

THE AMERICAN ARCHITECT

Vol. XCVI

WEDNESDAY, DECEMBER 22, 1909

No. 1774



ENTRANCE COURT, BRITANNIA APARTMENTS
CATHEDRAL PARKWAY, NEW YORK

MESSRS. WAID & WILLAUER
ARCHITECTS

The Modern Home in New York

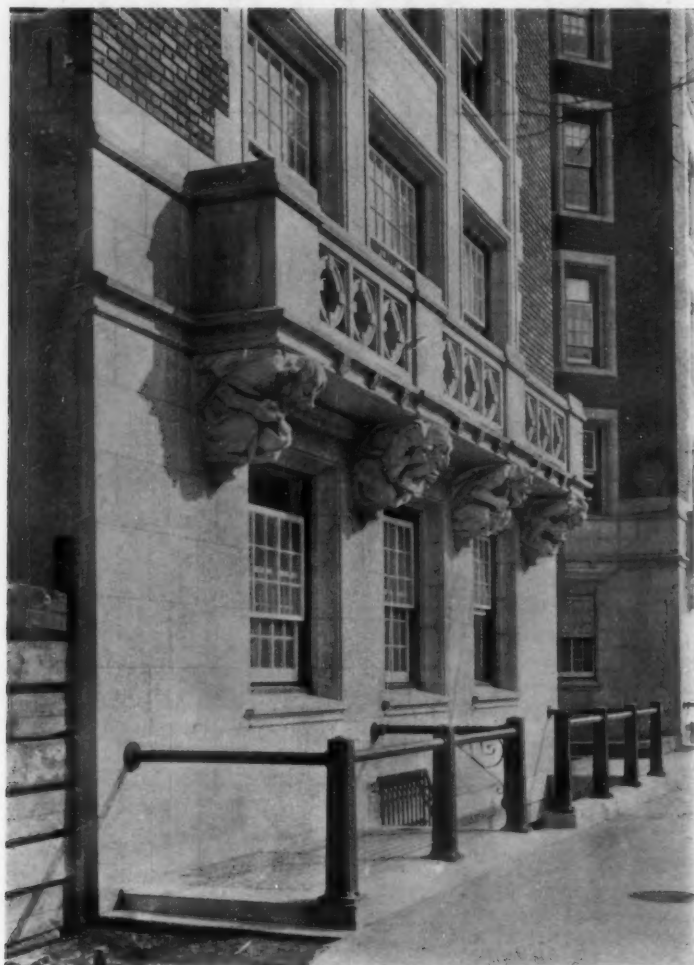
By ARTHUR E. WILLAUER

THE future homes in New York City are bound to be located in large structures housing many families under the one roof. The individual house occupying a city lot will soon cease to be erected in the built-up sections of the city except in isolated instances. This is the direct result of modern economic conditions in New York, over which the individual has no control. It resolves itself into the proposition of obtaining the greatest returns in matters of living for the least money invested. To meet this demand of modern conditions and high land valuations the combination of a number of families is made mandatory—thus the modern American method of avoiding waste and of obtaining the greatest economy and efficiency is grafted into the home.

The ideal scheme for this consolidation of homes and one which is bound to appeal more and more on account of the advantageous results obtained, is the housing of all the homes in one city block under one roof,

as has been recently effected in two notable instances in New York. By this means the maximum amount of light, air and sunshine is obtained with the introduction of one large inside court or yard. At the same time, such a court is ample enough in its proportions to provide a fine outlook on well-proportioned interior façades and attractive gardens, and wide enough to obtain privacy from one's neighbor across the way. The desirable features of this treatment for the entire block are of course obtained but to a lesser degree in apartment buildings which cover only a portion of a city block. In addition, there must always be considered in connection with the apartment house method of living, the conveniences of proper fuel, lighting, refrigeration, and other modern inventions to make housekeeping easier.

On the other hand, the city house has, for economic considerations, been customarily erected in New York in rows of fronts unbroken for light or air, and extend-



DETAIL OF LOWER STORY
BRITANNIA APARTMENTS

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NEW YORK

ing the entire length of the block. This means that the rooms not located on the street must derive their light and ventilation from a court or courts, often shafts, which are infinitesimal in size when compared with the one great court of the city block, in case these homes are combined into one building covering the block, or even in comparison with the courts in buildings covering only a portion of a block. Then, again, there is much waste space in the ordinary city house on account of the large area occupied by stairways and stairhalls—so that in order to obtain an equal amount of living space a much large amount of building must be constructed than is necessary in order to obtain the same rooms in an apartment house.

More important, however, than these points pertaining to economy of construction and lighting is the value of land in desirable sections of New York. This factor makes the ultimate erection of private houses an economic impossibility and necessitates the building of much higher buildings on the same ground.

For every convenience of living, modern well-planned apartment houses, of which there are many in New York, offer every economic and practical advantage.

There is no essential point of planning or layout in the ordinary private house which cannot be obtained by the expenditure of far less capital or rent in one of the first-class apartment houses. Even the desire of certain families to live in two or even three stories can be satisfied in a most desirable manner in apartment houses. We must, therefore, conclude that the people of New York will, more and more, choose the latter dwelling. Certain exclusive residential sections of the city have been greatly damaged as such and others menaced by proposed business buildings. So strong has this tendency shown itself in recent real estate movements that it is doubtful whether the erection of private houses as such will long continue to be considered good investments in the present residential sections, except for the purpose of holding the properties for future improvement with high buildings.

