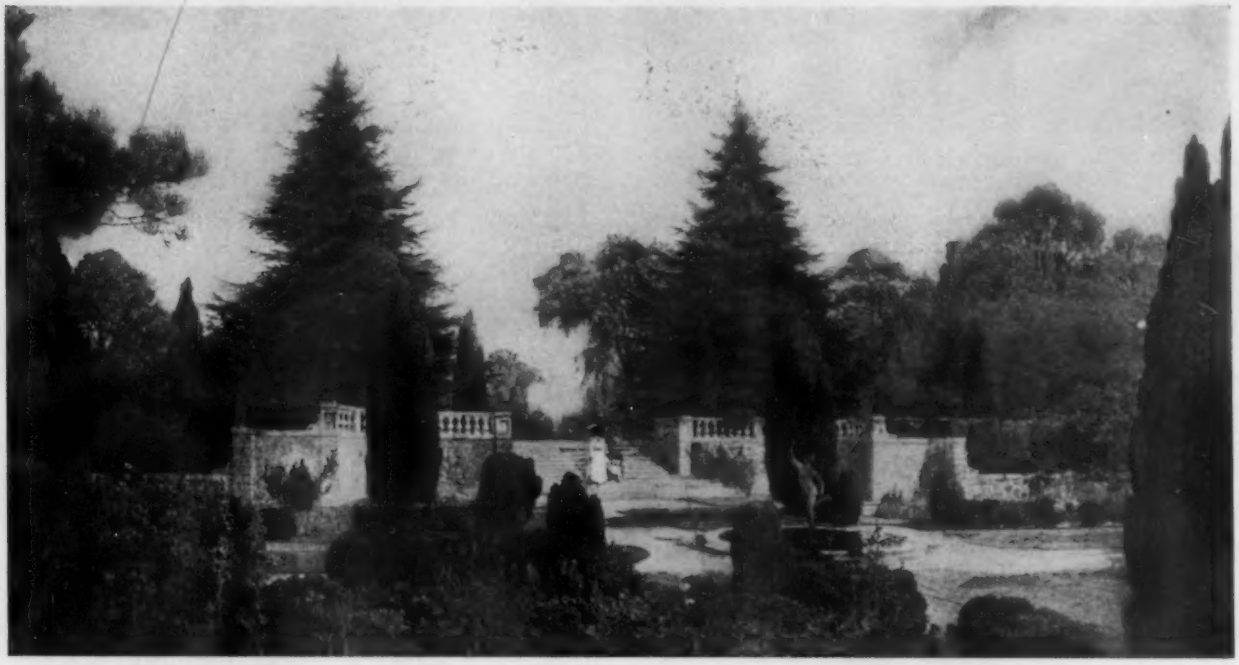
THE AMERICAN ARCHITECT

Vol. XCV. WEDNESDAY, FEBRUARY 10, 1909 No. 1729



GARDENS OF WESTOVER
BERNARDSVILLE, N. J.

MR. JOHN L. GREENLEAF
LANDSCAPE ARCHITECT

Twenty-fourth Annual Exhibition, Architectural League of New York

ONE who visits the exhibition of the Architectural League of New York, now open in the Vanderbilt Galleries of the Fine-Arts Building on West Fifty-seventh Street, for the purpose of preparing a critical account of this display, must sit down to his task, if he thoroughly appreciates all that has been accomplished, with a feeling of repression, lest by too generous use of superlatives he invite criticism as one unduly biased in judgment or possessed with a too evident idea to please.

We believe it may be safely stated that of the various League exhibitions that have gone before, there has been none that combined in so high degree, a great educational result.

There has been a decided reversal of opinion as to the motive and purpose of architectural exhibitions.

The illustration in the architectural press of every new thing, often when it is merely a tentative design, has familiarized the profession with what is being done, so that when the architect or student visits an exhibition he finds little that is new to him, and most of it familiar through frequently published illustrations, which have shown the subject more in detail than would be possible in an exhibition.

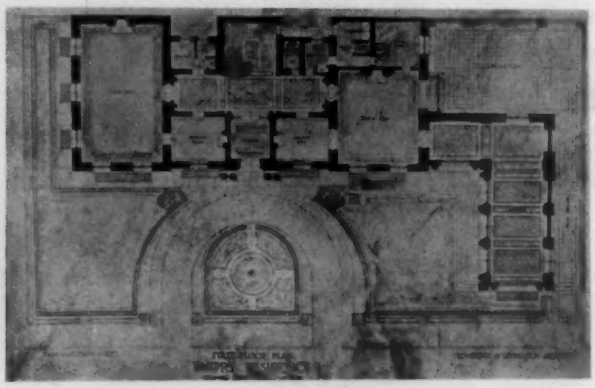
It has, therefore, been the aim of committees to prepare an exhibition that would be largely educational to the laity and teach it to comprehend the artistic aims and broad scope of the architectural profession.

The present exhibition serves this purpose in a high degree. It is no exuberance of description to state that from an artistic viewpoint the visitor will find as much to repay him as he did in the excellent exhibition of the National Academy of Design which preceded that of the Architectural League in these galleries.

Present day Juries of Selection and Hanging Committees, composed as they are of men of truest judgment, experience and artistic perception, see to it that nothing is admitted and placed in the exhibition that could in any sense be cited as a bad example.

It is, therefore, unnecessary, and leads only to in-

RESIDENCE OF HENRY PHIPPS, ESQ., NEW YORK, N. Y.



MESSRS. TROWBRIDGE & LIVINGSTON, ARCHITECTS

vidious comparison to specifically direct attention to any work in an exhibition of this character, as each example must be separately judged by the conditions ruling its creation, by the work of the architect, and very often the *work* of the client.

To direct attention in a critical way to the lines of a building, more particularly that of a country house, as being good or bad, when judged from a closely framed photograph, is to invite censure, as work of this type can only be truly judged by its environment and setting which nature has provided in outline and color. Yet, in looking over this department of the League exhibition in a critical way, with judgment based on the scrutiny of many foreign exchanges throughout the year, we believe it can be safely stated that the architect in America, engaged in the planning of country and suburban houses, has little to learn from his foreign contemporaries, and in fact may be truthfully said to have passed them in this particular line of work.

If we arrive at that long-sought and much-to-be-desired goal, the evolvement of an American type of architecture, we believe the result will be first achieved through the designing of the country house.

It is not to be inferred that this is the only direction in which this exhibition shows a high standard of excellence, but in the commercial building, national and municipal structures, ecclesiastical work and other lines, there can be seen the adherence to tradition established abroad, and early schooling in the ateliers of Europe, that is not so dominantly expressed in the country house, where it would seem our architects give freer scope to their individuality and the latent genius for originality that inspires them.

As is usual in the exhibitions of the Architectural League of New York, the work of the mural painter and the sculptor present a most beautiful effect of color and form that serves to accent the many well executed renderings and well taken photographs that line the walls.

Here, one is again disarmed of criticism, as who can judge the relative tone or drawing of a mural painting except in its final setting. What in the exhibition lighting may impress the beholder as an expression of too high color or too somber tone, has, no doubt, been influenced by the painter's knowledge of where it is to rest and from what angle it will be viewed.

HOUSE AT NEW HAVEN, CONN.

MESSRS. STEPHENSON & WHEELER, ARCHITECTS

STUDY FOR NEW RAILROAD STATION
NEW HAVEN, CONN.

MR. CASS GILBERT
ARCHITECT

The splendid examples in the south gallery have the highest educational merit and teach a proper appreciation of the value of mural painting as decorative treatment of the work of the architect.

It is an exhibition like this, and the fact that through the efforts of the national representative body of architects, the government has been aroused to the need for the counsel and advice of the architect on all subject relating to the Fine Arts, that should cause every American architect to regard with a sense of pride the fact that he is allied to a profession that has accomplished so large a measure of result and is destined to secure in the future such great benefit to the people of this country, in education and upliftment to the appreciation of what is going on around them, and the imperative necessity for conserving the good architecture of the past and improving that of the future.

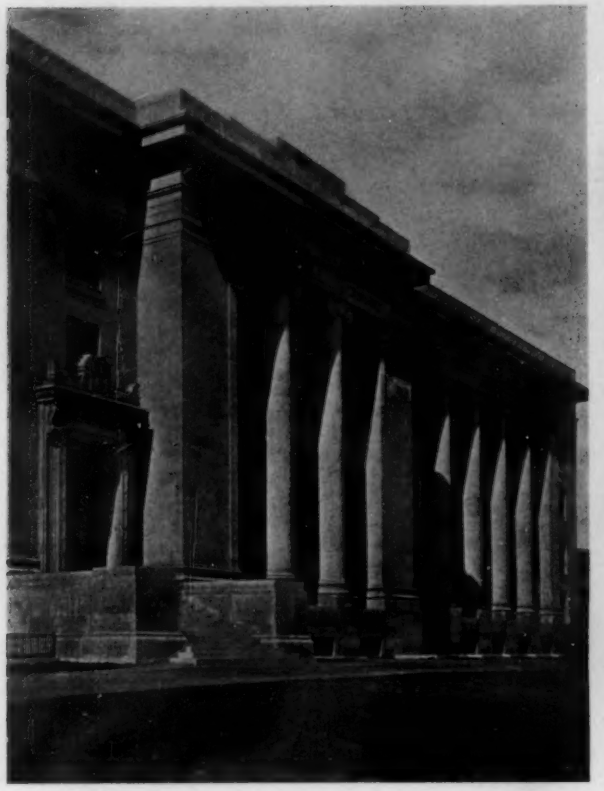
The work of the sculptor, as well as that of the mural painter, is interestingly shown in this exhibition, and leads to the belief that no matter how great an eminence may be attained by these sister arts, they must ever in a large degree be dependent on architecture for a proper setting for their creations.

The Jury of Selection and the Hanging Committee of the Architectural League of New York are to be congratulated on the success of their efforts. We can imagine no more instructive or attractive place to spend a few profitable hours than in these galleries.

