

THE AMERICAN ARCHITECT

VOL. XCVI.

WEDNESDAY, NOVEMBER 10, 1909

No. 1768



COURT OF HOTEL ITURBIDE

MEXICO

THE MEXICAN PATIO

TO find the typical Mexican patio one must not confine his entire attention to the more modernized City of Mexico, but he should visit some of the suburban towns such as Tlalpam, Coyoacan, Tacubaya, or better still, the remoter cities of the republic, Morelia most delightful of tropic towns, Guadalajara the languor-loving capital of the state of Jalisco, Puebla town of tiled houses and glistening domes, Oaxaca, Orizaba, Cordoba, Cuernavaca, and in fact any of the older towns that have not been inoculated as yet with the microbe of progress.

In the City of Mexico there seems to be a marked tendency to neglect the patio—the fountain seldom plays, fewer flowers are seen, and an atmosphere of chilly bareness pervades the place once opulent with a multitude of tropical plants, brightly plumaged birds, and the cheering sound of splashing waters. The up-to-date patio of the City of Mexico, though very often of considerable architectural beauty, seems to be no

longer the favorite haunt for members of the native family as it was a few years ago but is utilized as a sort of storeroom for carriages, automobiles and other vehicles. This sorry state of things may be traced to the French and American influence. American ideas have become so firmly engrafted, that the Mexican people are at the present time building their new houses after the climatically and aesthetically unsuitable American plan.

Bungalows of the variety familiar in Southern California are to be found in the newer quarters of the City, together with examples of the quasi-American Colonial and even houses with peaked roofs and gables that would probably be of credit to some northern city, but in this tropic land succeeding only in striking a jarring note. True it is that the patios of the largest houses were not intended for further ornamentation than was provided for in the original architectural scheme. These houses were the strongholds of persons of great impor-



A MODERN MEXICAN PATIO



AN EARLY TYPE OF MEXICAN PATIO

tance, the palace of an Emperor, a Viceroy perhaps, or some one in high authority, and within their walls were harbored a veritable army of servants. The Hotel Iturbide, once the palace of the Emperor Iturbide, is one of the best examples of this sort in Mexico. The vast inner court is harmonious and impressive. Shrubbery or flowers could not enhance its cold and stately beauty, in fact, accessories of any kind, would prove to be only trifling and incongruous.

Again another strikingly pleasing patio, this one in Puebla, all in white stone and marble columns is flowerless except for a few pink water lilies in the round marble pool in the center of the floor. Formerly this house was occupied by a Spanish family who turned the patio into a chaotic jungle of flower bushes and vines, but the present owners detected the beauty of the lines underneath and quickly weeded out the superfluities. It must be said that



GLIMPSE OF AN OLD MEXICAN PATIO

These are the exceptions, however. The beauty of the typical Spanish patio, that is the patio showing the Moorish influence, is invariably enhanced by a skillful use of flowers and vines.

In Coyoacan, Tacubaya, Tlalpam, and other suburbs one finds now and then some delightful old patios, for in the country there seems to be more leisure to cultivate the many allurements of the inner court and the inhabitants have not as yet caught the metropolitan fever for the novel and bizarre. A glimpse into one of these houses from the street often unfolds a veritable fairy land. The contrast is greater and all the more captivating on account of the prison-like appearance of the façade. Your Mexican betrays his Moorish or rather his Spanish ancestry by the fortress style of his casa—the comforts and delights of his home are not for the profane eye of the passing stranger. The patio is used

and enjoyed to the fullest extent by the old-fashioned family, for in the daytime the children play their

games under the shrubbery and vines, the women of the house do their sewing and receive guests there, and in the evening the whole family make it the meeting place and talk over the affairs of the day. Mexicans are great lovers of birds and their patios are hung with great numbers of cages, some of them containing parrots, the *Zenzotte* or mocking bird, canaries and other bright-plumaged birds for which Mexico is famed. Quail, snipe and other small birds are allowed to roam at will about the house so that they often become quite tame and sometimes even jump on the shoulder of the somewhat startled guest. Into the patio comes the caller, the servants and the peddlers with bright baskets of flowers and fruits poised on their heads, all by way of the front door or *saguan* as it is called, which is invariably the only entrance to the house.

A pleasing custom is the decoration of the patio on feast days, weddings and anniversaries or in the welcoming of an honored guest. Garlands of laurel, of accacias, roses, in short, all the available flowers, are twined in ornamental festoons from column to column, the ends looped back like curtains in front of the doorway. At Christmas or Easter some of these courts are a great mass of floral interweaving. In Morelia and Guadalajara, the Indians are great adepts at wreath and garland making, often almost rivaling the Hawaiians in their skill.

SHERILL SCHELL.

UTILITARIAN STRUCTURES AND THEIR ARCHITECTURAL TREATMENT

Only a few years ago it would have been thought a waste of time and money to give to an architect the commission to build a manufacturing establishment. A building of such a purely utilitarian nature was held to be strictly in the province of the builder, or if particularly complex perhaps an engineer was consulted. Even the architect himself would have shared in this view of the matter and would have considered such a piece of work as unworthy of his serious attention.

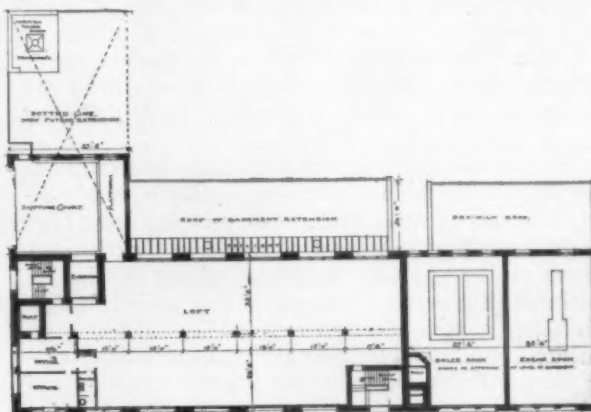
We have learned many things since that time, and among these things is the fact that no building, whatever its size, materials or function, can be ignored architecturally. A suitable architectural treatment is advisable, not only for the sake of what pleasure the sight of it may arouse among the discerning—and the number of these is mounting up with leaps and bounds—but also for its purely economic value. The factory that is architecturally good has an asset beyond its intrinsic value and its good name; it has a definite effect for good, not only upon customers and as an advertisement to those who pass it, but also upon the employees. It is an accepted fact that the employee who may do his work in bright, clean, hygienic and architecturally pleasing surroundings, will accomplish more than the employee who is handicapped by a lack of these things.

And when we speak of the benefits to be derived from good architecture in utilitarian structures, we do not mean to infer that elaboration of materials or detail are necessary, or even advisable. A free use of intri-



FURNITURE FACTORY, CHICAGO, ILL.
MESSRS. HILL & WOLTERS DORF, ARCHITECTS

cate detail or expensive materials in a soap factory would be mere affectation. While kept severely plain, in recognition of its function, a factory or a warehouse need not and, moreover, should not, be devoid of architectural merit. There is always opportunity given, if an architect will but seize it, of so disposing the mass and proportions of the building, the spacing of piers and the fenestration, the texture of the brickwork or concrete, and what little ornament, if any, is allowable, as to secure a result that will be architectural in every sense of the word. And when an architect does achieve something worth while with the simplest materials and under the most strictly utilitarian limitations, it is a



FIRST FLOOR PLAN HERMAN LOENIG FURNITURE CO.'S BUILDING
CHICAGO, ILL.
MESSRS. HILL & WOLTERS DORF, ARCHITECTS



ENTRANCE DETAIL, LABORATORY BUILDING, CHICAGO, ILL.
MESSRS. HILL & WOLTERSDFORF, ARCHITECTS

greater monument to his skill, perhaps, than the millionaire's residence wherein he was free to use rare marbles and carved wood *ad libitum* and *ad nauseam*.