The one feature, however, about a private house which appeals to so many people is that it is "homelike." This may be called sentiment, but whatever it is, it remains the strongest kind of a factor and one which must be reckoned with. It provides a problem which has not generally been satisfactorily solved, in the designing and planning of our modern homes, the apartment houses.

The architecture of most of our high-class apartment buildings is a step well in advance of the miles of brownstone fronts, to whose ugliness we have become hardened. Is it not a work for us, as architects, to make these groups of homes more expressive of their domestic purposes?

How general is the feeling of the traveler to the Continent that the older architecture everywhere found is a joy and a pleasure that occupies most of his time while abroad. How homelike are the houses, and what a hold they take on one. We cannot resist the wish to live with their charms. Each doorway seems to claim our entrance within. Is it not our function as architects to build that spirit of home into American domestic architecture? Does not the great city of New York need it? Let us give to the crowded thousands some portion of that joy that we have known abroad and from the real homes in our own country. What finer work could the members of our profession do than this! What a refining educational work it would be, and how great a good it would do the people of our crowded and seemingly homeless city.

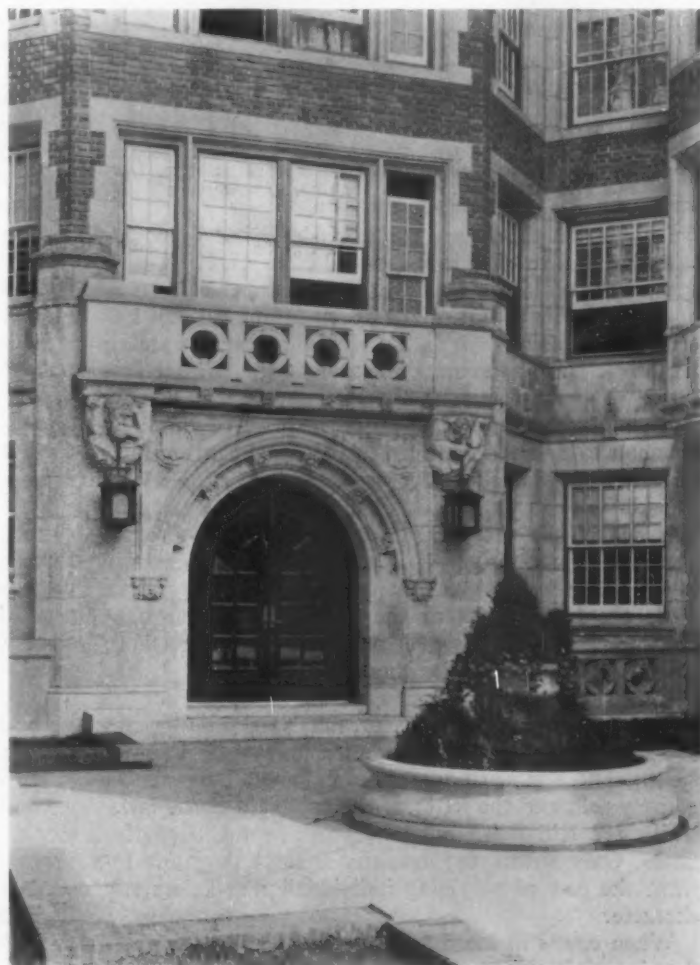
It may be said of a portion of New York's population that it does not care for domesticity and its environment. That there are in this cosmopolitan population a large number of persons of this kind there can be no doubt; but these usually prefer to live in hotels or apartment hotels and do away with

housekeeping. But not so with the great mass of people of the city—those whose apartments are just as much a home as they can possibly be made. It is to these people that we must make possible a really homelike home. Some of our finest apartment houses and most of our more modern private houses, are hotels in every sense of their architectural expression. As one passes by or enters them he is strongly conscious of this fact, even though he may admire them architecturally. When a man is entering his home should he not have some of the recognition of this fact brought to him by the character of the structure he lives in? It seems as though our desire for abundance of architectural motifs had dulled our senses to the domestic expression which should be given to buildings in which people live and bring up their children. Many architects who are a force in the profession in our country to-day are strongly realizing this lack in so much of our recent architecture, and are giving their own individuality to their various problems in a truly American spirit, and are fast getting away from many of the motifs of the French school which seem so often to have been applied at random regardless of the character of the problem. That these men are now using the valuable principles of the French school and are doing American problems in an American way, is an advancement which brings much hope for the proper solution of the apartment house and all other of our architectural problems.

The apartment house of great magnitude is like the skyscraper in that it is a distinctly American creation, and as such its design is being worked out with true American inventive genius, practicality and commercialism. Its expression as an American home has not, however, begun to approach the charm and character of the homes of colonial days, or even of somewhat more modern days, nor have its æsthetic features been given the care they deserve. It costs no more, and usually less, to build appropriate architecture for apartment houses—and it is to be hoped that more of the men who erect these buildings for investment, will see the profitable advantage in erecting buildings which are homelike and domestic in appearance. Such characteristics are bound to be recognized by the people who will live in them, and will be properly paid for in proportional rents. We cannot copy these buildings from prototypes taken from abroad—for their prototypes do not exist. They must, therefore, have a distinctive character of their own to give the desired result. These large structures are the forerunners of the future and represent the economic idea of consolidation—the American solution of great problems—as such they are bound to have an individuality of their own. Let us therefore give them American individuality in its broadest sense as applied to our homes.