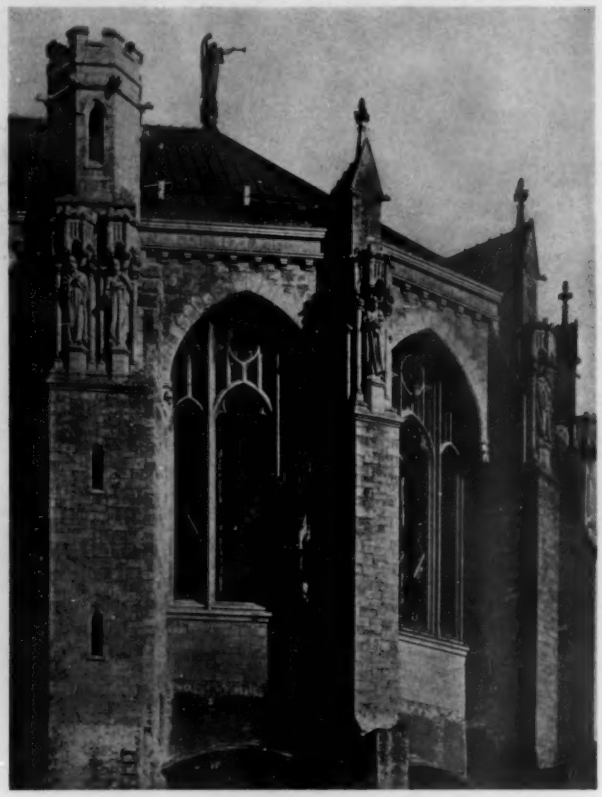
The pursuit of knowledge is not often surrounded by such alluring conditions. It is fortunate that the League is able to avail of these spacious galleries. Here the visitor has every advantage of light, point of view and freedom from crowding. All these facilities tend toward better opportunities for study and comparison,

CARNEGIE BRANCH LIBRARY
NEW YORK

MESSRS. M'KIM, MEAD & WHITE
ARCHITECTS



LANGDELL HALL, HARVARD UNIVERSITY
CAMBRIDGE, MASS.
MESSRS. SHEPLEY RUTAN & COOLIDGE, ARCHITECTS

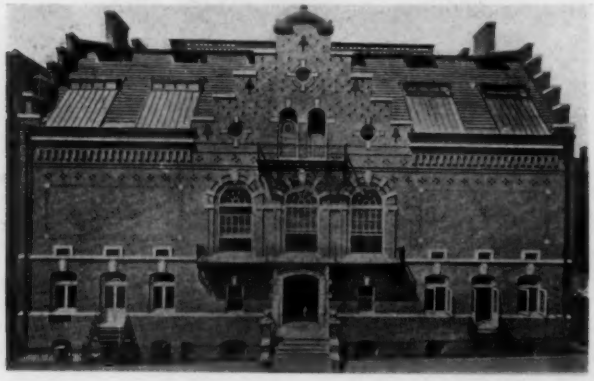


EXTERIOR OF CHOIR, CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK
MESSRS. HEINS & LA FARGE ARCHITECTS

and present a sense of comfort and restfulness not always possible.

The exhibition was formally opened on the evening of January 29 by a dinner in the galleries. This proved to be a very important occasion. Addresses were made by Senator Newlands, of Nevada, who is the author of the bill now pending in Congress to establish a bureau of the Fine Arts, and who will be further remembered by those who heard his masterly address before the convention of the A. I. A., recently held at Washington.

Mayor McClellan, of New York, was also a guest, and his remarks were listened to with closest interest in view of the fact that it was probably his last official utterance before an architectural body in New York.



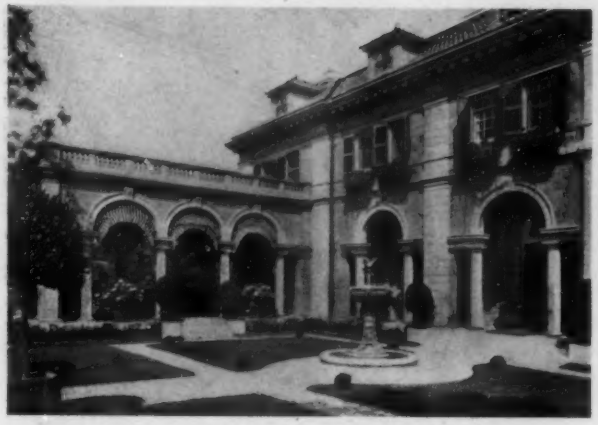
CASINO
BROOKLYN, N. Y.
MR. WILLIAM A. BORING ARCHITECT

The Fine-Arts societies in New York have had much assistance and encouragement from Mayor McClellan, who is eminently equipped by education and natural appreciation, for the conserving of all that is good in Art. He has done much for New York during his term. Referring to his retirement from office at the close of the present year, the Mayor said:

"One of the most pleasant and satisfactory recollections that I shall take with me after six years of storm and strife, a recollection that not even time can dim, is that I have been associated, even in a very small way, with you, and that I have followed you a great way off in what you have done for our city. Long after I have left office and been forgotten you will still be connected actively with the work of New York, your ability and intellect will still be busily employed in building for her monuments that will endure always to her honor and her glory."

Those at the guest table besides Senator Newlands and Mayor McClellan were C. Grant La Farge, John La Farge, Arnold W. Brunner, Herbert Adams, Charles H. Russell, Hamilton Bell, Clay Warren, Harvey Wiley Corbett, M. B. Medary, Austin Willard Lord, H. J. Hardenbergh, Christian Brinton, S. B. P. Trowbridge, Frederick Diehlman, J. Q. A. Ward, George B. Post, F. D. Millet, C. Y. Turner, John G. Agar, Henry C. Carrel, Henry B. Snell, John Beverly Robinson, John Du Fais, and B. F. Murphy.

An interesting feature of the evening, which was perhaps slightly marred by the ill-advised remarks of the recipient, was the presentation by C. Grant La Farge,



HOUSE AT NEW LONDON, CONN.
MESSRS. LORD & HEWLITT, ARCHITECTS

president of the League, to his father, John La Farge, the mural painter, of the medal given for the best work in mural painting during the past five years.

Other prizes awarded were as follows:

To Trowbridge & Livingston, the Medal of Honor for excellence of design. The subject was the Phipps House, New York.

Medal of honor for Sculpture, to John Q. A. Ward.

Prize of $300 for the best designs submitted by an architect, sculptor and mural painter, in collaboration: first prize, Augustus Jaegers, sculptor; Grace Johnson, painter; Thomas R. Johnson, architect.

Mention for mural decoration: Henri Crenier, sculptor; Robert K. Ryland, painter; Aymar Embury, 2d, architect.

Mention for arrangement: Thomas Mott Shaw.

Avery prize of $50 was won by Augustus Jaegers, sculptor.

HOUSE AT MOUNT KISCO, N. Y.
MR. CHARLES A. PLATT, ARCHITECT

The catalogue, prepared with usual care, is excellent in its arrangement. The subjects are classified and grouped, affording ease of reference.

This catalogue, together with that of the Boston Architectural Club, and the T Square Club to be issued nex tmonth, all prepared by the same committee will comprise an important record of the exhibition.

The architect and student unable to visit the League exhibition can gain from this catalogue a comprehensive idea of its high character, and, as the edition is limited, should avail of a copy before they are all disposed of.

We are indebted to the Catalogue Committee for permission to reproduce the accompanying illustrations, which are shown on a much reduced scale to comply with its wishes.

At the special meeting on February 3 Mr. Montgomery Schuyler's subject was, "Our Four Big Bridges." On February 17, Sir C. Purdon Clark will give a talk on "Rugs."

HOUSE ON WEST 86TH STREET, NEW YORK
MESSRS. TAYLOR & LEVI, ARCHITECTS

A RECENT LEGAL DECISION

The defendant, an architect, employed to prepare plans for a public court house, which if approved by the Municipal Art Commission would result in a contract as architect of the building, entered into an agreement with the plaintiff that if the latter made a successful plan and the defendant should get the appointment, he would give the plaintiff a fair share of his commissions. The plaintiff prepared a successful plan and the defendant obtained the appointment. He afterward repudiated the agreement and the plaintiff brought suit on the contract and on *quantum meruit*. There was nothing in this agreement fixing the amount of the commissions to be divided, nor defining what would be a fair division of the commissions, nor whether the commissions to be divided should be the gross or the net commissions as profits after deducting therefrom the necessary expenses. The court held that the terms of the agreement were too vague and indefinite to constitute a valid contract; but that the plaintiff could recover the reasonable value of his services upon a *quantum meruit*.—Bluemner v. Garvin, New York Supreme Court, Appellate Division, First Department.

PERSPECTIVE VIEW FORT GARRY TERMINAL, WINNIPEG, MANITOBA

THE FORT GARRY TERMINAL; A UNION STATION AT WINNIPEG, MANITOBA

MESSRS. WARREN & WETMORE, ARCHITECTS

The present Winnipeg Passenger Station of the Canadian Northern Railway is located on Water Street just east of Main Street, close to the center of the city. This station and the adjoining train shed have been entirely outgrown by the rapid increase of importance of Winnipeg as a traffic center. Further east on Water Street is the present freight shed, 800 feet long, which is in poor condition and is also too small to handle its business. The train yard, of 150 cars capacity, adjoining the freight house, has in like manner been outgrown. It therefore became apparent to the officials of the Canadian Northern, that in order to handle the present traffic properly, and to be in a position to make enlargements in the future, as business further increases, a wholly new arrangement of both passenger and freight facilities would be necessary, on a much larger area than now occupied.

At about this time the Grand Trunk Pacific Railway and the Transcontinental Railway of Canada (now nearing completion and soon to commence operation) were making investigations for a terminal in Winnipeg. An agreement was finally reached between the three roads to join together in a union terminal of both passenger station and yard and local freight yards and freight houses, to be operated jointly.

It is expected that it will be used also by the Great Northern Railroad, whose passenger trains now enter the present Canadian Northern Station. The new terminal adjoins the site of old Fort Garry, built in 1822 to protect the trading post, which was the beginning of the present city of Winnipeg. The name of the fort has therefore been applied to the new station.

An area of about twelve acres a short distance southeast of the existing station is now occupied by the engine houses, car and machine shops and store houses of the Canadian Northern Railway. These have recently been replaced by a new plant of engine house and car shop facilities at the general railway yards of the company, about a mile west of Main Street. The vacated area formed the nucleus of an excellent terminal site, and the railway companies, with creditable foresight, acquired at great cost the remainder of the property bounded by Main Street, Water Street, and the Red and Assiniboine Rivers, with the exception of lots fronting on Main Street. A total area of about seventy acres was thus made available for terminal purposes.

The character of the subsoil at the site consists of wet quicksand to a depth of 35 feet below the bottom of column footings, at which depth hard rock bottom is encountered. The building being of steel skeleton type, has 150 columns. The concentrated loads carried by each of these columns is supported on wooden piles 35 feet in length, driven through quicksand to rock bottom. The life of these piles should be practically as great as that claimed for concrete piles, due to the fact that the ground water level is practically at the cut-off of piles; and since they are beneath the footings of the building they are not exposed to the action of sun or air.

A total of 2,500 piles was used, each having a specified loading of 25 tons. These piles are of Tamarak, a native Canadian timber found in large quantities along the North Shore of Lake Superior.

The building as at present constructed consists of three stories and basement, but the foundation and steel work as above noted are designed to provide for the future extension of six additional stories, which was considered advisable by the owners, due the rapidly increasing population of Winnipeg and the future development of the whole Northwest territory, which is going on at a very rapid rate, mainly owing to the new railways, notably the Grand Trunk Pacific, being constructed through the country.

Immigration from the United States as well as from European countries is fast developing the great wheat growing areas in the Provinces of Manitoba, Saskatchewan and Alberta, of which Winnipeg is the central point, through which all business for the whole of Northwestern Canada is carried on.

The station building, to be located on Main Street directly opposite Broadway as fixed by the agreement with the city, was required to provide for all necessary passenger facilities and offices for the railway service.

The exterior of the building is of stone obtained from

quarries within a short distance of Winnipeg and is locally known as Tyndall stone. The color is good, being buff with light mottling of brown very warm in tone. There are, however, a few disadvantages connected with the use of this stone; on account of its uneven texture it is not easy to carve, nor can it be obtained in large blocks, as the quarries are badly seamed.

The central portion of the building is four stories high, the wings three stories and basement, the two upper stories being arranged for the railroad offices.

The floors will be of reinforced concrete type. The system to be used has not yet been decided upon. Where large spans of 18 to 23 feet occur reinforced concrete beams will be used so as to provide a maximum span of 12 feet for the floor slabs.