The illustrations that accompany this article show the successful way in which Messrs. Hill & Woltersdorf have recognized and grasped the opportunities that presented themselves along the lines we have been discussing.

THE PELOUZE BUILDING

The building for the Pelouze Scale Manufacturing Company stands on East Ohio street, Chicago. It is a fireproof structure, 94 x 80 feet, built for the purpose of light manufacturing. To the west lies a 40-foot width of lawn to insure light from that side. On the north and east sides the site is bounded by alleys; so that, with windows of ample width, there is no lack of daylight. In addition to all this, however, there are four saw-tooth skylights in the roof, making the top story as light as outdoors.

Care has been given to make the building presentable from all sides by the use of the same materials and general design on the four walls. The parapet facing is of cement concrete cast in plaster moulds on the premises. Cement plaster was used for the roughcast panels.

Reinforced concrete joists, supporting 12-inch hollow tiles between each pair, were used in the floor construction. Floors throughout are of cement, with rubber tiling laid over this in the offices. Columns and girders are of reinforced concrete. Vaults of heavy masonry extend up through the full height.

An electric freight elevator and an electric push-button-control passenger elevator are included in the

equipment. The stairways are of concrete, enclosed in tile partitions, and the elevator shafts are similarly enclosed. Doors to these partitions are of hollow metal and wire-glass.

It is interesting to note that the building was completed at a cost of 15.9 cents per cubic foot.

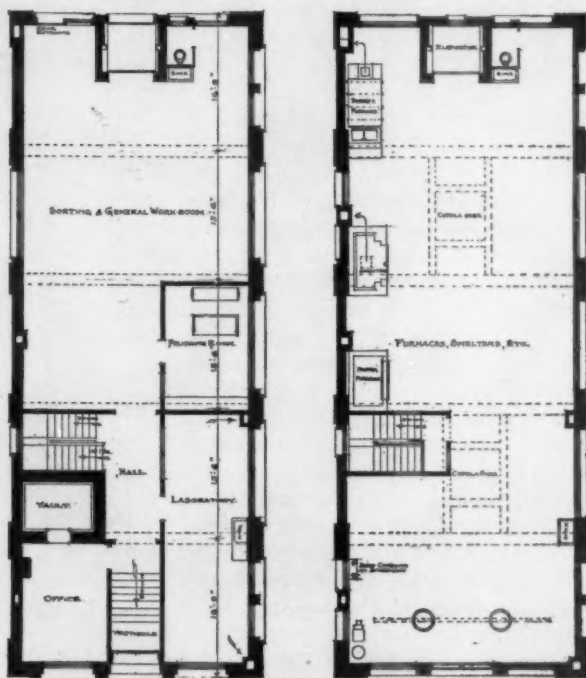
THE DEE LABORATORY

The laboratory building for Thomas Dee & Co., built for the purposes of an assayer and gold refiner, stands in what was once humorously known as Captain Streeter's "District of Lake Michigan," or Streeterville. Up to within a few years ago the land was under water. Fronting on Ontario street, with its west side abutting on an alley, the building is visible from all sides, a fact that was evidently kept in mind by the architects in studying the problem. It is fireproof, and, as far as can be judged, practically burglar proof, with limestone trimmings in the lower part of the building and impost course, copings and upper ornaments of cast cement. The name plate of the building is of bronze, with polished letter faces.

In the top story much heat is generated by the furnaces, so that special provision had to be made, by means of cupolas, flues and high windows, to conduct this expeditiously from the building.

THE KOENIG FACTORY

On the west side of Chicago, in what may be described as a triangular island bounded by railroad tracks, stands the furniture plant of Herman Koenig. It is of mill construction, with fireproof stairway towers, one of which is carried up to support a water tank that supplies the sprinkler system. A roof tank is seldom, if ever, a thing of beauty, but in some buildings it



FIRST AND SECOND FLOOR PLANS, LABORATORY BUILDING,
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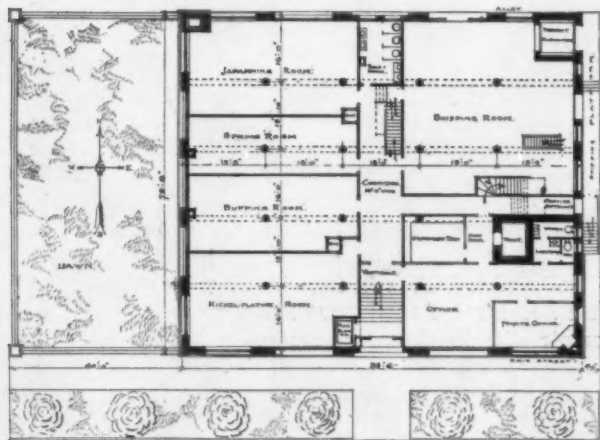
WAREHOUSE OF PARKE, DAVIS & CO., CHICAGO, ILL.
MESSRS. HILL & WOLTERS DORF, ARCHITECTS

is a necessity, and the frank way in which the architects have recognized it as such disarms criticism.

At the west end is a three-story fireproof structure housing the boilers, engines and pumps in the lower story. A dry kiln abuts this on the south. Under the shipping court is the stable, accessible from the yard.

PARKE, DAVIS & CO.'S WAREHOUSE

The Chicago warehouse of Parke, Davis & Co. is a



FIRST FLOOR PLAN PELOUZE SCALE & MFG. CO., CHICAGO, ILL.
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building 60 x 87½ feet, the top story of which is given over to office space.

Heavy brick walls, cast iron columns and steel girders, fireproofed, heavy mill joists and wood floors are the elements of the structure. A shipping court, recessed into the rear of the first story, prevents the blocking of street or alley traffic.

Freight and passenger electric elevators, electric dumb waiters and a pneumatic tube system are included



ENTRANCE DETAIL, PARKE, DAVIS & CO.'S WAREHOUSE, CHICAGO, ILL.

in the equipment. The heating is by low-pressure steam. A sprinkler system is provided.

A large open fireplace occupies the center of the north or alley wall in the undivided office on the top floor. A crackling wood fire that is lighted here every morning in cold or chilly weather lends cheer, according to the manager, and has its beneficial effects upon the workers.

The cost of this building was 17.4 cents per cubic foot.

ANNOUNCEMENT

The next issue of the AMERICAN ARCHITECT (November 17, 1909) will be a special School House number.

It will be largely increased over its usual size and will, in its illustrations and text, present many examples of recent school-house construction and authoritative articles on Planning, Heating, Ventilation and Fireproofing. In this issue will also appear the first part of Prof. A. D. F. Hamlin's article on Some Essentials of School-House Construction.

To insure that they may be promptly filled, orders for this number should be forwarded without delay.

THE CURRENT ARCHITECTURAL PRESS

The most interesting feature of *The Brickbuilder* for October is the publication of the premiated designs in the recent competition held by that journal for a brick house. The series is a valuable presentation of the possibilities of brick in the construction of the modern country house. The designs published will be studied with much interest by architects.

Other features of this issue is a partial presentation of work at the United States Military Academy at West Point, by Cram, Goodhue & Ferguson (this subject was illustrated by the *American Architect* in its issue No. 1717, November, 1908), the office building and library for the College of Physicians and Surgeons, also published in the *American Architect* more than a year ago, and a church at Denver, Col., by Cram, Goodhue & Ferguson.

Libraries at Fairmount College, Wichita, Kan., by A. R. Ross, and at Willoughby, Ohio, W. W. Sabin, architect, and a good type of the modern English basement house, by Marsh & Peter, complete the illustrations. In the text is Part VI of Mr. D. D. Kimball's instructive series of articles on Warming and Ventilation and the first part of a series on Terra-Cotta: Its character and Construction, by Charles U. Thrall. The report of the Jury of Award in the Brick House Competition is also printed in this issue.