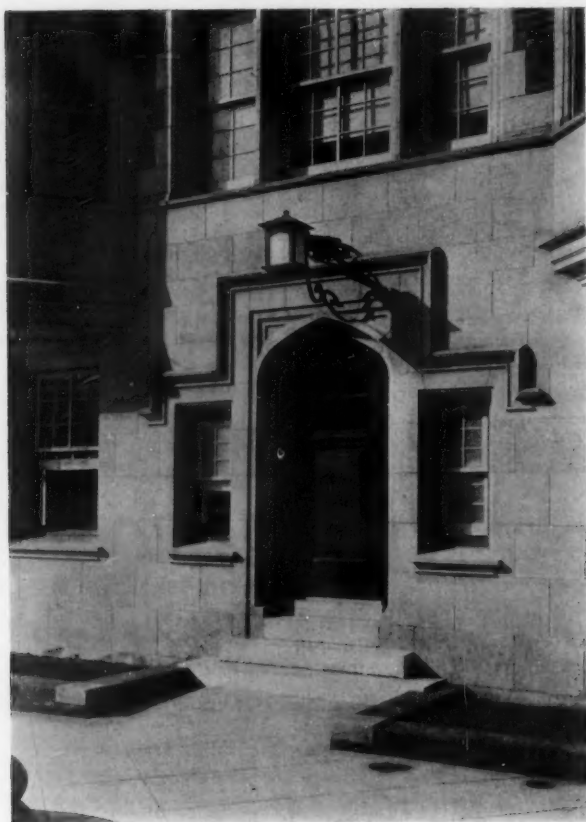
Think of the charm of old New York, whose scattered and rapidly disappearing old homes are yet the refreshing pleasure of different sections of the older city. The modern domestic New York will never be the same—yet it must have a character, a tone, of its own. Its beauty, if such is to exist to any great degree, will be along none of the old lines, but on new ones which must include its new problems and its great structures. The skyscrapers have by their towering masses created a skyline which, under many climatic conditions, is acknowledged to be beautiful. Think what those portions of the city might become if all the streets and avenues which are and will be lined with these great apartment house structures—the homes of the people—had in addition to all their comforts and conveniences some of that domesticity and simplicity of character in their make-up which so many of the streets of Old New York had by reason of the homelike structures lining them. What an influence for the happiness and education of the people, and how much good would be accomplished thereby.

Apartment house planning has reached a state of considerable development in many buildings in so far as



DETAIL OF MAIN ENTRANCE
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DETAIL OF PRIVATE ENTRANCE TO FIRST FLOOR APARTMENT, BRITANNIA APARTMENTS, CATHEDRAL PARKWAY, NEW YORK

the utilitarian things are concerned and has been discussed and advertised in its several phases. High-class apartments no longer contain the objectionable features of the older buildings. The tenement house law has been the means of doing away with dark rooms opening on to black air shafts and other equally undesirable features. The long narrow dark hallway is fast becoming a nightmare of the past, and in place of this it is common to find the entrance to the apartment opening directly into a so-called foyer or reception hall, often of fair dimensions, and forming direct and independent entrance to each of the living rooms—the sleeping rooms opening from a private hallway extending from this foyer. These and a great variety of novel features have made the better class of the more recent apartment houses far more comfortable and livable than are those older buildings used for this purpose.

But whatever the advance in the arrangement of rooms and courts on the interior, the exterior design has not always reached the same desirable state of development. These modern apartment buildings have almost entirely followed the letter of the tenement house laws, which are laid down along mathematical and precise lines. Only in too rare instances is there deviation toward the end of obtaining individuality and domestic character.

When one is in the country he can readily recognize the places wherein people live. But not so easily in New York, for apartment house architecture has not generally followed the lines by which domestic character is

obtained as expressed in the best examples of domestic architecture in this country and abroad.

In the better apartment houses of to-day, the old idea that the principal effort in order to obtain the largest rents was to get the most rooms in each story, has almost entirely disappeared. Instead, we find owners anxious to have comparatively large rooms and a lesser number of them. This change has been made in order to satisfy the demand of the public who will no longer rent small dark rooms when another building nearby offers large light rooms, even though more rent must be paid. Another feature which is fast becoming unpopular is the use of inside courts or light wells of the size prescribed by the tenement house laws. Although these are still used in some high-class apartment buildings, they are unpopular on account of the carrying of sound and the outlook. Popular opinion is surely tending toward an entire disapproval of them, except in cases where only the service and servants' rooms overlook them. The same trend of popular disapproval is bound to occur regarding the narrow outside street courts of the minimum dimensions prescribed by the tenement house laws; sufficiently lighted to avoid gloom, it is true, but not permitting direct sunshine to enter the rooms along their two sides. They, however, do offer the best possible view of the neighbors' everyday life and are conveniently narrow to hear the family gossip. As the public have forced by their disapproval the disuse of small and dark rooms, and insisted on larger and brighter ones, so they will surely require that the inside court or well and the outside cañon-like street court shall be features of proper proportion, lighting and outlook, and will thereby require the owner to seemingly waste a small portion of his lot—that is, if such is really a waste. This is all going to assist greatly toward solving the architects' problems of proper planning and ample proportions. The sawing in half, as it were, of a façade 150 feet high by an outside court 19 feet in width will then become a thing of the past in the better class of apartment buildings, and one of the greatest architectural defects of the apartment house of to-day, the narrow exterior court, will be changed into more generous dimensions.

The public needs but to become accustomed to better and bolder designing along these lines and they will force the use of these features by the builders of apartment houses. This has been the experience of the past regarding popular approval, and it will surely be the same in the future in all those things which can be bettered within reasonable and economical lines. So we may soon hope that the inside courts will be done away with, except where used on a large and generous scale, or in a certain restricted manner.