The live load to be supported on the main floor is 230 pounds per square foot, and the live load for the upper office floors will be 70 pounds per square foot. Before being accepted the floor system will be subjected to severe load tests.

As the basement floor is about sixteen feet below the surface of Main Street, the building is surrounded by a retaining wall, which provides an open area-way approximately 10 feet wide. This admits light and air to the basement floor.

The retaining wall is of reinforced concrete type constructed with a reinforced concrete pier opposite each column of the steel frame of the building. This pier is braced at the top by a 12-inch I-beam across to the steel column. Between these reinforced concrete piers are concrete slabs 16 inches thick reinforced with twisted steel rods laid horizontally.

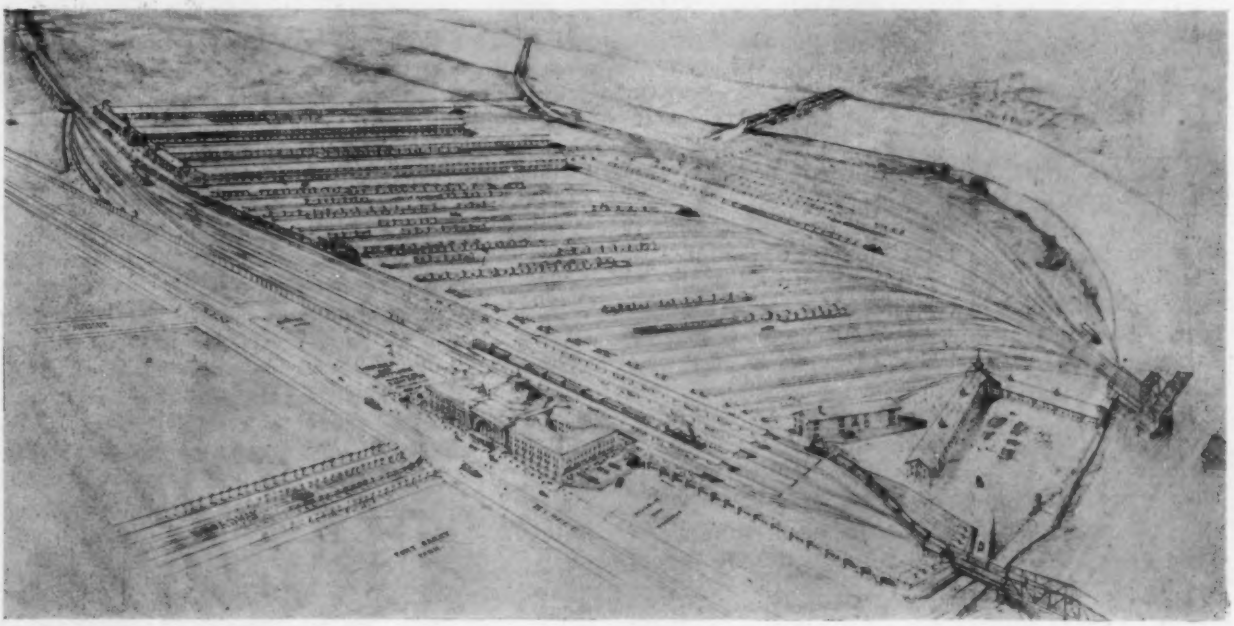
The elevation of the basement floor is seven feet below the elevation of extreme high water in the Assiniboine River, which is within 800 feet of the building site. Owing to this fact it was necessary to waterproof the entire area under the basement floor and the back of the retaining walls with a substantial waterproofing course consisting of five-ply felt and tar.

The main floor is at the street level. The central portion forms the ticket lobby, a circular space 90 feet in diameter, unobstructed by seats or booths. This is the direct line of travel through the station, the exit to trains being at the rear of the lobby. The baggage offices open directly into this room, adjacent to the ticket booth.

The waiting room, with restaurants and other dependencies, occupies the north wing, so that the waiting passengers are separated from the streams of moving people passing to and from the street and the trains. A special feature has been made of the construction of the skylights over the waiting room and the baggage room. These skylights are composed of vault lights in panels, made absolutely water tight, which in a region of heavy snow falls and extremes of temperature, will prevent leaks and draughts incident to large skylights of ordinary construction in this climate. The interior of the waiting room and ticket lobby will be of imitation Caen stone throughout, with wainscot of Red Durance marble six feet high, and floors of Terrazzo. The public staircases will be of iron with marble treads.

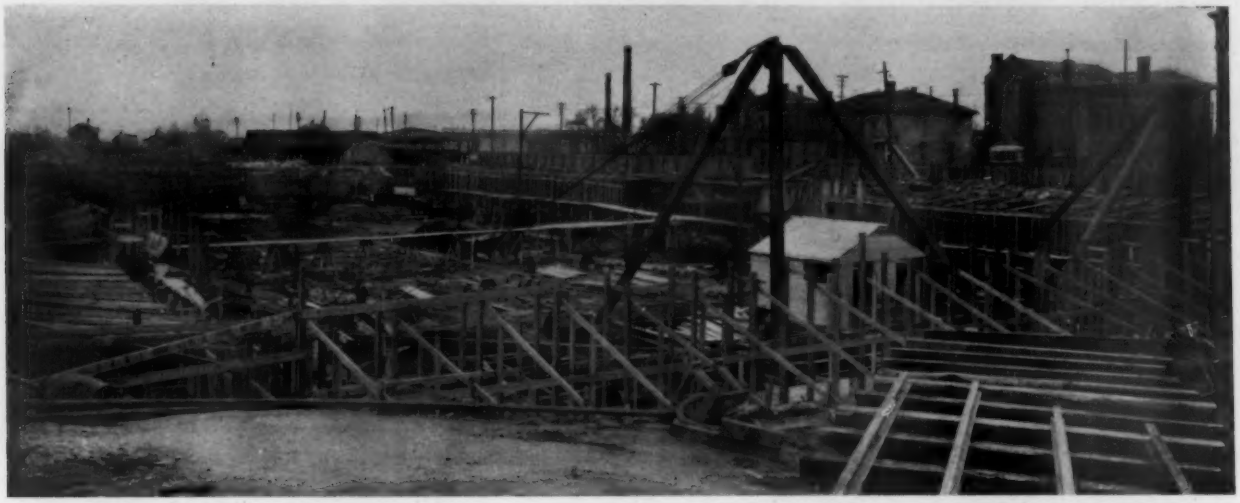
The entire south wing of the main floor will for the present be occupied by the baggage room and offices. In the future, when more space is required, both the baggage and express will occupy space beneath the tracks and platforms adjoining rear of building, and the entire main floor will then be used for passenger accommodation.

A driveway for baggage and express wagons is provided at the south end of the building, it is 3 feet 6 inches below the level of the main floor, and is reached by a short 5 per cent. grade down from Main Street. The wagons are loaded and unloaded on an 8-foot platform outside of the building wall, which platform spans the basement area below. The cab stand is at the north end of the building opposite the carriage entrance, which leads directly to the waiting room and occupies a court on station property 50 by 150 feet.



BIRD'S-EYE VIEW OF GROUNDS

FORT GARRY TERMINAL, WINNIPEG, MANITOBA



VIEW DURING CONSTRUCTION FORT GARRY TERMINAL, WINNIPEG, MANITOBA

The basement floor is 15 feet below the level of Main Street. The entire south wing of this floor is devoted to emigrants. There is an emigrants' waiting room, having a lunch counter on the north side and a laundry and separate men's and women's bath rooms; on the east side a men's smoking room and a women's waiting room, each with toilets. The emigrants are conducted to and from the waiting room and trains by means of a stairway at rear of building, leading direct from basement to passenger subway. A separate emigrants' entrance off Main Street is provided, leading down from street to basement, partly by a stairway and partly by a ramp. Emigrants are thus well provided for and can be handled to and from both trains and the street without coming into contact with other passengers.

In the north wing of basement floor is a barber shop, the kitchen, which supplies the restaurant and lunch rooms directly overhead, and the boiler and engine rooms with the heating and ventilating apparatus. There will be four heating boilers of 150 horse-power each.

Under the central portion of building, the basement floor will be used for storage of sleeping and dining car supplies and miscellaneous storage purposes. The basement is surrounded on all four sides by an open areaway ten feet wide, which supplies light and air to the basement rooms.

The second and third floors will be occupied entirely by the local and general Western offices of the railways. These offices are on either side of a corridor, the interior row of offices in each wing facing on the open court. Each floor provides an available office space of 25,000 square feet, exclusive of corridors, stairways elevators and toilets.

Provision has been made in the design of the foundations and the steel structure for the future addition of six office floors, so that the building will then provide 200,000 square feet of office space.

STATION FLOOR AREAS, FORT GARRY TERMINAL

	Sq. Ft.
Main Floor:	
Ticket lobby	11,000
Waiting room	9,000
Lunch room	1,300
Restaurant	2,200
Men's room	1,800
Women's room	1,800
Baggage and express room	18,000
Basement:	
Emigrants' waiting room	10,000
Smoking room	3,000
Women's room	3,000
Barber shop	1,300
Kitchen	6,000
Boiler and engine rooms	9,500
Storage	8,000
Upper Floors: Offices, 25,000 square feet per floor.	

In these several amounts of space allowed, and also in the layout of the passenger tracks, ample provision has been made for the probable rapid growth of Winnipeg. The architects believe that the station as designed will meet all demands upon it for many years. In their planning they have profited by the experience with the Canadian Pacific Railway Station at Winnipeg, which, though completed less than three years, has already become inadequate to handle the traffic presented during busy periods.

The building is so designed that there will be no necessity for artificial lighting in any portion of it during the day. In the ticket lobby the lamps for the greater part are concealed. Heat will be supplied by steam, using indirect radiation on the main floor and direct on the office floor.

The question of a covering over the station tracks engaged careful consideration. A large single-span train shed, which would necessarily be open at both ends, was not thought advisable, as giving no protection in winter. It was finally decided to provide for a train shed of the covered canopy type similar to that of the Lackawanna's New York terminal at Hoboken, N. J. Such a shed is free from smoke and steam and is dry and well lighted, and gives a maximum of protection to the passengers.

FREIGHT SHEDS

The problem of obtaining a layout for local freight delivery yard and freight sheds given sufficiently large steam track capacity, long freight sheds, equal facili-

ties for each road, and allowing greatest accessibility for teaming, while at the same time suited to be properly worked by switching, was complicated by the peculiar shape and condition of the ground layout, and by the fact that the throat of the yard had to be located on a bridge across Assiniboine River. The layout adopted gives the greatest car capacity, as well as the greatest facility of operation and access to team hauling, of several tentative layouts which were drawn and studied.