The monthly presentation by the *International Studio* of a series of articles entitled "Recent Designs in Domestic Architecture" and the illustrations which accompany them are in themselves sufficient to make this

publication of value to the architect. The October issue contains some interesting examples of English country houses, which are supplemented by well written descriptive text, from which a concise idea may be had of the structural and decorative features of the subject.

In this feature the *International Studio* sets an ex-



Bank of California, San Francisco, Cal., Bliss & Faville, Architects
(From *Architecture*)

ample that could be profitably followed by the architectural press not only in this country but also in Europe. The mere presentation of a well taken photograph, without floor plans or descriptive text, robs a subject of interest and often invites criticism as to detail and planning which would be overcome if the matter had been more thoroughly presented.

Other interesting features of this issue is an illustrated article on John La Farge, Mr. T. Martin Wood's discussion of the subject of "The Problem of Modern Interior Painting" and an appreciation of the Art of Arthur Streeton, an Australian painter.

Part VII of the series of articles on Architectural Gardening is in this issue, and presents in the same way as did the preceding installments much material of a helpful character to the architect.

The usual notes of current Art exhibitions here and abroad and the entertaining notes of "Studio Talk" complete the issue.

If *The Western Architect* for October had confined its illustrations solely to the two Georgian churches, one at Greenwich and the other at Springfield, Mass., the number would have been interesting and valuable. These illustrations in themselves are delightful, but, in addition, there are presented other examples of recent work, all of them most excellent subjects for illustration.

The Luzerne County Court House at Wilkes-Barre, by McCormick & French, fully illustrated and described in the *AMERICAN ARCHITECT* of September 15, 1909; an example of schoolhouse construction, by Mr. William B. Ittner; some views of a well designed brick house at Cleveland, O., by Mr. Frank B. Meade; an office building by Messrs. Chittenden & Kottling, architects; a newspaper building at Little Rock, by Mr. George P.



Old Church (1780), Greenwich, Mass.
(From *The Western Architect*)

(Continued on page 188)

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Mr. D. H. Burnham's sound advice as to city planning.	
Knowledge of Material and Construction a most important part of the young Architect's education.	
Baltimore an active center in Art Development of the Country.	
ILLUSTRATIONS:	
Factory and Laboratory buildings, Chicago, Ill.	
Dining Hall and Dormitory at Alabama.	
Polytechnical Institute—	
A Y. M. C. A. Building at Savannah, Ga.	
Coachman's and Gardener's Cottages, Chestnut Hill, Philadelphia, Pa.	
Frontispiece:	
Lion by Donatello, Florence, Italy.	

IT is very apparent that Mr. Daniel H. Burnham recognized the chief obstacle to the city planning movement in this country, when, during the course of an address before the members of the Technology Architectural Society, in Boston recently, he gave utterance to the precept, "Never mind the cost, but go at it." Mr. Burnham is of opinion that where proper lines for the contemplated improvement are laid down before actual work is begun the results following the expenditure of the first appropriation will invariably bring about the second, and that regardless of cost, the larger American municipalities are coming to recognize the importance of architectural improvements. It is an undoubted fact, but one which has only recently been generally realized, that aside from the added artistic value, the investment of money in well considered civic improvements will return greater commercial value to a city than can be hoped for from a similar investment in any other direction. If Boards of Trade, and other organizations with the prime object of increasing the wealth and importance of cities, would expend some of their energies and a portion of the sums raised to provide free sites for manufacturers, added shipping facilities, and other means of attracting various interests to their respective centres, on the establishment of civic improvements and general city beautification, it seems very probable that the wealth of the municipalities represented would be equally enhanced and the comfort

and pleasure of their citizens considerably augmented. It is a source of satisfaction that the idea of civic centers and carefully studied city plans has grown apace during recent years; but there are many cities that have not yet undertaken any well considered plan of improvement, and many more that have not gone into the matter with all the energy and zeal which the subject deserves. It may confidently be expected, however, that with the examples and experience furnished by those cities that have undertaken the work in earnest before them, a great deal more in the direction of creating the "City Beautiful" will be undertaken throughout the country during the coming year. Too many centres of population have been deterred by the thought of the cost of the work. Mr. Burnham's assurances on this score should have weight wherever the record of his achievements is known.

IN a recent discussion, an engineer of wide experience and ability in construction work gave it as his mature opinion, formed from personal observation, that where dissatisfaction had arisen in the employment of young architects, it was occasioned in the majority of instances by lack of attention on the part of the architect to the construction of buildings in accordance with his plans. Whether or not this opinion is entirely accurate, the matter seems worthy of careful attention. In many cases, the younger men of the profession, while equipped with a very thorough office experience, have spent very little time upon the actual work of superintending construction from plans. The idea is rather too prevalent that the ultimate object has been attained when a finished set of drawings is produced. The fact that the drawings are only the instruments, the means to an end, should always be kept clearly in mind. There are just as important lessons to be learned in the field as in the draughting-room. To be an architect in the fullest sense of the word a man should speak with just as much authority concerning methods and materials going into the actual construction of the building as he can regarding the architectural design and treatment. Clear, complete and definite plans and specifications are of great importance, but a comprehensive knowledge of materials and construction are no less necessary if the best results are to be obtained.

OWING to the difficulty encountered in securing favorable action upon the very reasonable request of the Committee of the Municipal Art Society of Baltimore, to be permitted to occupy the Fifth Regiment Armory for the purpose of conducting a spring exhibition, it has been decided to initiate a movement looking toward the erection of a permanent building to serve as an art gallery and academy. Obviously such a course is greatly to the advantage of not only the organizations directly affected but the entire community as well. It would afford accommodation for a permanent exhibition and for public meetings held to discuss matters of art, thus facilitating the carrying forward of the general campaign of education which has been taken up in Baltimore by resident architects, artists and others having the city's welfare most at heart. We shall look forward with hope for the success of the project.



Group of Cottages at Beaconsfield, Bucks. Stanley Hamp, Architect

(From *The International Studio*)

(Continued from page 186)

Mann, together with some views of foreign buildings, complete the illustrations.

In the text appear articles on Monotony in Residence Design (unsigned), and on Style, by Mr. F. W. Fitzpatrick.

In the article on residence design the writer bases his criticism on the low cost type of house as at present extant throughout the West. It would be manifestly unfair to lay the shortcomings of this type of house on the shoulders of the architectural profession. As a rule they have sprung from the mind of the carpenter, who, with a smoothly planed pine board, a square and pencil, has "designed" these nondescript buildings and is entirely responsible for their erection.

Mr. Montgomery Schuyler's first article of a series on The Architecture of American Colleges is, perhaps, the most important feature in *The Architectural Record* for October. It treats of Harvard University and is fully illustrated by many photographs. Mr. Schuyler, in reviewing the architectural features of Harvard, like many critics that have preceded him, finds much to censure and also much to commend. It is difficult for a writer at the present day to add anything new or of great interest to a topic that has been so fully covered and by writers whose architectural training has been of the highest, but as he treats his subject entertainingly and his style is good, one can read this description of Harvard's architecture with profit.

An article, unsigned, treating of the professional standing of the architect, reviews conditions that are well understood by architects in general practice and is worth reading, if for no other reason than to show another of the many points of view from which this subject is regarded.

An article by Mr. H. Toler Booraem reviews the work of Lewis P. Hobart. It is illustrated by many examples of Mr. Hobart's work, all of recent construction, and deserves careful attention.

The usual Notes and Comments, treating of current events, is a readable and instructive series of short articles and rounds out an issue of more than usual interest.

Architecture for November presents a variety of subjects, most of which are familiar by previous illustration in the technical press.