If the architects will sanely lead the way along practical and economical lines of planning, there is little doubt that the public will go a step farther in the interest of the proper result. People are going to have the things they want if they are purchasable within reason. If the public is shown apartment houses which have in addition to such desirable features as large rooms, good outlook, plenty of sunshine, with courts wide enough to give family privacy—and which are, at the same time, thoroughly homelike and inviting, whose exteriors are de-

signed with character and good proportion, containing rooms which have in addition to size some distinctive points to which family associations can attach themselves—they, the public, will pay for such features and will insist on having them.

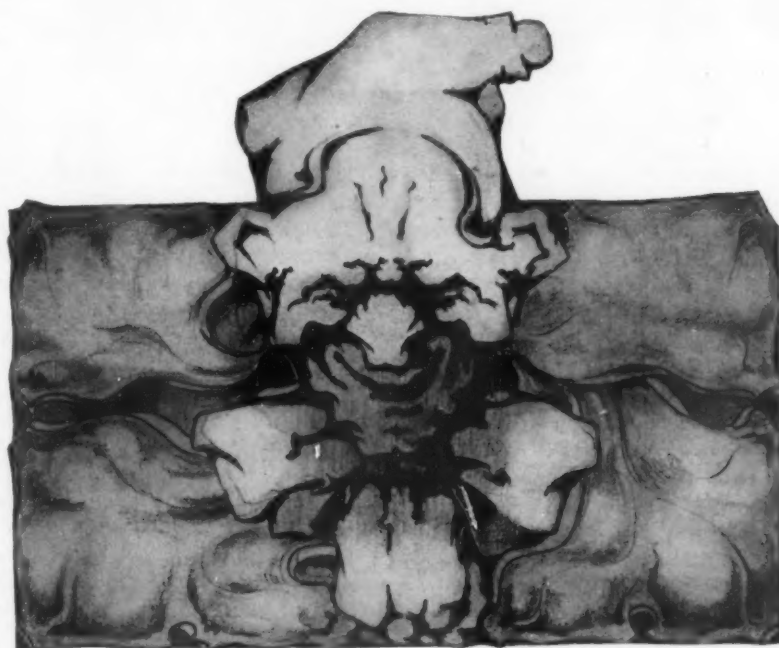
The builders of apartment houses do not as yet, generally see the value in this state of development beyond the mere size of rooms well lighted and arranged around a foyer hall, as is in vogue to-day, although their ears are always at the ground awaiting new ideas. It is the province of the architects with their sense of imagination to lead the way and show the public that it can have homes which are domestic and individual, and that it does not cost any more to build them when properly designed than to have merely dull, even though spacious, rooms. And it is for them to further show that a well-proportioned mantel and fireplace costs no more than one decorated excessively with bad ornaments, and that well-proportioned window lighting, well proportioned rooms having a good lookout, are features which can be obtained; and that the exterior of the house shall look like a home and give pleasure while its dwellers pass to and from it every day.

How much longer is the public going to pay for great, overhanging, useless cornices placed at the top of high apartment houses, hotels, office and loft buildings, and continue to bear the expense of unnecessary ornamental colonnades, and of consoles two or three stories high? These applied ornamentations are costly and work directly against obtaining domestic character in apartment houses, and at the same time they narrow the light from streets and courts by their obstruction of the light. When architects show by intelligent examples that these

applied motifs are unnecessary architecturally in order to obtain proper and attractive designs for apartment houses, office and loft buildings, then the investor will no longer be willing to pay for them. When this state of affairs is brought about we will be a long way toward the beautification of our streets—and then quality, good taste, proper proportion, and the proper selection of materials will rapidly become the factors that count, rather than the overloading of facades with those exaggerated architectural motifs which have no reason to exist, and which have done so much to destroy that simplicity and beauty which existed along our streets before the days of the brown-stone front and later of the modern French Renaissance.

The application of these economical principles to commercial structures will certainly work toward an economy of construction and be instrumental in obtaining a better class of materials to take the place of these expensive motifs which are so expensive that they must needs be carried out in cheap and inappropriate materials.

What a magnificent opportunity the Riverside front has offered and offers as a setting for these great structures which form the homes of many thousands of people. It is probable that no finer site for this purpose has existed in any city in the world. We have all been charmed by the few old mansions fast disappearing which crown the river hillside in all their dignity and simplicity. These bits are now about all demolished. What a pleasure this vast Riverside frontage might be if the great buildings containing thousands of homes should have the character and some of the domestic charm of their ancestral prototypes.



GROTESQUES, BRITANNIA APARTMENTS,
CATHEDRAL PARKWAY, NEW YORK

MESSRS. WAID & WILLAUER,
ARCHITECTS



LIBRARY IN DUPLEX CO-OPERATIVE APARTMENTS
NO. 471 PARK AVENUE, NEW YORK

CHARLES W. BUCKHAM
ARCHITECT

DUPLEX CO-OPERATIVE APARTMENT HOUSES

BY CHARLES W. BUCKHAM, ARCHITECT

Within the past two decades, social conditions in our large cities have become so altered, owing to a variety of causes, that the customs and mode of living of a large percentage of our population have become completely changed. Especially is this true in New York, where, owing to its physical conformation, centres of commercial activities have changed, and in these changes business buildings have invaded and, in many cases, entirely erased what to the older generations were the most exclusive residence districts.

Real estate speculators, keen to foresee the trend of expansion, have secured and held at prices prohibitive for the building of houses, tracts of land in the logical districts of expansion, until only the very rich have been able to erect dwellings in these localities.

Other factors have been present in the social changes, in this rearrangement of the daily life of the better classes.