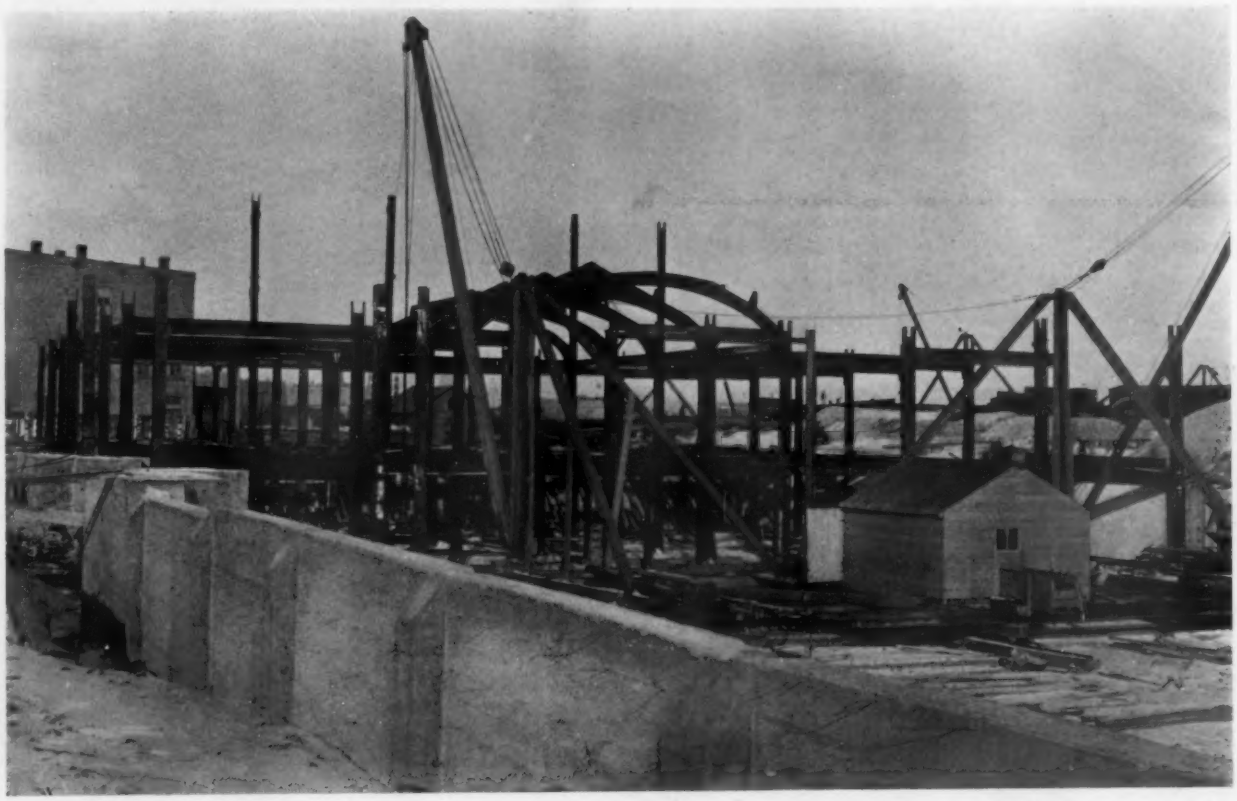
The team driveways will be of stone block construction on a 6-inch concrete base. This construction is made necessary by the treacherous character of the clay soil, which, when wet, will heave and swell, causing an ordinary light pavement to break and disintegrate. Surface drainage from all the driveways, which are thirty feet wide between curbs, will be by means of gutters along each side of each driveway, ending at catch basins located at the ends of the driveways on the east side of the wide avenue, which catch basins discharge into a line of vitrified tile pipe discharging into the Assiniboine River.

The freight sheds comprise two equal sets of inbound and outbound sheds, one set for each railroad. The outbound sheds are forty feet wide and a thousand feet long. The inbound sheds are sixty feet wide and nine hundred feet long. The freight sheds will be two stories high, each with a head house of brickwork, in which are located the freight offices and the offices of the cartage companies. The brick used in these head houses is of a local variety, light buff in color; the water table, copings and window sills are of Tyndall stone like that used in the station building. The general shed construction will consist of steel columns and roof trusses, roofed with tin, and have sliding doors on both sides, one side facing the freight tracks and the other the driveway. The floors will be of wood laid on a compacted cinder fill. A bridge forty feet wide at the level of the second floor will span the tracks and connect the outbound and inbound sheds. The freight agent's office will be located on this bridge, where he can view the loading and unloading of cars.

As the railroads will each have its own office to handle trucking, there will be provided adjacent to the team yards two stable buildings, each to accommodate two hundred horses. The buildings will be of brick construction, two stories high, the upper floor being used for feed and harness storage. The cartage company warehouse of brick construction will also be provided for the storage of freight not claimed by consignee within a reasonable length of time.

The railroad officials who co-operated for the construction of these joint terminals are: Mr. William Mackenzie, President; Mr. D. D. Mann, Vice-president, and Mr. M. H. MacLeod, General Manager of the Canadian Northern Railway, and Mr. Charles F. Hayes, President; Mr. Frank W. Morse, Vice-president and General Manager, and Mr. B. B. Keliher, Chief Engineer of the Grand Trunk Pacific Railway, and the Commissioners of the National Transcontinental Railway, Hon. S. N. Parent, Chairman.

The station building and track layout of both passenger and freight yards were designed by Warren & Wetmore, 3 East Thirty-third Street, New York City.



VIEW DURING CONSTRUCTION

FORT GARRY TERMINAL, WINNIPEG, MANITOBA

MARK TWAIN'S NEW HOUSE AT REDDING, CONN. MESSRS. HOWELLS & STOKES, ARCHITECTS.

The country place lately completed by Messrs. Howells & Stokes for Mr. Clemens among the hills of Redding, Conn., is characteristic in a number of ways. Mr. Clemens' long sojourn in his home at La Quercia in the valley outside of Florence gave the keynote for this undertaking, and the present house is to be much of that type of Tuscan villa which is found on the slopes of Fiesole. Indeed, the country lends itself to this treatment, for the hill top which Mr. Clemens owns in the Redding Ridge has its smooth surface spotted here and there with groups of upright cedars, very like the cypress in Italy. The new villa rests on the brow of the hill and looks out across its own garden to the valley and to the northwest.

The prinicpal room on the ground floor is the music room, occupying the entire north wing of the house, with French windows to the floor on three sides, and a great carved oak mantel which came to the family long ago from Scotland. In this room is the organ.

Stepping out of this room one finds oneself under the arches of the loggia wing with its tile flooring lying level with the grass on each side. This will form the outdoor sitting room, and between its arches and the stucco wall will be set certain rather remarkable objects already in Mr. Clemens possession, notably an antique circle of stone cut in an open-work pattern. This is a Byzantine piece of stone value, which came from near Venice.

At the other end of the house is the billiard room in which is set the mantel piece of Koa wood designed and carved by the natives of Hawaii and presented to Mr. Clemens by the Municipality of Honolulu.

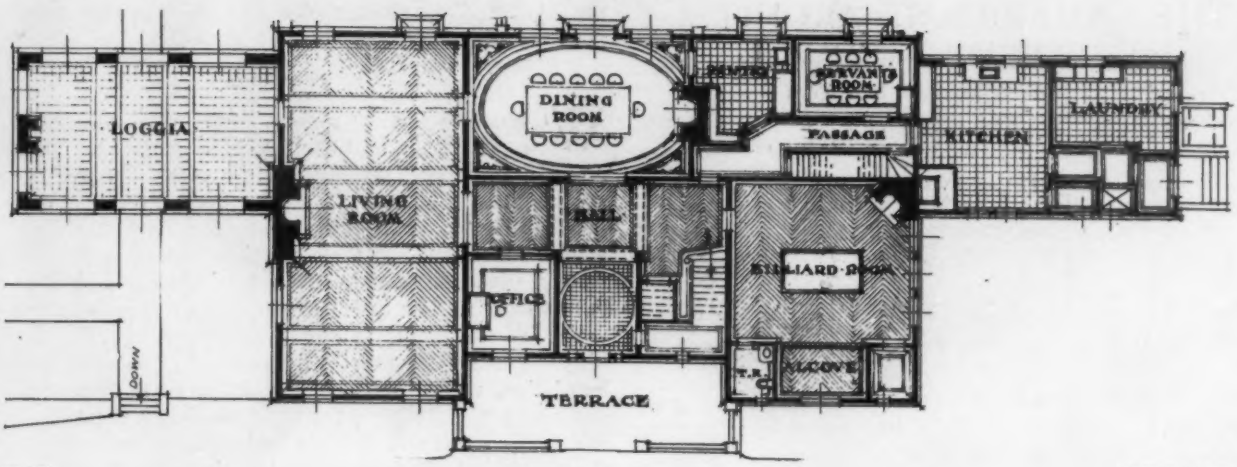
In the middle of the house is the dining room which opens in the center of the garden front onto a perron, from which steps go down to the two-house terraces—one below the other—and the axis is continued by a pathway which falls with the grade between clumps of bay trees to the lower or garden terrace with brick laid walks, and a replica of a large Bargello fountain.

DETAIL OF LOGGIA

The whole villa is finished in stucco with a greenish roof, and cornices of unpainted cypress. The house is

FRONT VIEW

MARK TWAIN'S NEW HOUSE



PLAN FIRST FLOOR

approached by driveways from the south, and from the north the land drops to the well-known glen and waterfall on Mr. Clemens' own property.

Possibly the most characteristic thing about the undertaking is that, until the house was finished, Mr. Clemens never saw the property which was bought for him, and refused to ever examine the plans after his first general discussion with the architects, and never saw the house itself until he arrived one evening, with the servants installed, dinner served, and a box of his special cigars open in the billiard room.

VIEW ALONG TERRACE FRONT

REPORT OF COMMITTEE A. I. A. ON MUNICIPAL IMPROVEMENTS.

We propose, after noticing such municipal improvements as have been undertaken in this country during the year, to give some account of the very remarkable development of city planning which has taken place in Germany during the past ten years, tracing its progress down to the present time. As all architects know, the modern German ideas of city planning are radically different from those which have prevailed for the last fifty years. Until recently, it has been assumed that wide, straight streets, and ample spaces within blocks of houses, are advantageous. Modern study of hygiene has shown, however, that while pure air is desirable in cities, the way to secure it is not through the provision of wide, straight streets, squares and open spaces, which furnish clouds of dust, not only injurious in itself, but accompanied by the germs of disease which are thus scattered broadcast among the inhabitants. To diminish this danger, which modern medical science regards as a serious one, streets should have curves and angles, and the study of the conditions which will give most air and sun, with the minimum of wind and dust, is one of the problems of modern city planning. Another important problem is a social one. Under the usual system of planning, with straight streets of uniform width, and at equal distances apart, all lots are of the same size, and the poor man must pay interest on the same amount of land, and the same width of street, for his two-story house as the rich man for his six-story one. The consequence is to force the poor people to live in tenement houses on the large lots, where, under a more radical system of planning, they could have their own small houses, on shallow lots, on streets of proportionate width, which would be quieter, freer from dust, less expensive and more easily kept clean than wider ones. It is now usual to restrict the height of city buildings in proportion to the width of the street on which they face, and to provide for narrow as well as wide streets would be a great economical and practical advantage. Again, the requirements of a business street are different from those of a residence street. Such a street needs wide sidewalks, so that an attractive window display may not cause obstruction to the traffic, and rear passageways so that delivery and shipment of freight may not block the streets in front. Streets leading to factories should have spaces for seats, where poor people who have no watches may rest until the factory doors open.

Where a street expands into a square, or open space, the German theory is that this should not be in the axis of the street, but on one side, so that traffic may go on without disturbing the open space, and crossings of thoroughfares at right angles are proved to be the cause of great inconvenience.