The most important are the plates showing Messrs. Howells & Stokes' very satisfactory building for the Royal Insurance Co., in San Francisco, and a dignified and well designed bank building for the Bank of California, also in San Francisco, by Messrs. Bliss & Faville. The accepted designs for a Country Club House at Rumson, N. J., by George Albert Freeman and Francis George Hasselman; a proposed Borough Hall for Roselle, N. J., Messrs. Squires & Wynkoop, Architects, and the Essex Troop Armory, by Mr. George E. Pool, are very good examples of these various types of buildings, but lack completeness of presentation in instances where no floor plans are shown.

In the house on E. 55th Street, New York, illustrated in this issue and designed by Messrs. Taylor & Levi, one feels the entire absence of any suggestion of a private dwelling. The façade conveys a feeling that the building has been erected for store purposes and is along lines so usual in New York, where dwellings have been converted to commercial uses. The descriptive text, in referring to this house, states that "at first glance it appears to be French, and upon closer inspection evidences its American genesis."

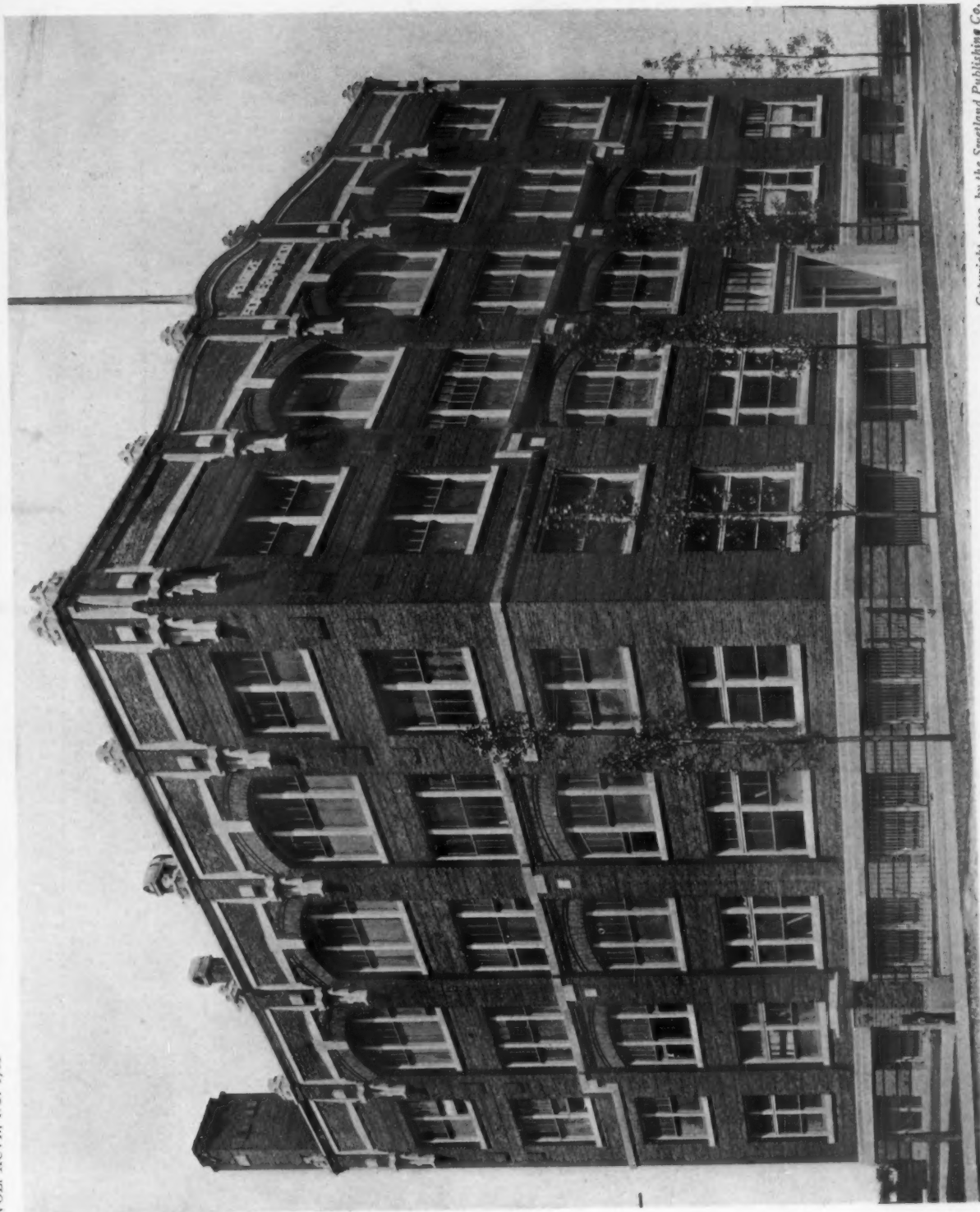
We regard this characterization as unfortunate, but not equaling, perhaps, the criticism of the country house at Ardsley, by Mr. Oswald C. Hering, also illustrated in this issue, and which was published in the *AMERICAN ARCHITECT* a year ago (No. 1717). In this excellent type of a country house Mr. Hering, to meet the wishes of his client, designed a series of wrought-iron window box frames, permanently fixed to the outer walls at a depth below the window sills sufficient to allow the closing of the shutters without injury to the plants. In the critical review of this house in October *Architecture*, the writer states: "*Iron balconies* [the italics are ours] placed two feet below the window sills, as they are here, seem somewhat forced, and as they are impossible of practical use, their employment is decorative only and the same effect might have been better produced by some less structural motive." It would seem that readers of *Architecture* might better be left to their own analytical judgment.



Fairmount College Library, Wichita, Kans., A. R. Ross, Architect

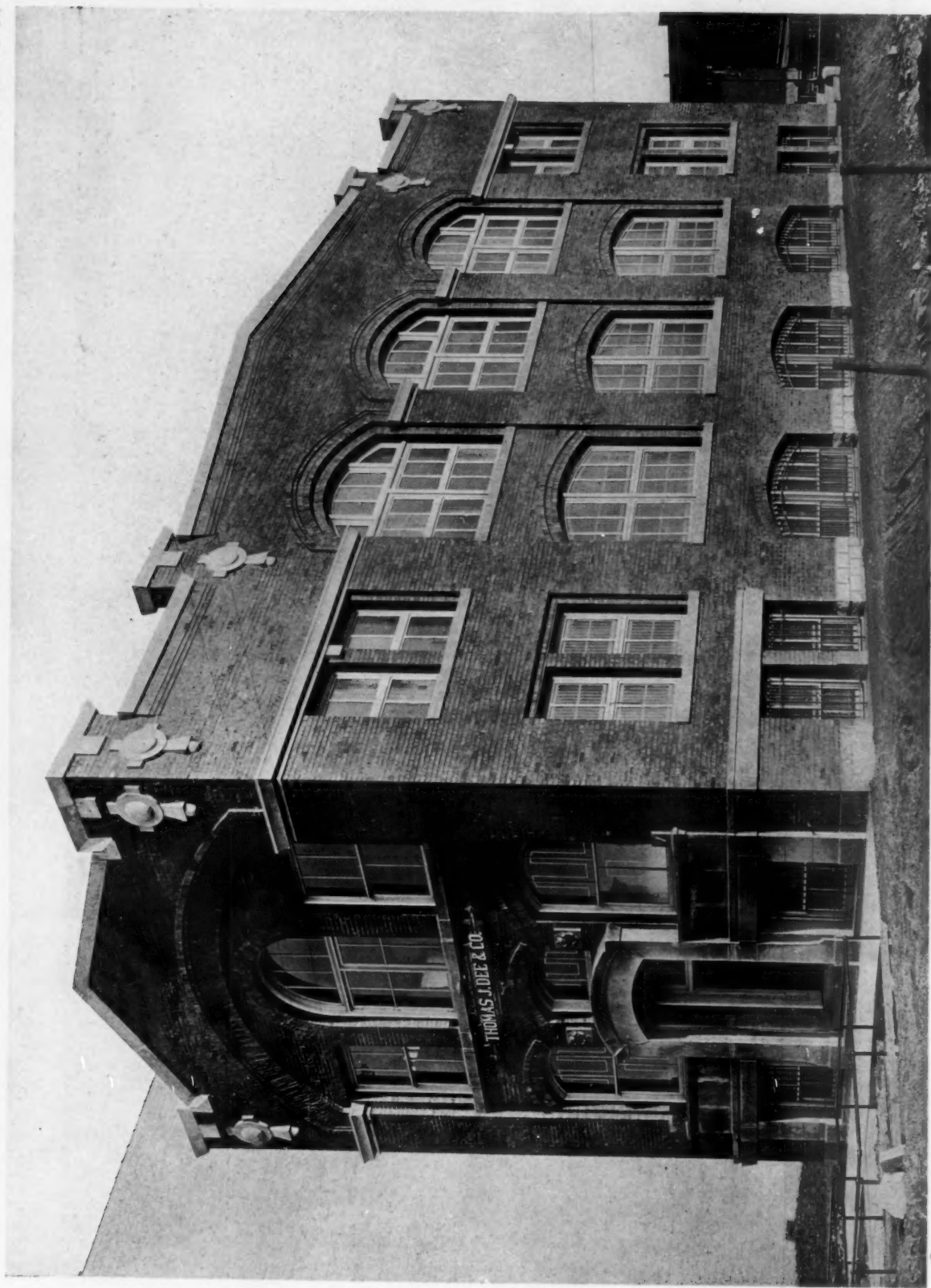
(From *The Brickbuilder*)