The automobile, with its public garage, has, in many instances, taken the place of stables; the large assembly rooms, such as Delmonico's and Sherry's, provide a place where we may gather our friends together in payment of our social debts, with little, if any, greater expense than in our own houses, and with none of the resulting confusion and inconvenience.

These and other reasons have made the maintenance of a large house unnecessary, and, with the many exactions of time on both the heads of families in club and social obligations, the modern apartment has presented a solution that has been promptly availed of.

The present duplex style of apartment is the last word in apartment-house planning. It had its origin in New York City less than five years ago, and it has become to-day a popular feature of the high-class apartment. It can be truthfully stated that it presents the only good solution of the housing question in locations where, for reasons heretofore stated, the individual house has become impossible.

It permits the separation of the social and the domestic side of life in a manner only heretofore possible

in the individual house, as seen in most cities.

The main feature is the large room, running up through two stories, with surrounding balconies. Around this central room the various utilities of the apartment are grouped, and when intelligently planned, provide every necessary feature of privacy.

The sanitary features of the duplex apartment are not the least important. The possibilities for perfect ventilation and heating are ideal.

This will be appreciated by many who have experienced the changes of temperature incident to the usual form of apartment. The volume of air in the salon or studio, or by whatever name the main living room may be called, is sufficient at all times, and may be quickly changed without drafts, by the fireplace and other usual means.

The ventilation of the dependent rooms assist and is assisted by the plenum-like character of the main duplex room.

This duplex room affords many ways of entertaining that are not possible in houses. For dancing parties and receptions the music may be located in the overhanging balconies, while for musicales the conditions are ideal.

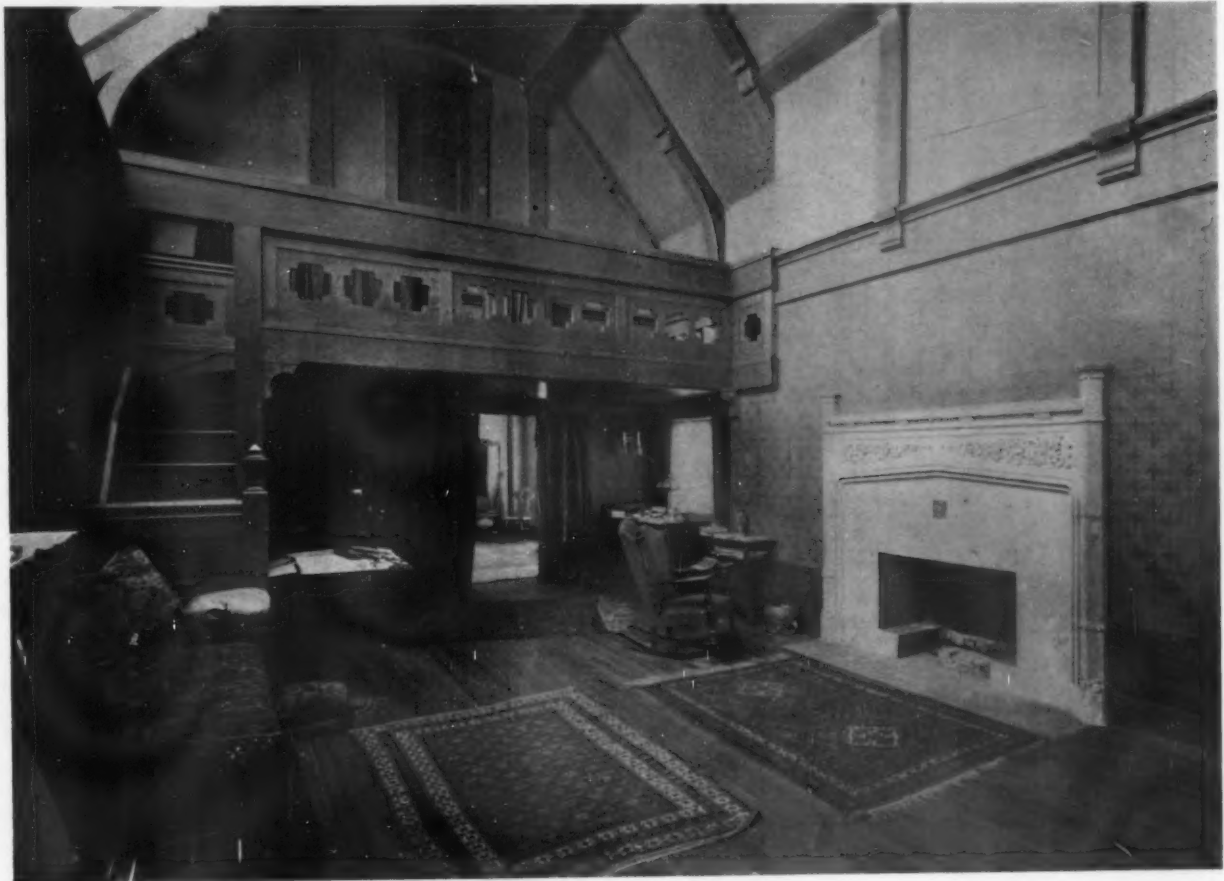
All these many advantages have secured for the duplex apartment a favor that is constantly increasing. But, to many, the life in the modern apartment house has lacked a certain measure of exclusiveness, such as

surrounds restricted residential districts. This has resulted in the construction of so-called co-operative apartments, where a group of owners have combined in the erection of an apartment, reserving to their own use one apartment for each subscriber, and renting the remainder to tenants, whose application must pass the approval of a committee of the joint owners.

The house at 471 Park Avenue, illustrated herewith, and also in the illustration form, is one of the latest examples of the co-operative duplex apartments to be erected in New York City.