Æsthetically, the Germans claim that a long straight street gives an unpleasant sense of fatigue, and that curves or breaks, or even changes of grade, are necessary to agreeable effect; and they favor variations in width, not only for the same purpose, but to give greater space in front of churches, schools, theaters and public buildings, where it is needed to prevent obstruction of the traffic.

All these points, and many more, have been studied by the ablest men in Germany, and the results of the study carried out in the extensive municipal improvements which have been made all over Germany within the past decade, and it seems to us that a review of what has been accomplished there will be of great interest in the solution of some of the problems which the German architects have considered, as the problems themselves are the same for us as for them, and there could hardly be a more interesting and important study than that of the means by which they may be solved under American conditions.

THE AMERICAN ARCHITECT

PUBLISHED EVERY WEDNESDAY BY THE
SWETLAND PUBLISHING COMPANY
239 West 39th St., New York

H. M. SWETLAND, *President.* J. T. MORRIS, *Treasurer.* M. J. SWETLAND, *Secretary.*
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SUBSCRIPTION RATES

United States and possessions, Mexico, Cuba..$10.00 per year
All other countries.....$12.00 per year

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Entered at the Post-office, New York, as Second-class Matter.

Vol. XCV., No. 1729 February 10, 1909

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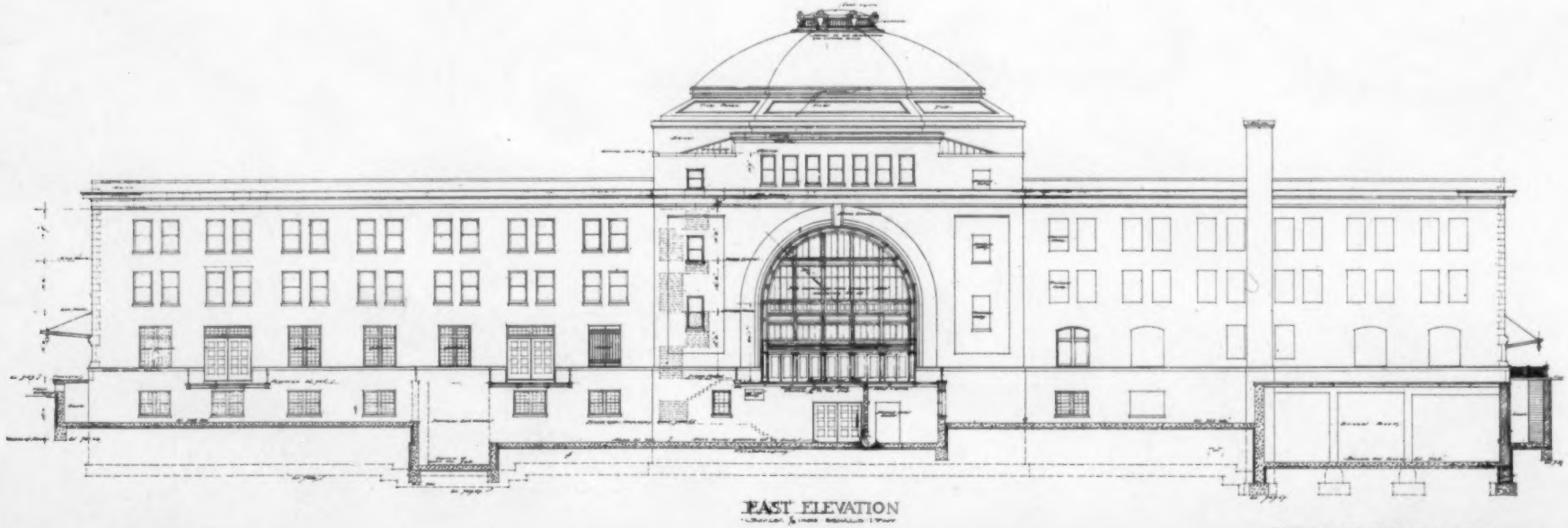
THE Architectural League opened its twenty-fourth annual exhibition in the galleries of the Fine Arts Building in this city on January 29th. In the excellence of the work exhibited and in the unquestionable eminence of the architects and artists whose work is this year shown, this exhibition probably outranks any of its predecessors. Whether or not a given architectural exhibition is, in the highest measure, fulfilling its function can only be determined after agreement is reached defining and limiting that function. It is probable that there will never be entire agreement on this point. If, however, we consider that the question will eventually be answered by the inevitable trend of the exhibitions themselves it would seem that the function indicated is the entertainment and education of the masses. Little of a technical character has been shown in recent years, and this little is apparently becoming beautifully less. The former provision of many programs of exhibitions, inviting and emphasizing particularly the desirability of securing exhibits showing not only perspectives or photographs of the finished work, but each step from original conception through the successive stages of working drawings, details, models and finally photographs of the completed structure has been largely disregarded in recent years. To our mind the elimination of this feature constitutes in effect a change of purpose by those having the exhibitions in charge, for whereas a faithful compliance with such conditions of exhibitions would have made the show of inestimable value to the practicing architect and architectural student it would have rendered it far less entertaining and interesting to the layman. The present plan as seen in operation appears to practically reverse this situation.

WE question whether a more mischievous bill, or one more repugnant to architects in general than that recently introduced at Albany providing for the appointment of a City Architect for New York has ever been proposed. The advantages of a City Architect, whose duties and functions are those stated in the bill, from a practical politician's point of view are obvious, but no more so than the disadvantages and positive harm which would result to the architecture of this city. Mayor McClellan's prompt disapproval of the proposed legislation, while from our knowledge of the man was not unexpected, only leads us to a further realization of our dangers. It is not improbable that at some future time a Mayor's disapproval will be the only obstacle between the best interests of a city and some equally objectionable measure, and the question inevitably suggests itself, could we then rely as confidently upon his action? Ability to show objectionable features, to argue for or against legislation, count but little if the judge before whom the hearing is held lacks the primary qualifications to pass upon the merits of the case.

IT would seem to be a significant fact that practically no opposition has been manifested to the President's recent order creating a Fine-Arts Council, with the exception of that emanating from Congress. The character and importance of this opposition may be accurately judged, we believe, by noting the expressions of feeling, of a prominent member as reported in the daily press. This injured person sums up his observations on the situation as follows: "Just suppose that Congress, in the exercise of its constitutional prerogatives, passed a law providing for the erection of a statue to John Smith, to be so many feet high, to cost so much, and to be located at such and such a place. Under the enforcement of the President's executive order creating this Fine-Arts Council, that law would be absolutely null and void, inoperative and ineffective, even after being passed by the Senate and the House and being signed by the President, unless its terms happened to coincide with the views of the Art-Council of thirty." This innocent Congressman has stated in the clearest and most concise terms exactly the conditions which have probably done more to the detriment of Art in this country than any other agency. The realization of the Executive of this fact, and his cooperation with the art bodies of the country to remedy the evil, appears to be a matter of general congratulation, even if Congress does feel that its prerogatives have been invaded. In the light of present knowledge it seems difficult to understand how intelligent people have so long tolerated the expenditure of public money for Art and artistic purposes under the direction of a body of men without training or natural qualifications, and who were not even in sympathy with the work, and whose knowledge of the subject was so vague that they imagined that Art would thrive under conditions fixing the height, size, location, character and cost of a proposed artistic monument by act of Congress.

MAIN STREET ELEVATION

SCALE: ONE EIGHTH INCH EQUALS ONE FOOT.



EAST ELEVATION

ELEVATIONS

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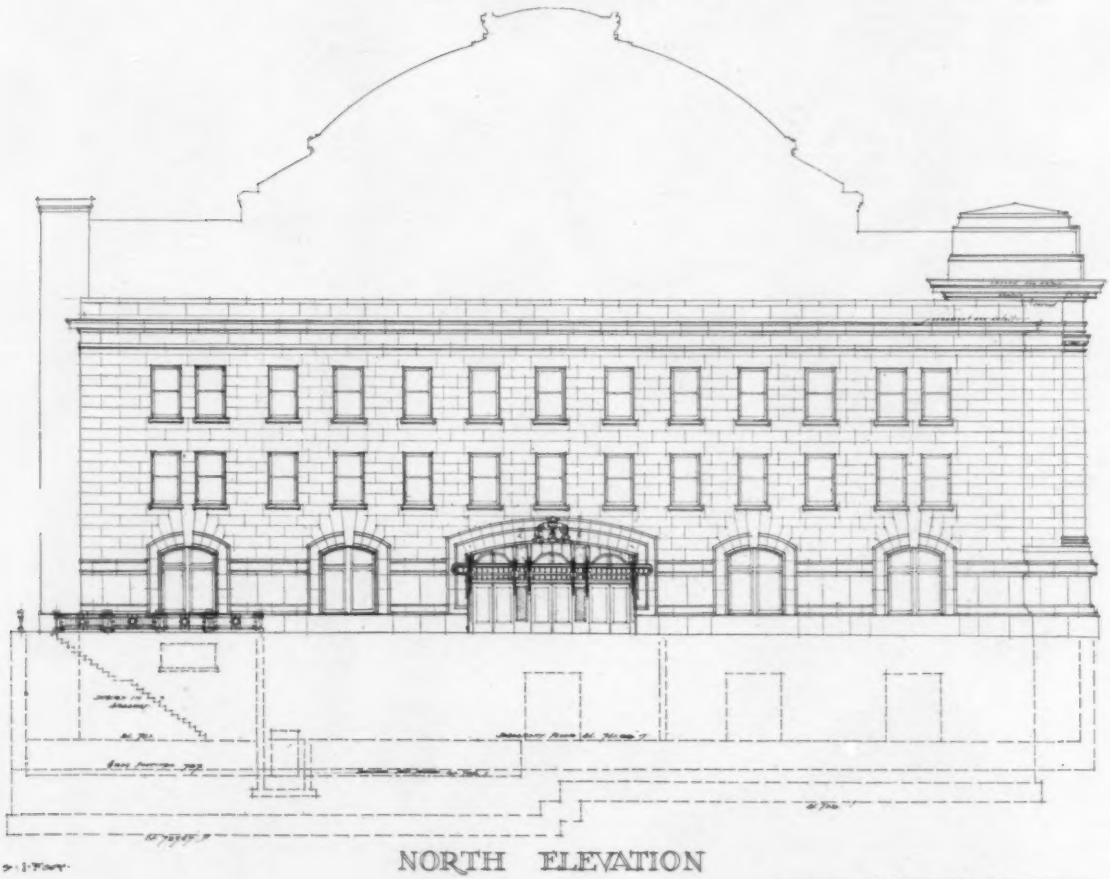
SOUTH ELEVATION



