion in design is worth a pound of realism.

While realism demands in its execution a high degree of technical skill it is quite possible for that skill to be acquired merely by practice and in spite of an almost entire absence of true artistic feeling. Of course in each century as in the growth of the Renaissance, we find national characteristics changing Gothic ornament in the woodwork of the day, examples of which have come down to us in chests, chairs, wainscots, etc., in the old chateaux and the national museums.

France perhaps more than any other country made Gothic the truest vehicle of national expression, due no doubt to the great admixture of Gothic blood in her people.

Viollet-le-Duc in his Dictionnaire has made of Gothic one of the most remarkable monographs of French architecture and ornament, and no better plea for the logic of both could be made than the interpretation of Gothic which his language and drawings afford. A style which has vitality shows it by its continued existence; when it has
ARCHITECTURE

reached its highest plane it must necessarily give way, and the true spirit of Gothic art is dead and has been ever since the Middle Ages. Mysticism produced it, science killed it.

But although the old Gothic spirit died after the invention of printing, and most of the work done as Gothic since then, was designed really in reminiscence and love of the departed school, yet we still see it affecting the art of our own day. In *Art Nouveau* we find a very decided Gothic treatment in the most noteworthy examples, in fact so strong is the Gothic suggestion that we are inclined to believe that in this direction lies the greater possibilities of this new school. It seems as if the long swerving lines suggestive of stem growth were common to both. If this is true it bears out what we notice in German Renaissance that if the efforts of the early artists to follow the best and most imaginative of the Gothic ornaments had been followed up by the later designers,

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GARDEN CITY COMPANY COMPETITION.

GARDEN CITY, L. I., a beautiful suburban town on the Hempstead plains, nineteen miles from New York and about midway between the Ocean and Long Island Sound, is so well known as hardly to need description. The town was founded, and its development begun, by the late A. T. Stuart. It was laid out with wide avenues, large parked areas and a wealth of foliage and shrubbery. It contains the fine cathedral church of the diocese of Long Island, St. Paul's school for boys and St. Mary's school for girls, the popular Garden City Hotel and the links of the Garden Golf Club.

The extensive improvements in transportation facilities undertaken by the Pennsylvania Railroad has awakened a new interest in the Long Island suburban towns as residential centers, and in response to this demand the Garden City Company is about to undertake further development of its extensive holdings, and to this end has instituted an architectural competition in the hope that the younger members, at least, of the architectural profession may be interested to develop a type of suburban house design of moderate cost which will combine beauty of design with economy of construction and maintenance. It has appointed a committee consisting of Mr. Allen Evarts, President of the Garden City Company; Mr. William R. Mead, Architect, of the firm of McKim, Mead & White, and Mr. Dean Alvord, real estate expert, who will conduct the competition and make the award. All designs are to be in the hands of the committee by August first, 1906. The program of the competition may be obtained on application to the Garden City Company, 60 Wall Street, New York.

The property in question consists of two tracts, each 122 feet by 1,200 feet lying on either side of a street 52 feet wide. Two schemes of development are under consideration, one calling for the building of single detached houses to cost $7,000 each, and the other for double houses of $12,500 cost. For each scheme, a first prize of $1,000 and a second prize of $500 is offered, and, in addition, ten prizes of $100 each will be awarded to the next ten designs whether of the single or double houses. The authors of the first and second prize designs are required to furnish complete working drawings, details and specifications of their designs, and in case the Company shall decide to carry out any of the designs to which the $100 prizes are awarded, it agrees to employ the authors of such designs to furnish working drawings and specifications upon the additional payment of a sum, which, together with the $100 prize award, shall equal three per cent. of the cost of the building. The drawings required are a block plan, a block elevation, plans, elevations, and section of one unit and an additional sheet to contain a perspective sketch, details or any other matter which the designer may wish to present, and rendered at his option.

NEW YORK SKYSCRAPERS.

It has long been apparent that nothing will limit the construction of skyscrapers on the lower end of New York except the failure of light for their offices. If every foot of the ground on Broadway below Chambers street could be built upon with structures thirty stories high, there can be no doubt that tenants could be found without any particular difficulty for all the rooms that they would contain. Perhaps it would be practicable thus to line Broadway with nothing but skyscrapers; but it would not be possible to spread them everywhere else, for the simple reason that they would in many cases completely shut out each other's light, as they have begun to do.

(Continued page xxiv.)
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WORKS: SAYREVILLE, N. J., ON THE RARITAN RIVER.
already. Two or three hundred totally dark rooms in one building could hardly be regarded as a valuable asset, says the Mail.

In any case, however, it is evident that the time has not yet come to get out an architectural edition of "The Light that Failed."

More skyscrapers are now building or have been arranged for south of Fulton street than ever were under way before. Fifteen new great office buildings, some of which are loftier and more magnificent than any yet built, are now provided for, and every one has a fair show for sufficient light for its rooms. One of these buildings is to be forty stories high, and another thirty. Several of them will be twenty-five or more stories high. The lowest one of the lot is twenty stories.

We know that their two and a half millions of square feet of rentable space will be called for as the result of the city's dizzy growth in population and volume of business. There is no question about that. But the question, how they will affect the appearance of the city, is open to discussion. Artists and disinterested architects agree that the city is not beautiful now, as viewed from the water. The irregularity of the skyline is too great. It is a jagged outline. Viewed from the street, lower Broadway is staggering rather than beautiful. It has all been built without coherent design, it is all hit or miss, higgledy-piggledy. It is like a field of stumps all hacked off at unequal heights by boyish triflers with the woodcutter's art.

We may be sure, however, that the fifteen new tall buildings now provided for will not make things any worse. Very likely the filling up of the gaps will improve matters by producing a better effect of mass. The city will look more like a range of mountains, and less like a stump lot.

MODERN BUILDING PROBLEMS.

Modern building problems often imply a departure from old methods and types—a very hard task for those in the profession who have been schooled in the traditions of the past. The elderly practitioner probably finds it very difficult to unlearn a good deal of what he has acquired, and to bring himself to the condition of a beginner. It means a greater effort on his part to acquire new facts and data, and to set to work on lines he is quite unacquainted with; whereas to the younger man in the profession, a departure from an old type is much less troublesome, the earlier plans having less hold on his mind, and he is better able to shake them off and to acquire new methods and ideas. There are many structures for which the architect cannot find a prototype, which have been evolved by circumstances distinct from those which previously existed. It will not be denied that some of these structures belong mainly to the engineering class, and can never be made architectural, or be placed in the same category as the monumental building for residential or public purposes; that, in fact, such buildings as the engine-house, or the central power station for electrical traction, belong to a class of building derived from the shed type; yet though their origin has been of the humblest or most utilitarian kind, they may in course of time develop into structures of a more imposing and dignified class. We have instances in every age of buildings which began in a humble way—of very simple type becoming more complex. Even the Roman basilica was a simple structure before it began to assume the plan and proportions of the Christian church or one of our Medieval cathedrals. The Greek and Roman villas began in a very simple structure. Improvements in machinery and electric plants may lead, in the course of time, to a modification of the plan or section of structures of this class, so that we have no right to assume that the utilitarian building in its simple and intractable form will always remain so.
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Palmcr & Hornbostel, Architects.

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