To quote a writer on apartment house management: "The superciliousness and ineffectiveness of janitors and superintendents has passed from jest into proverb, and from proverb into lamentation." This very annoying feature of apartment house life was brought about because in most every instance the owners did not live in the buildings, and the measure of comfort enjoyed by tenants depended very largely on their willingness to "tip" the house servants.

In the co-operative apartment these very annoying conditions do not, for obvious reasons, exist. The entire service is under the direction and control of the landlords, who, as stockholders, are enabled to see and understand conditions, both from the owners' and the tenants' viewpoint. This type of building is expected to find increasing favor.



SALON IN DUPLEX CO-OPERATIVE APARTMENTS
NO. 471 PARK AVENUE, NEW YORK

CHARLES W. BUCKHAM
ARCHITECT

FEATURES OF APARTMENT HOUSE PLANNING IN CHICAGO

THE INFLUENCE OF THE BUILDING ORDINANCES AND THE REAL ESTATE MAN IN DETERMINING TYPES.

BY WEBSTER TOMLINSON, A.A.I.A.

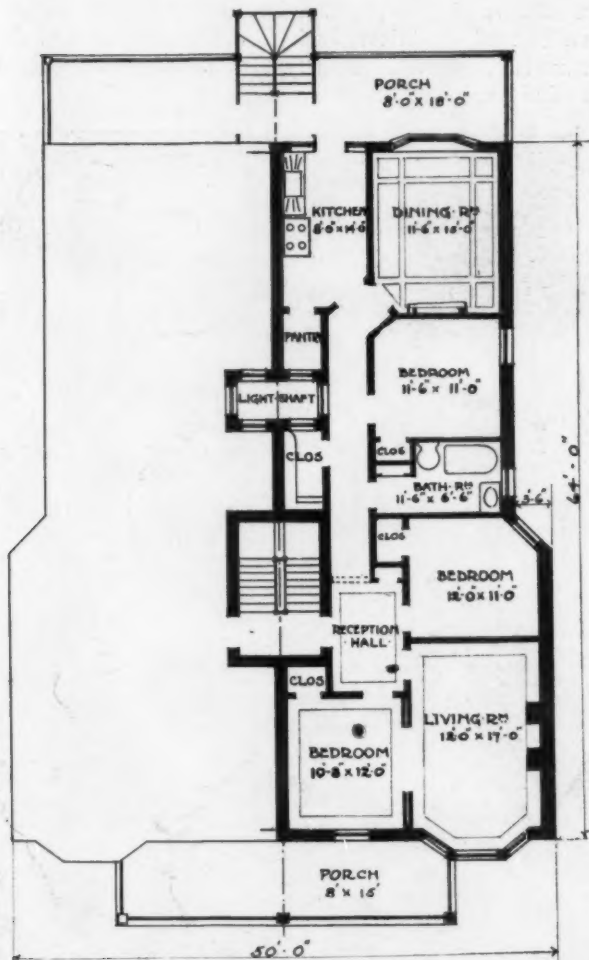
To the mind of the public the architect is supposed to be the guiding genius who determines the character and style of the buildings that are erected in any locality—and this is, of course, mainly true—but it is nevertheless intensely interesting to note how great is the influence which the local building ordinances exert in determining "types" of buildings. In the realm of apartment houses this is particularly noticeable and in a city of such rapid growth and frequent changes of requirements as Chicago an experienced eye can determine very closely the period at which a building was erected: first, by its conformity to one or another set of laws, and secondly, by its change of "style" or arrangement of rooms and disposition of its "features," and by this latter qualification is meant the prevailing demands of tenants, which are so quickly reflected in the attitude the real estate man takes toward a build-

ing as an investment, that they amount almost to a demand upon the architect to meet them. That architect who hits upon some new and pleasing feature—or who eliminate some of the objectionable features (as found by the tenants) is sure to be copied or his ideas "adopted" and thereby is developed the "latest" in apartments.

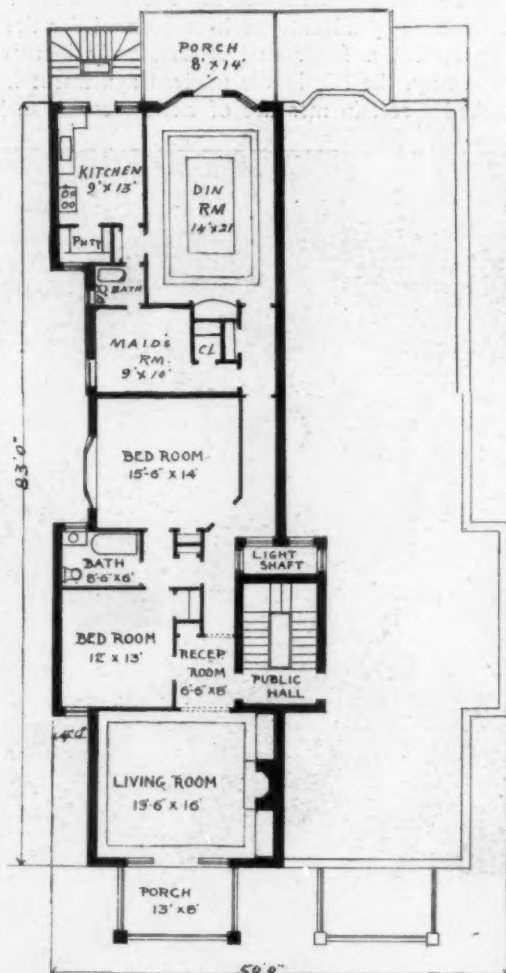
The building lot in Chicago is commonly 25 feet front on the street, by 125 feet deep to a 16-foot alley in the rear.