NORTH ELEVATION

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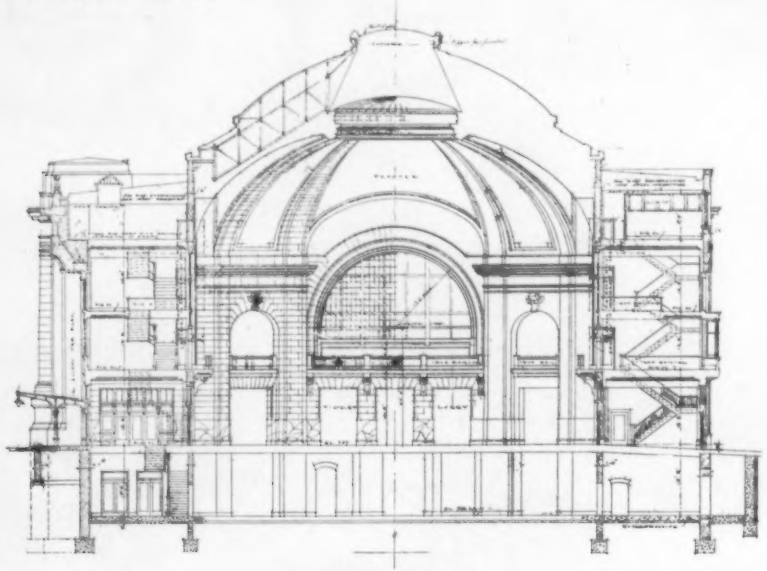
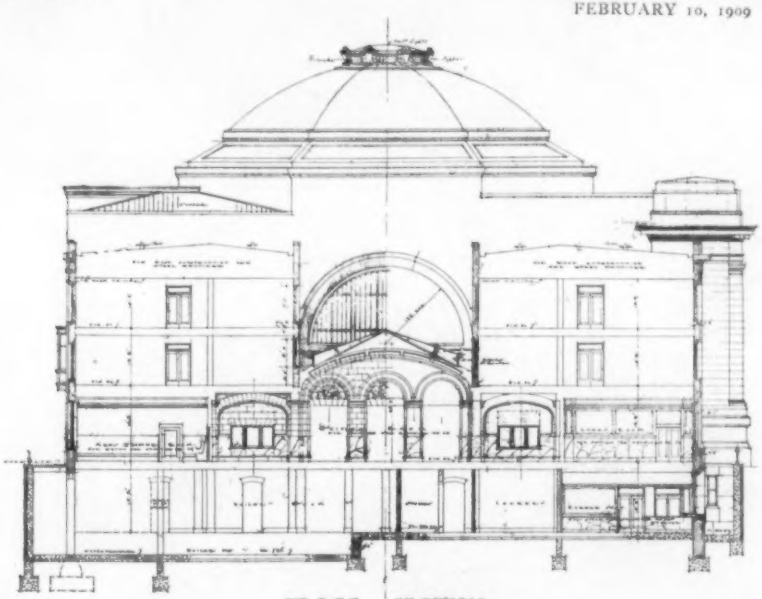


CROSS SECTION



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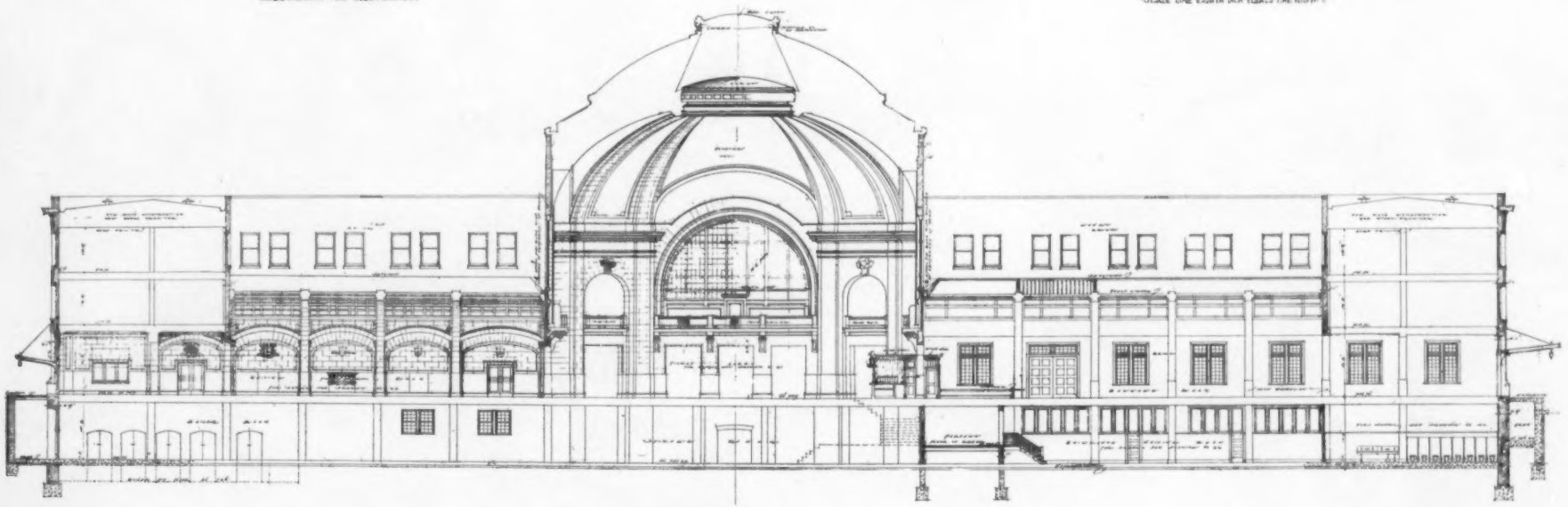

LONGITUDINAL SECTION

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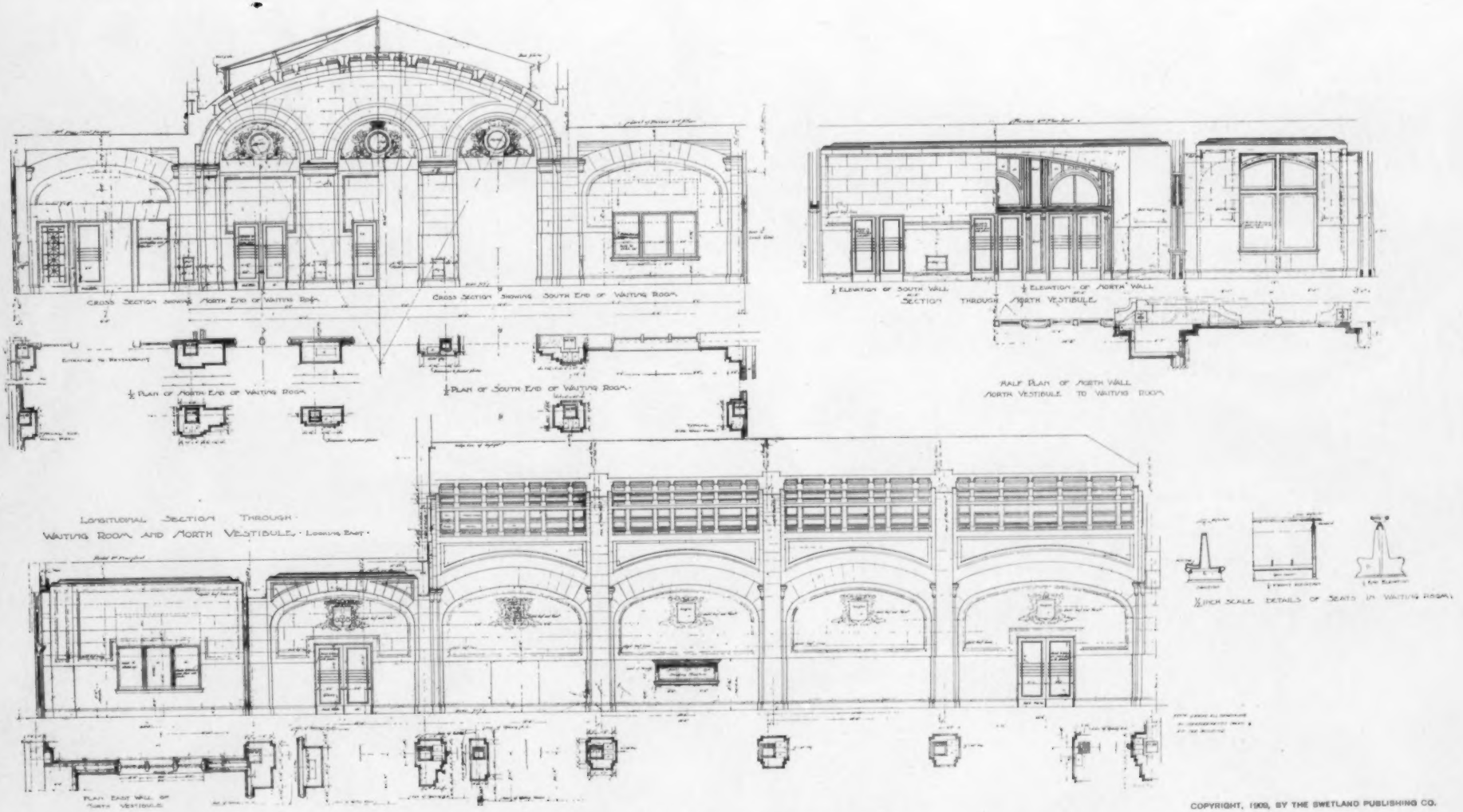

LONGITUDINAL AND CROSS SECTIONS, INTERIORS

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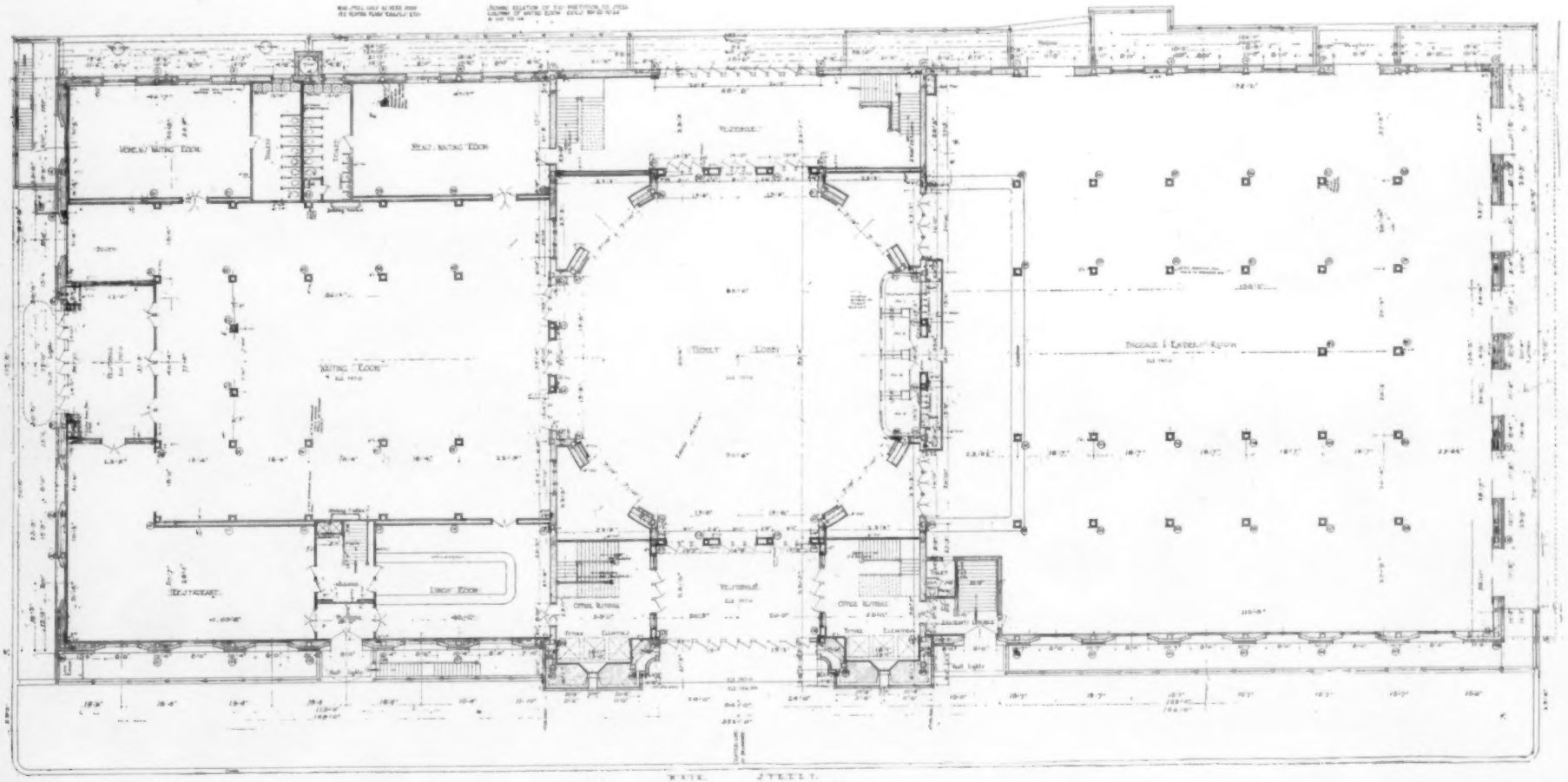