The text contains an unsigned article on "A New Type of Train-Shed," illustrated by views at Hoboken, N. J., and Scranton, Pa.



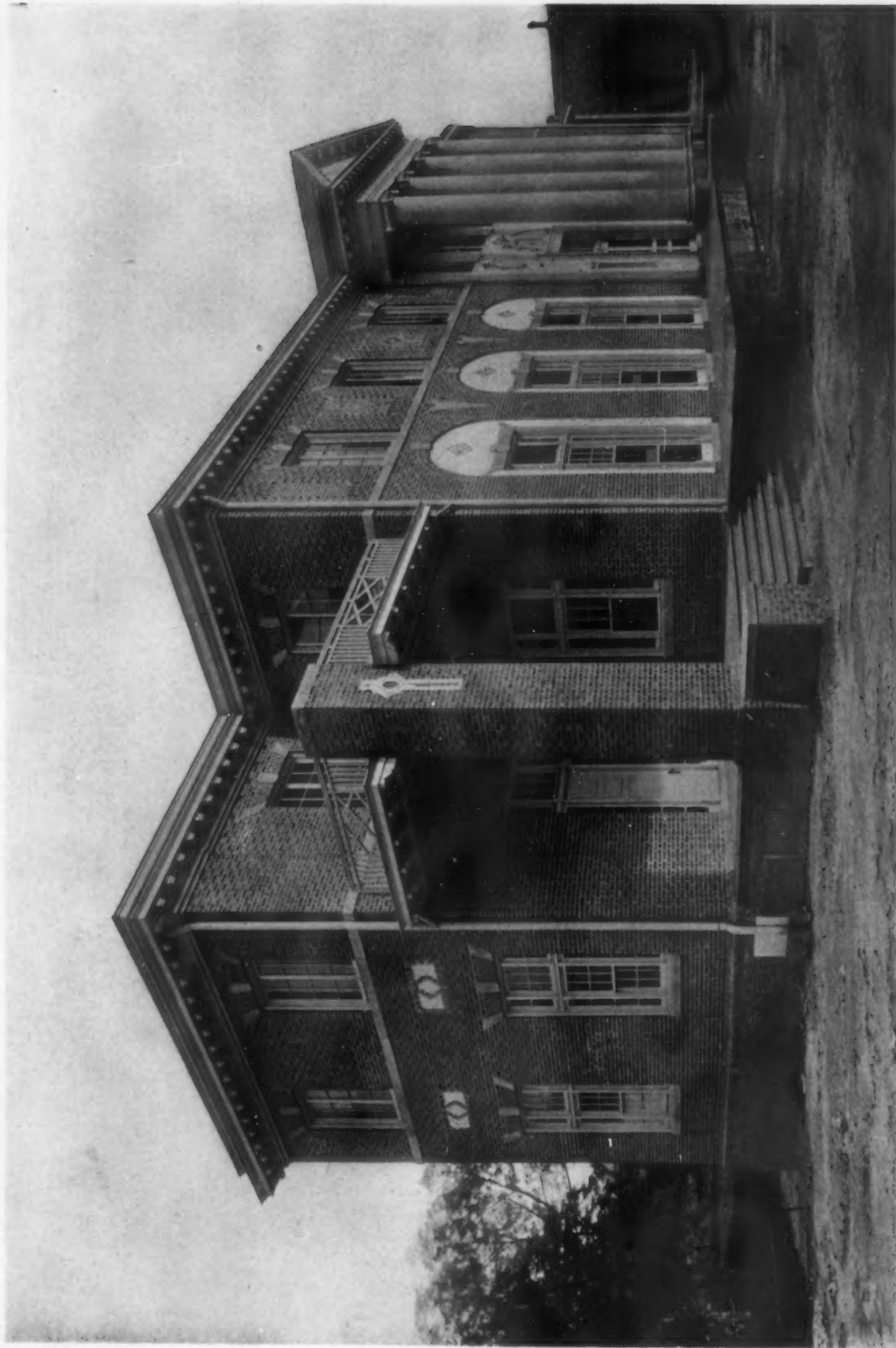
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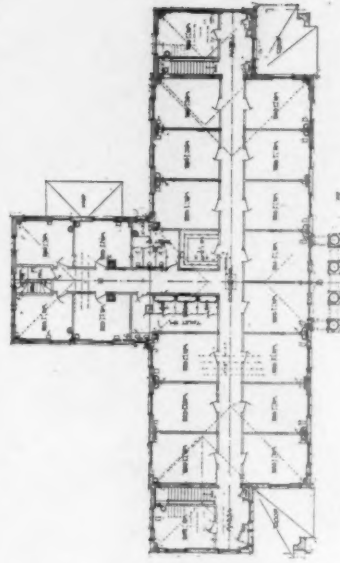
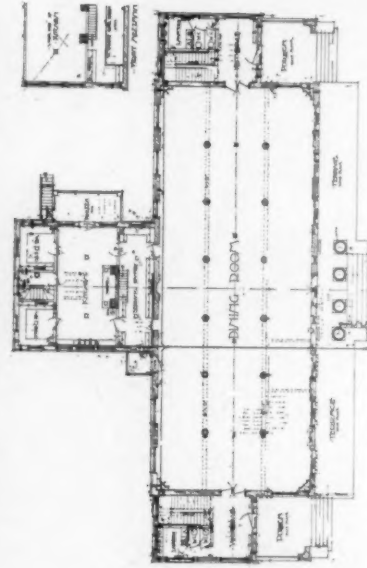
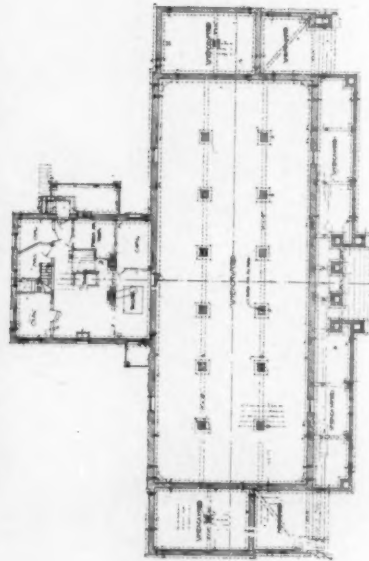
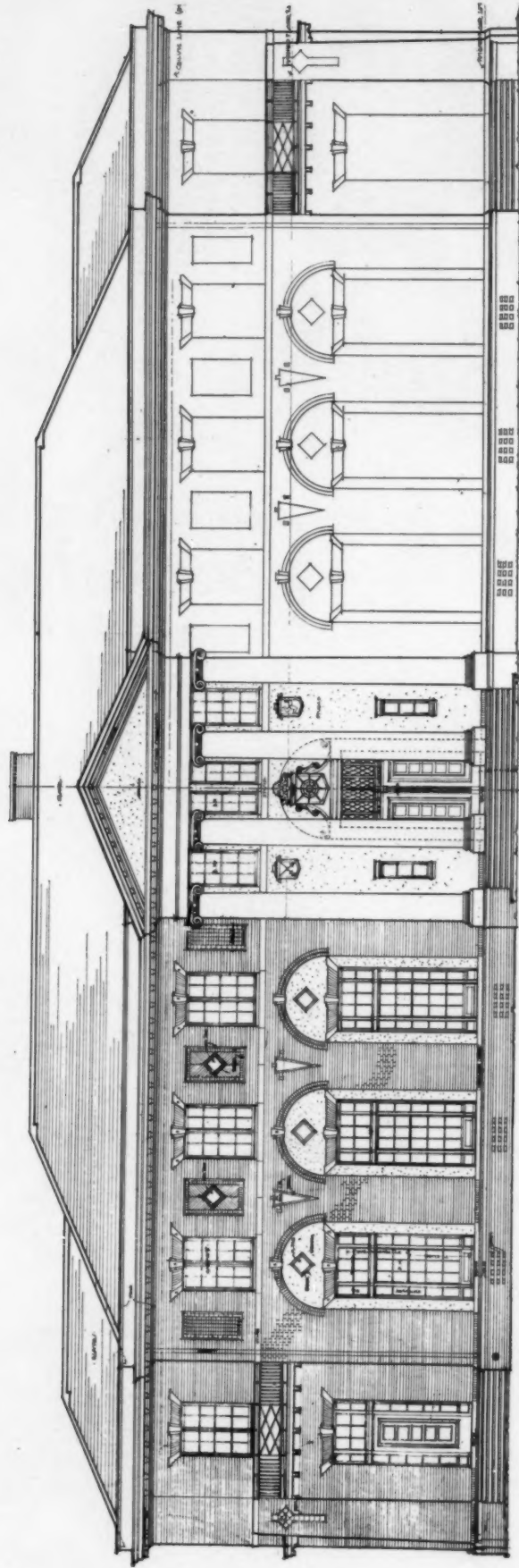
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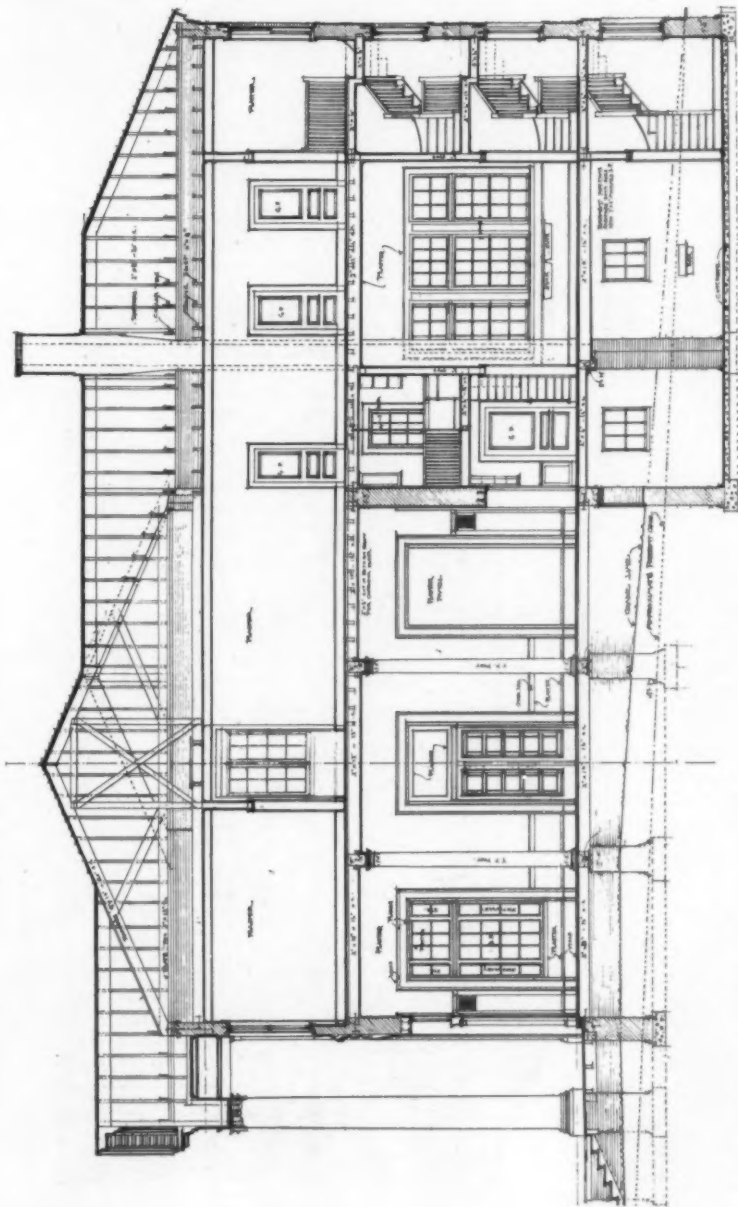
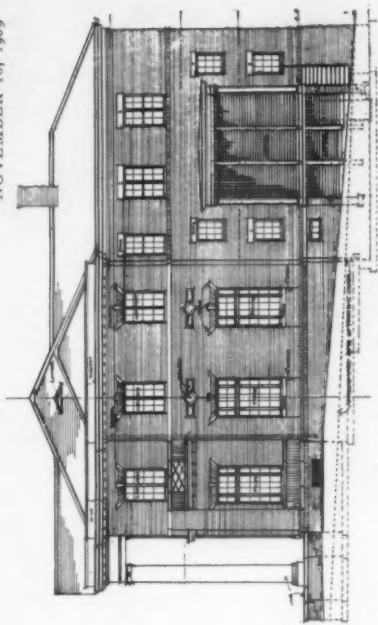