Local building laws have ordained certain thicknesses of walls, minimum areas, light courts, width and number of stairways, etc., so that the real estate investor—the man who builds to sell, or to get the greatest ratio of return on his investment by renting—has found that the three-story, six-apartment (two apartments on a floor), 50-foot front building is the easiest unit to handle. Hundreds of such buildings are erected annually, so that this kind of building, perhaps more than any other, might be taken as the typical Chicago apartment building.

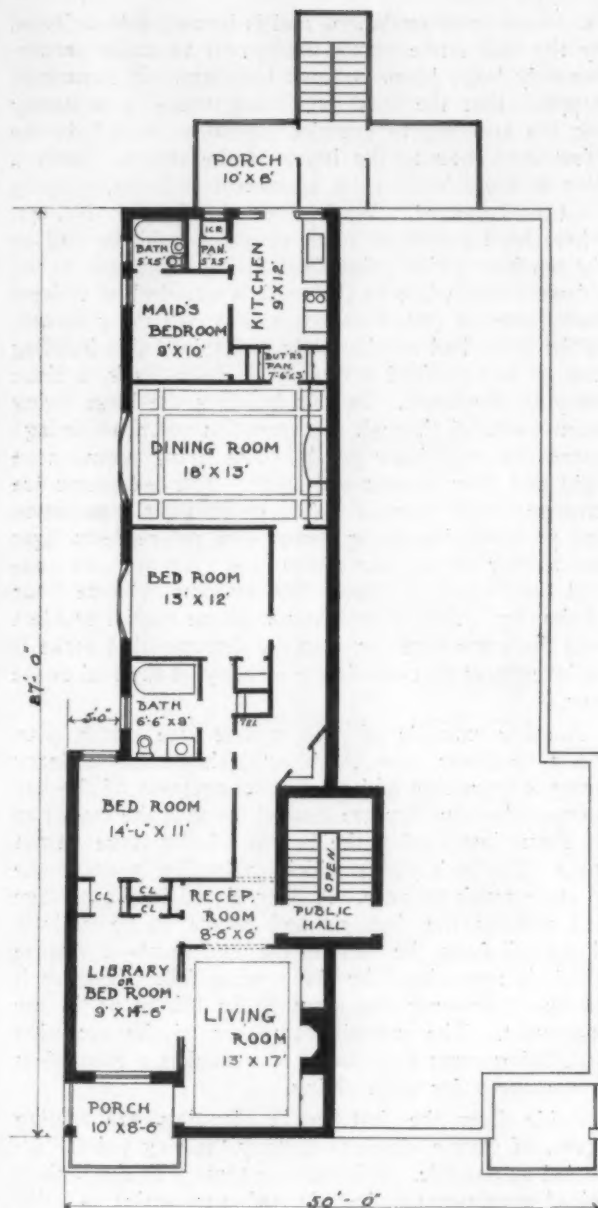
Competition in securing (and keeping) tenants is so



TYPICAL CHICAGO APARTMENTS. Sketch plan No. 1 of 2d story. 50' lot, 6 rooms. Rent \$35.00 to \$50.00 per month. Features: Two "front" rooms, can be used separately or together. Front porch in common with adjoining tenant. One bathroom, entered from hall. Dining-room on corner, light from side and end. No maid's bedroom. Suitable for family doing own work. Good closet space, and ability to sublet one or two rooms. Private back porch (much used in summer, often screened in). All rooms open to outside light and air, or to "open" courts.



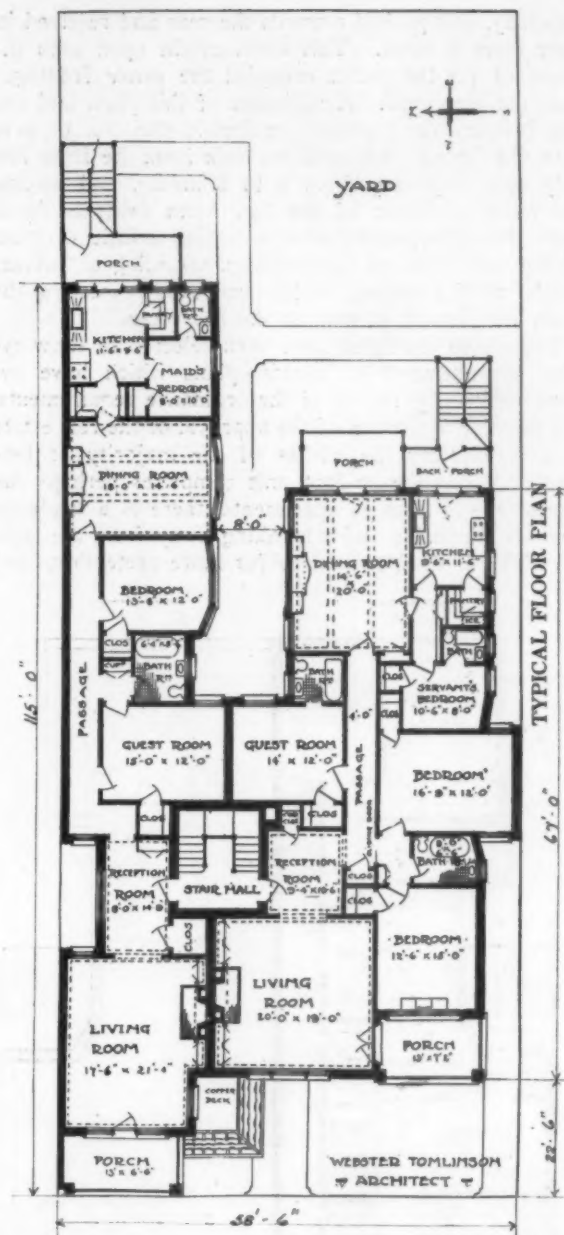
TYPICAL CHICAGO APARTMENTS. Sketch plan No. 2 of 2d story. 50' lot, 7 rooms. Rent \$60.00 to \$85.00 per month. Features: Large front room. Private front porch. Two bathrooms, the main bathroom being exceptionally well placed to secure privacy in entering from either of the two bedrooms or from hall. Dining-room extending to rear of building. Maid's bedroom (with private bathroom and closet) can be entered from kitchen and thus be separated from the family's living rooms. Direct outside light to pantry. Private rear porch.