MAIN · FLOOR · PLAN ·
SCALE ONE EIGHTH INCH EQUALS ONE FOOT

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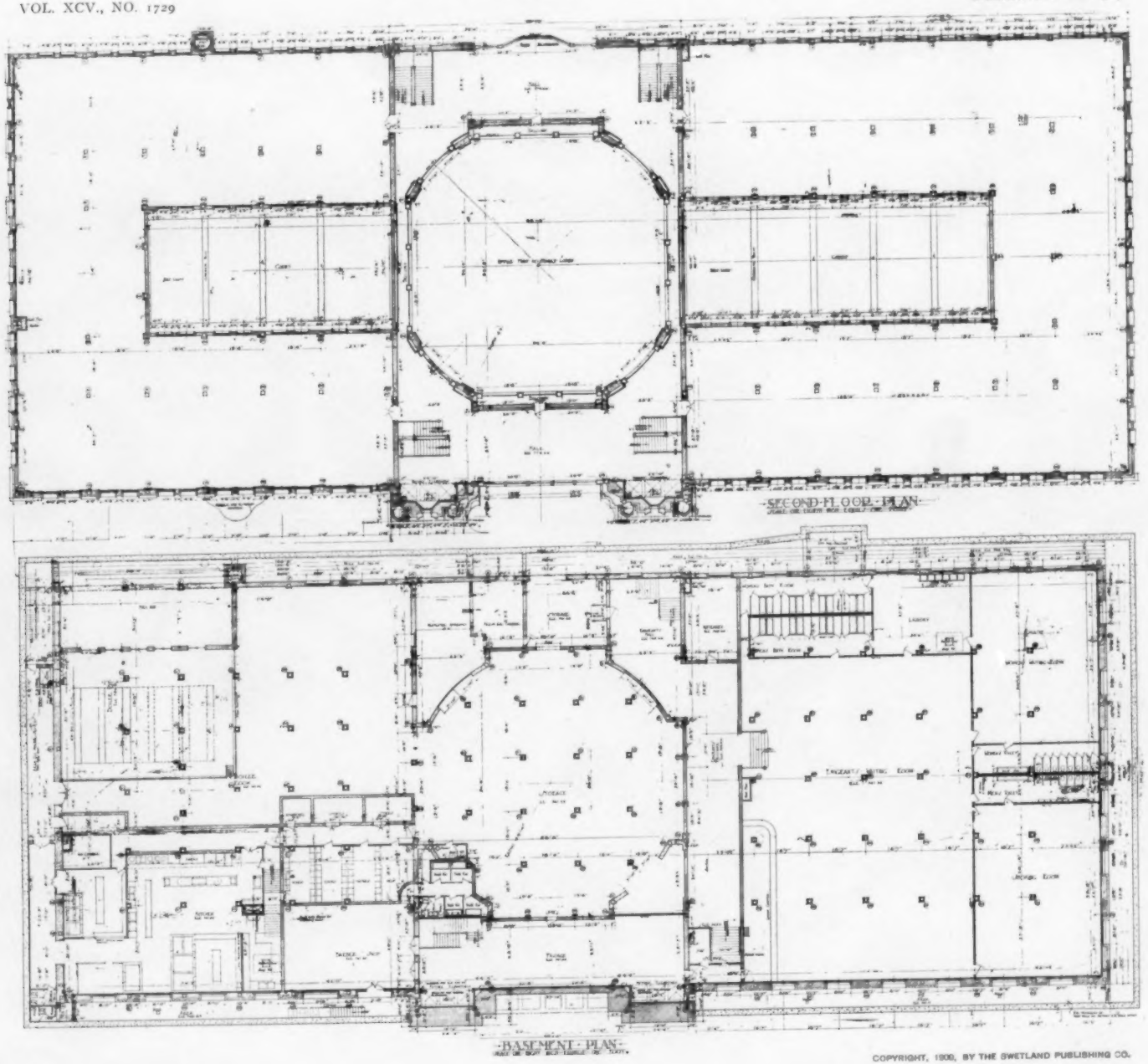

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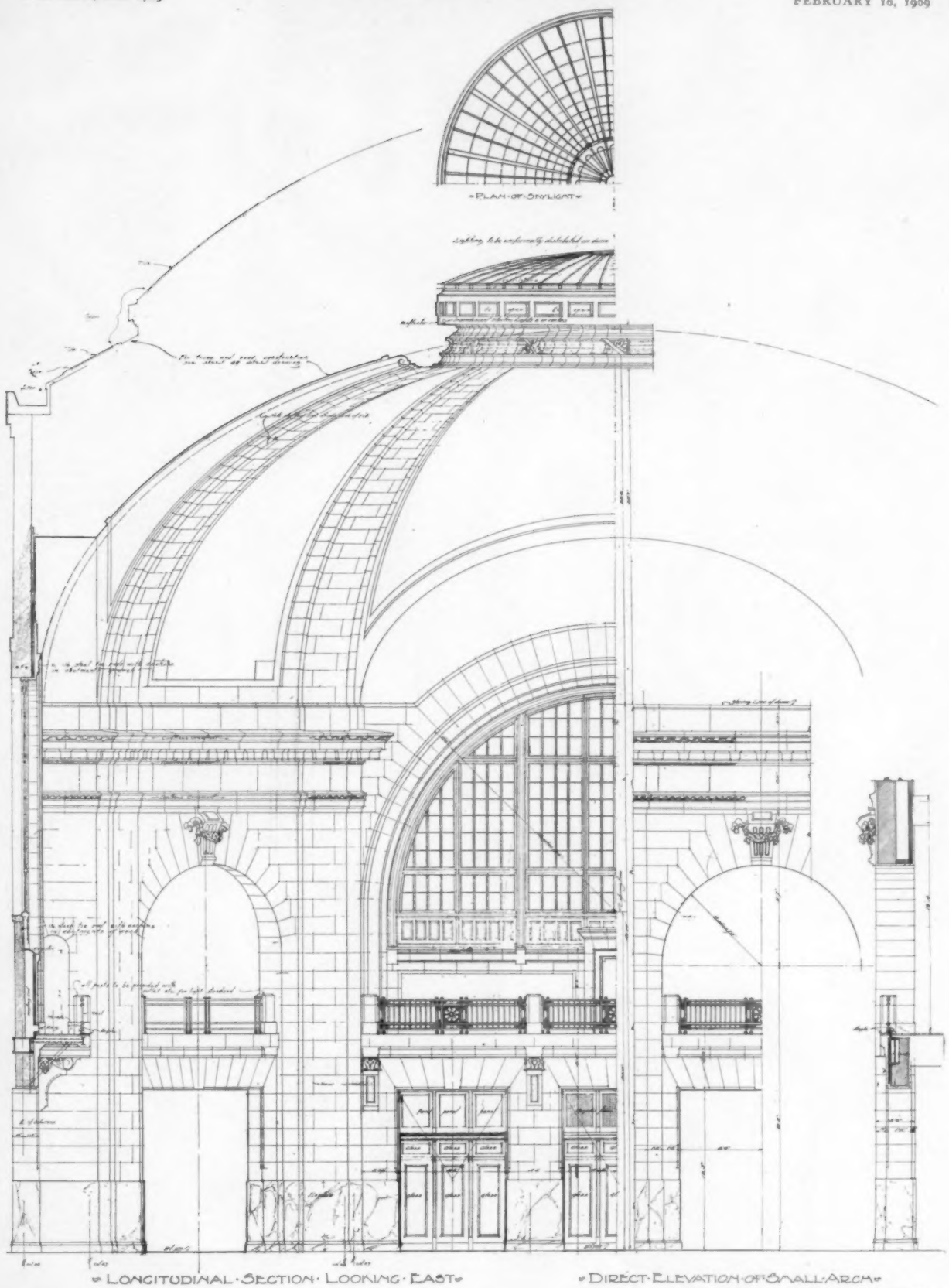