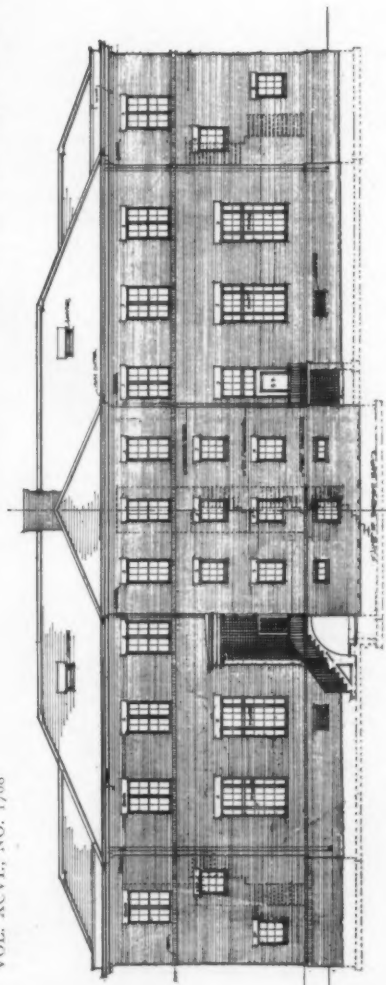
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ALABAMA POLYTECHNIC INSTITUTE, AUBURN, ALA.

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DINING HALL AND DORMITORY
ALABAMA POLYTECHNIC INSTITUTE, AUBURN, ALA.

This recently completed building occupies a site on the wooded campus of the Alabama Polytechnic Institute and has a large banquet hall 40' x 105' on the first floor and twenty bedrooms on the second floor. The banquet hall contains a brick and faience fountain with an antique terra cotta basin.

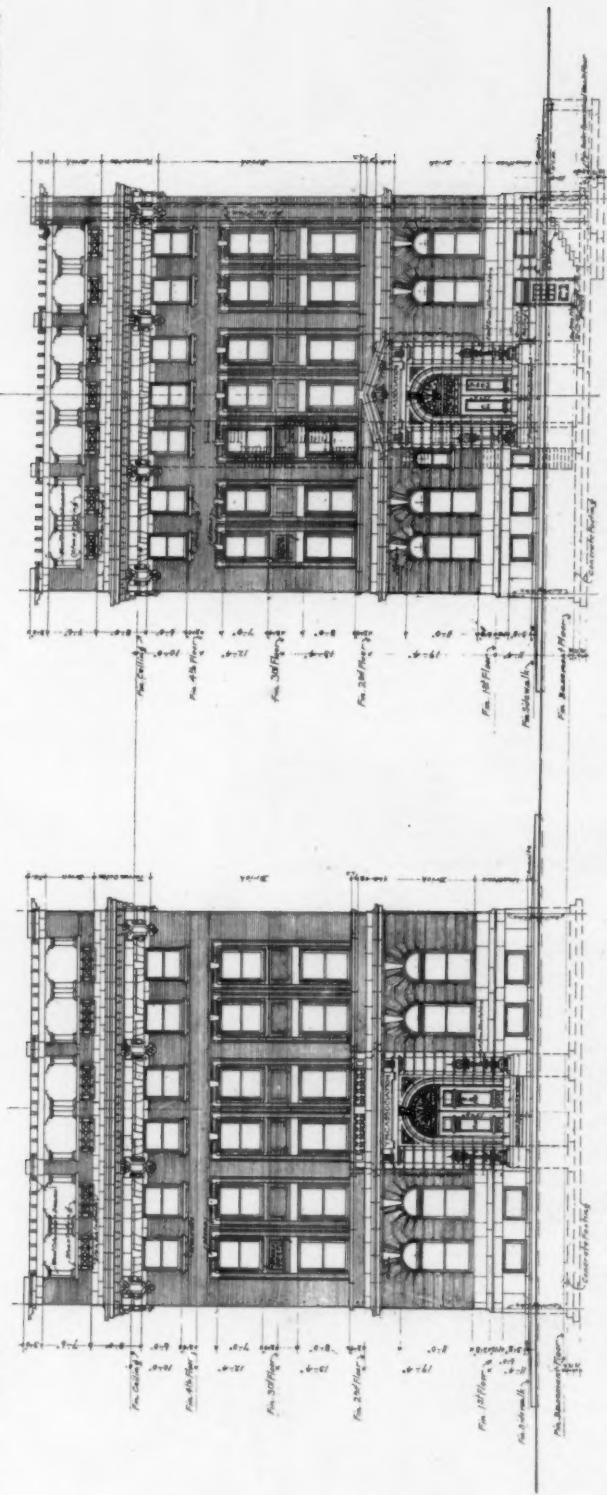
There is a basement below the kitchen wing, and also a mezzanine story in this kitchen wing containing additional space for service.

The exterior is of selected dark red common brick, laid Flemish bond in white mortar joints. The arch keystones are marble and the other trimmings pine painted white. The interior is finished in hard pine.

This building contains 227,000 cu. ft. and cost complete, \$28,000 or 11c. per cu. ft.

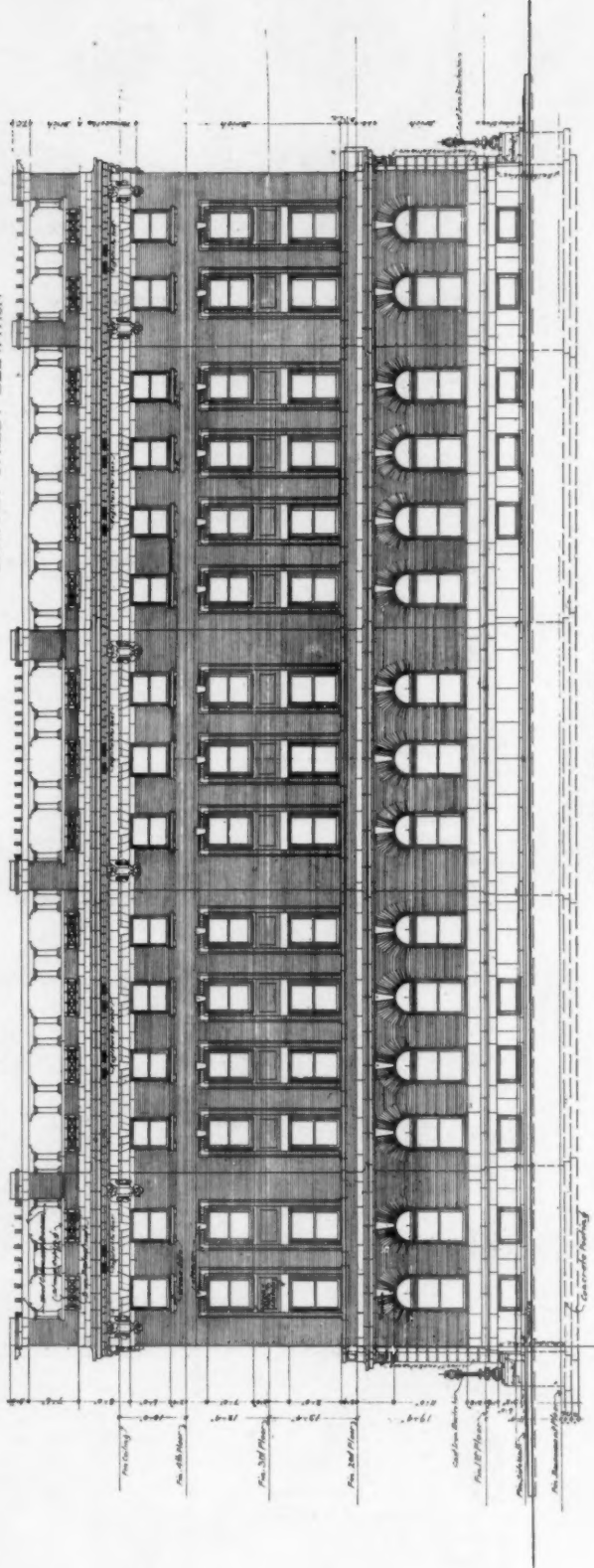
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BVLV STREET ELEVATION

DRAYTON STREET ELEVATION



CHARLTON STREET ELEVATION
MACON STREET ELEVATION SIMILAR

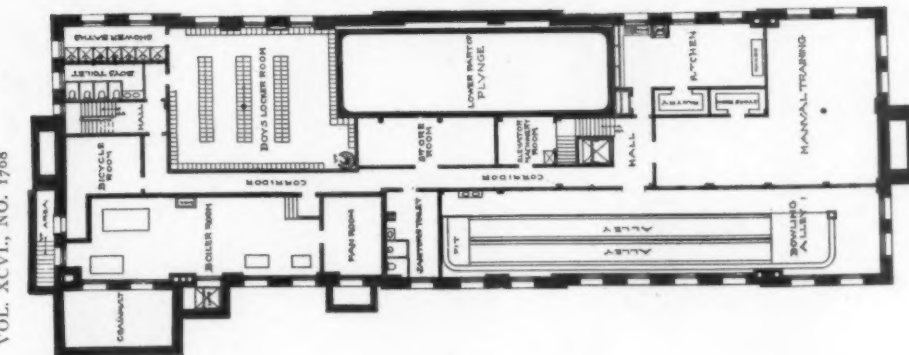
YOUNG MEN'S CHRISTIAN ASSOCIATION BUILDING
SAVANNAH, GA.