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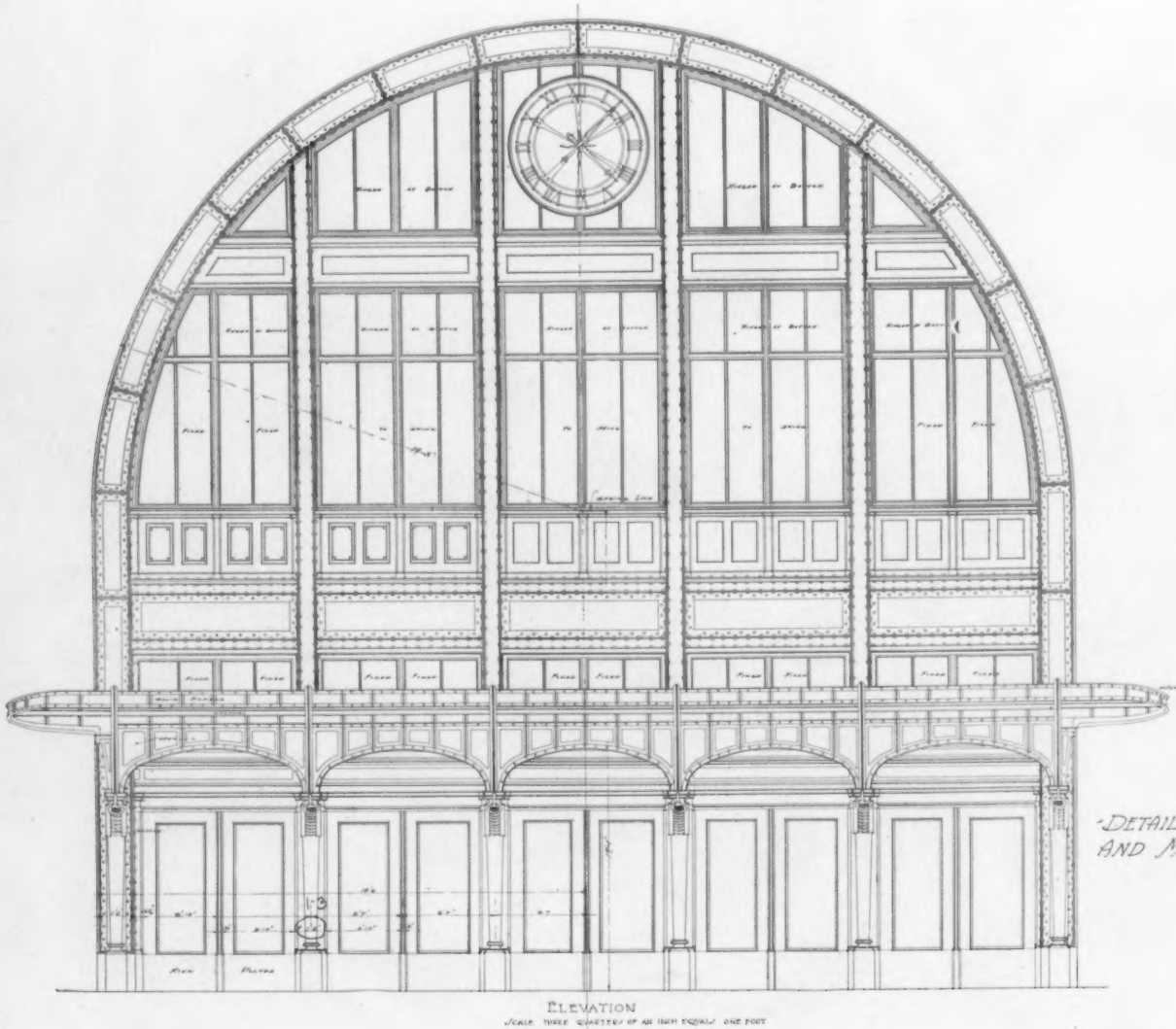
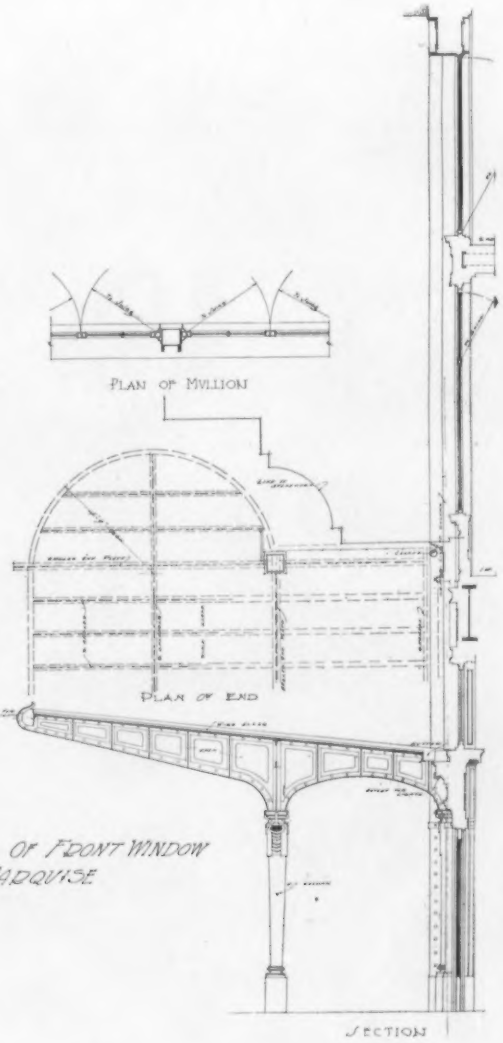


ELEVATION

SCALE THREE QUARTERS OF AN INCH EQUALS ONE FOOT



DETAIL OF FRONT WINDOW AND MARQUISE

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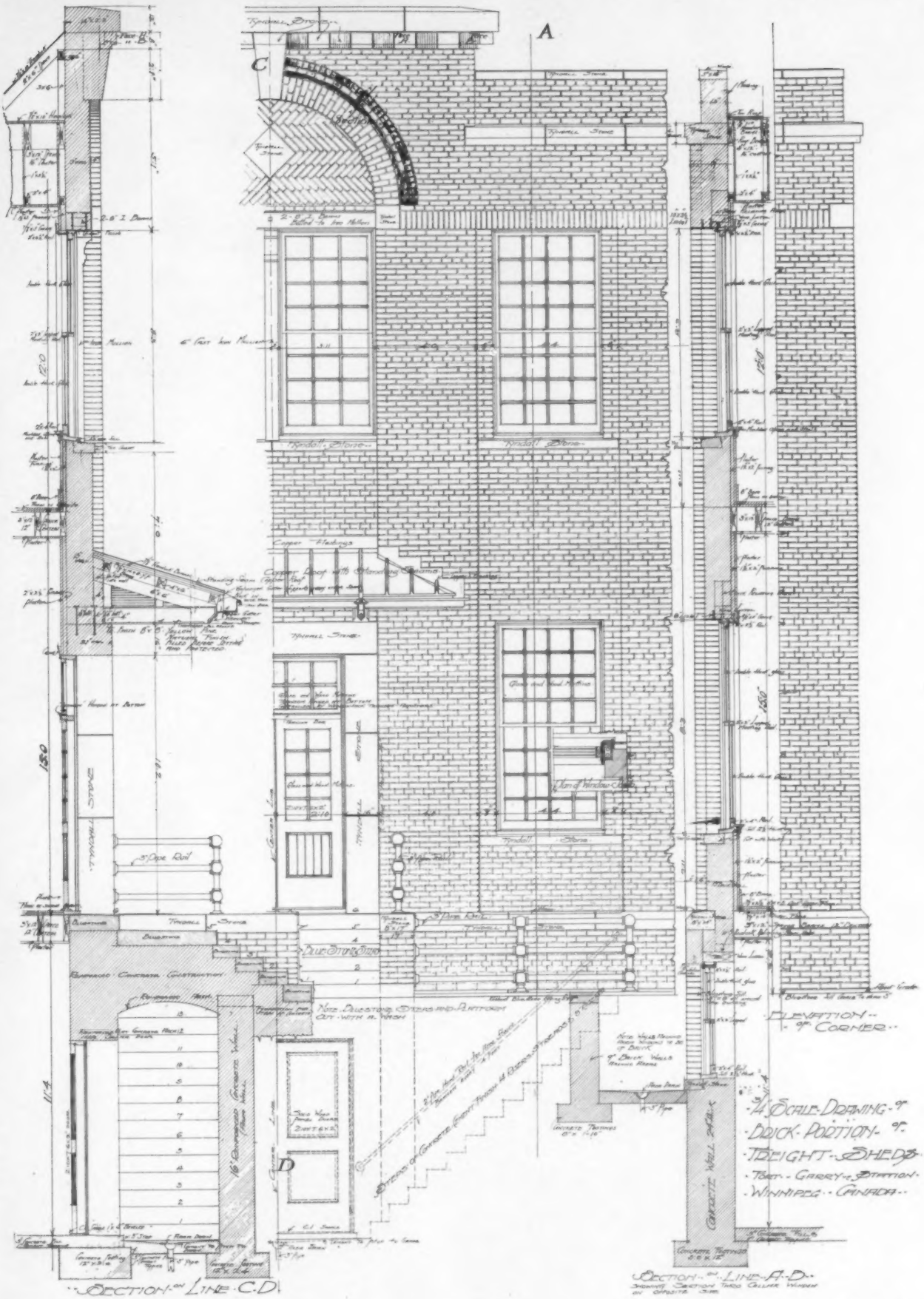

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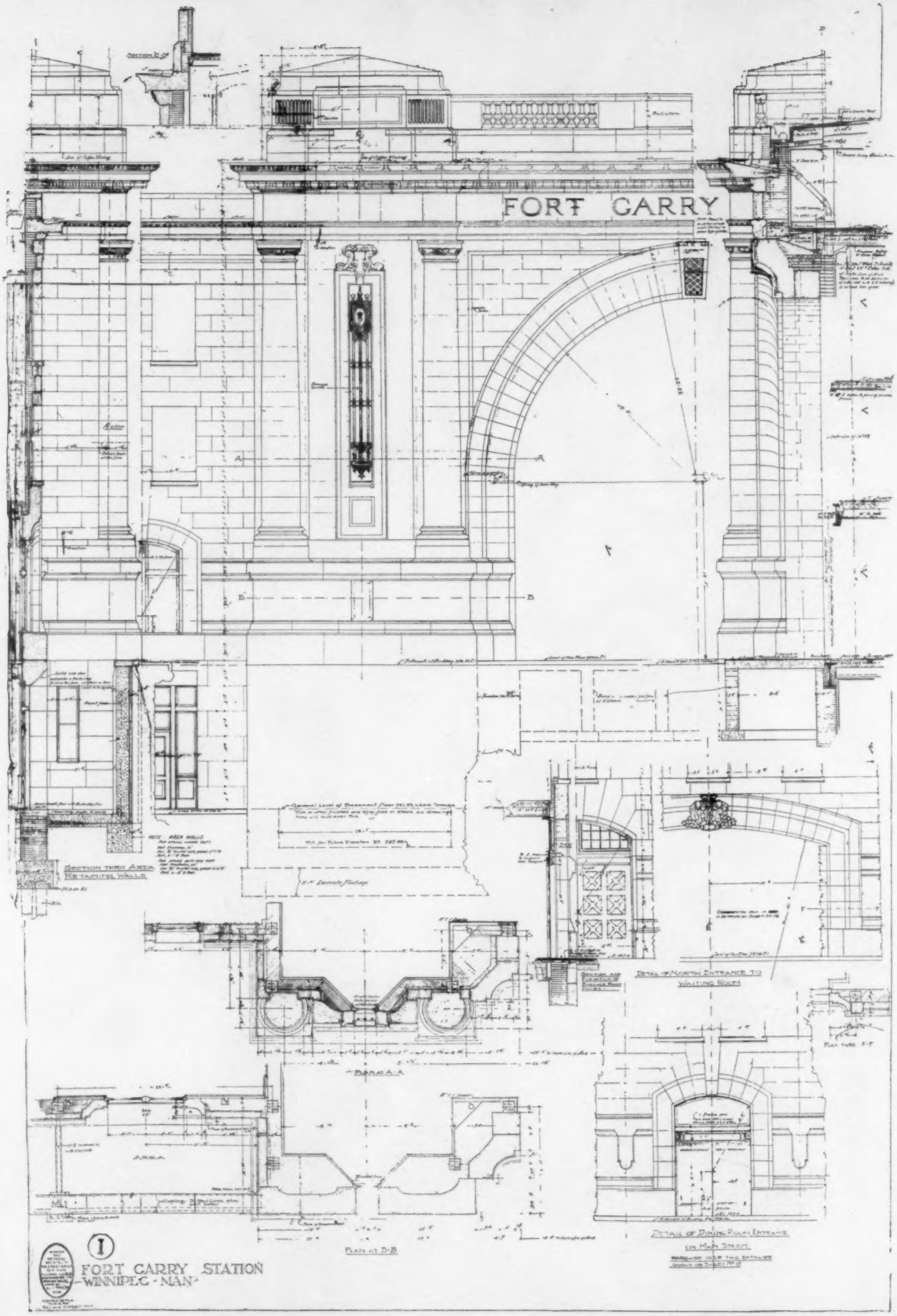

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