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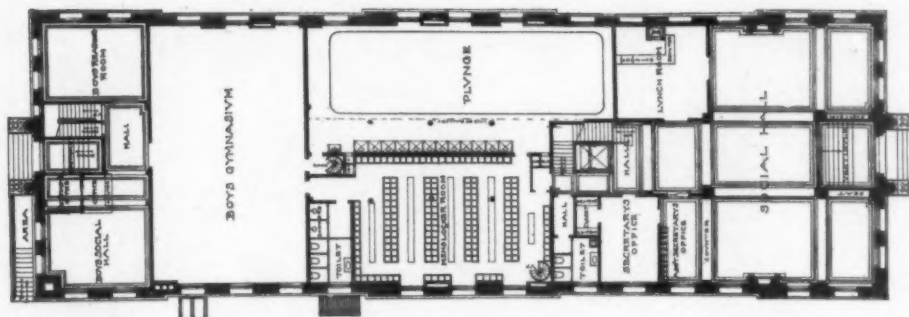
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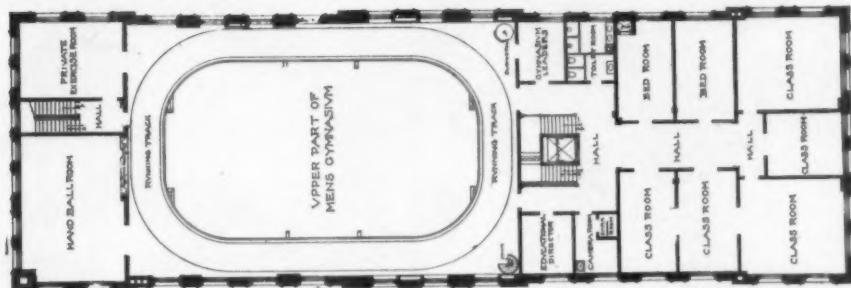
Basement Floor Plan



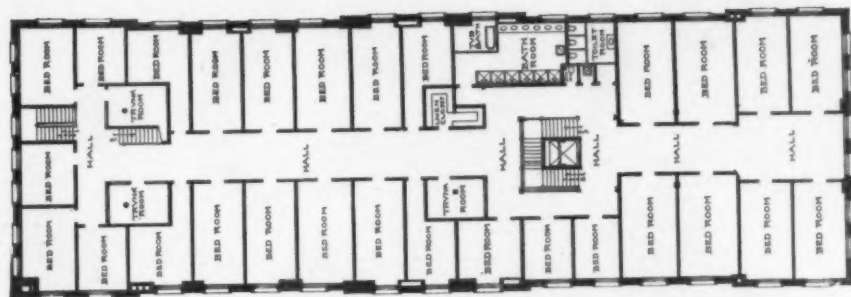
First Floor Plan



Second Floor Plan



Third Floor Plan

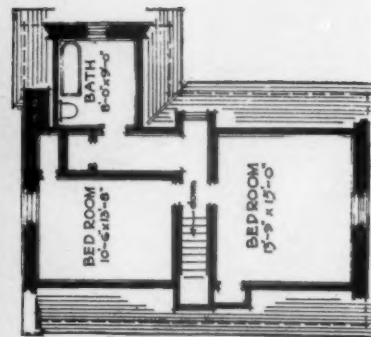
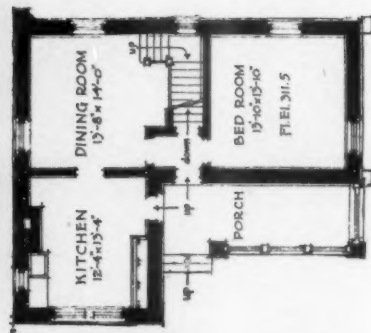
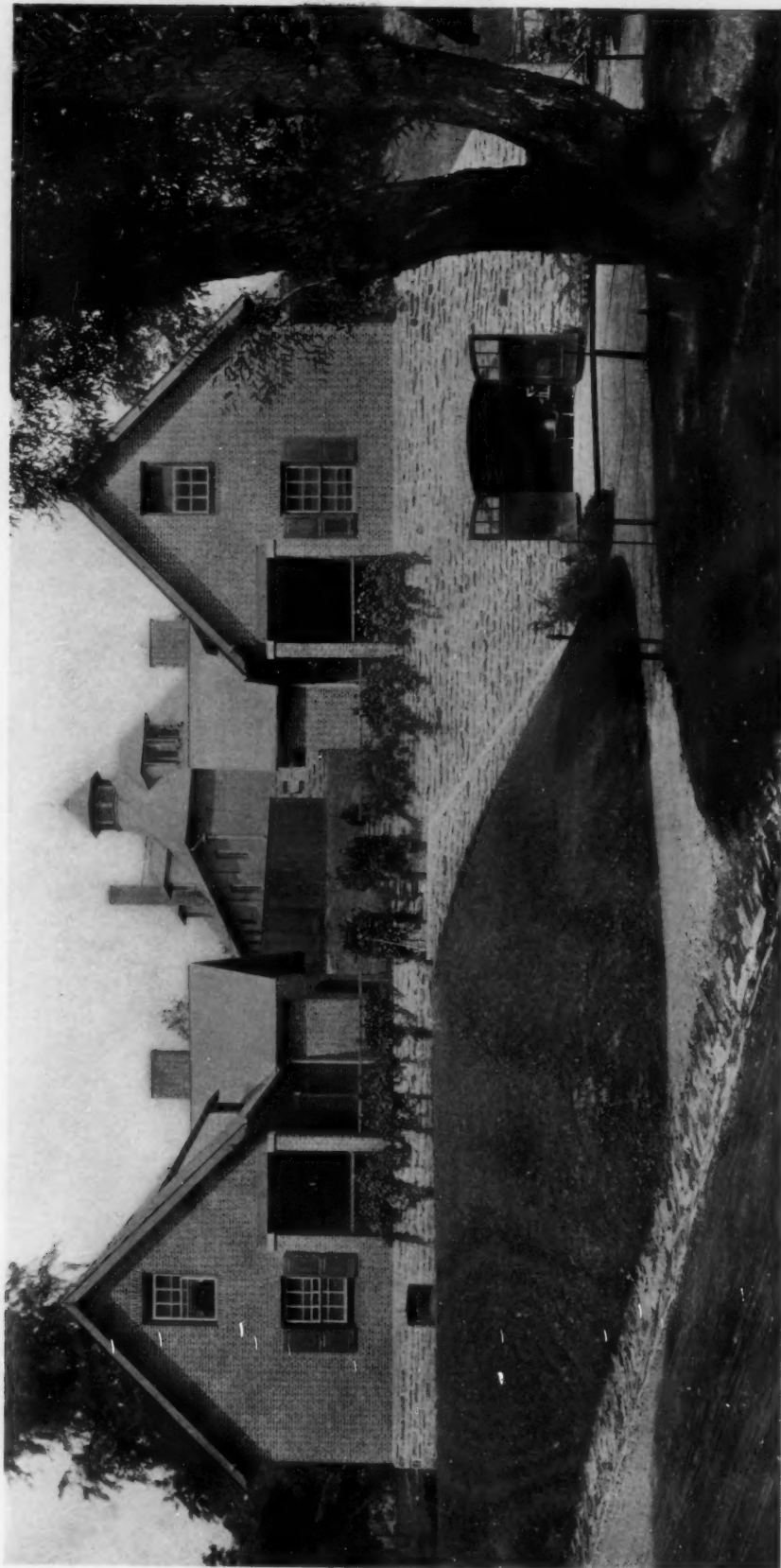


Fourth Floor Plan

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COACHMAN'S AND GARDENER'S COTTAGES
ESTATE OF J. C. CLARK, ESQ.
CHESTNUT HILL, PHILADELPHIA, PA.

MR. C. C. ZANTZINGER, ARCHITECT

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