TYPICAL CHICAGO APARTMENTS. Sketch plan No. 3 of 2d story. 50' lot, 8 rooms. Rent \$70.00 to \$90.00 per month. Features: Two rooms across front, one being convertible to bedroom or library uses. Two bathrooms. The bathroom is well located. Dining-room extends full width of building. Maid's bedroom (with private bathroom) entered from kitchen only. Ice-box in pantry can be iced from outside. Rear porch off kitchen.

Note: This apartment was put up by the owner himself (a builder) as an investment, after criticisms and suggestions made by a real estate firm thoroughly conversant with the renting market and the features most popular with tenants. The straight walls of masonry tend to economical construction.

keen that every new building is closely watched and vigilantly inspected for new ideas or improved arrangement, and if any is discovered it is promptly appropriated by the shrewd builder; even the tenants, especially those who delight in moving from year to year so as to always live in a new building, get to know the "very latest" styles. These variations show themselves in such differences as the disposition of the rooms. For instance, a few years ago the demand was for two "front" rooms with folding doors between so that they could be used separately (one as a



TYPICAL CHICAGO APARTMENTS. Sketch plan No. 4 of 2d story, Worthington Apartment building. Webster Tomlinson, Archt., 7 and 8 rooms. Rent \$90.00 to \$125.00 per month. Features: Large living rooms lighted on two sides. Private front and rear porches. All rooms especially light and well ventilated. Example of special planning necessitated by local conditions of not infrequent occurrence, i. e., a blank wall on one side, complicated by setting back from lot line on one side only.

bed room) or thrown together (one as a "library" off the parlor). This arrangement lent itself easily to the plan of having a front porch in the middle of the building—used in common by both tenants on the same floor. (See sketch, plan No. 1.) Some found this latter an objection—tenants under the same roof are not always congenial—and the desire for privacy and the growing tendency to make more and more use of the front porch was met by the development of the "private" front porch—one for each tenant—which naturally led to the extending of the main room across the front, making it quite generous in appearance. (See sketch, plan No. 2.) The "front bed room" then, of

necessity, was pushed towards the rear and received its light from a court. This court might open onto the street or (if the parlor occupied the *entire* frontage) onto the rear yard. A variation of this plan, and one that is now quite popular (see sketch, plan No. 3), is to have the "front" bed room set back from the front line only part way—say from 5 to 8 inches, and placing the porch in front of the bed room (entered by a door from the parlor) and projecting a little in front of the main face of the building, affording a "private porch" on the corner, at the same time preserving the front (or street) window to the bed room.

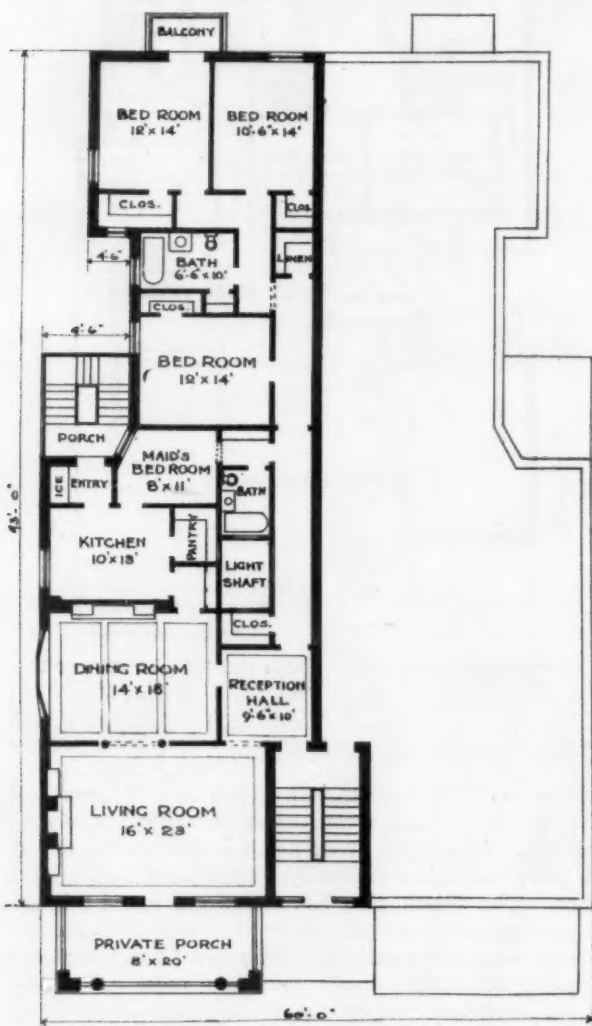
The above examples have been selected to show typical arrangements of rooms—plans which have become typical, by reason of the ordinance requirements, and popular, by reason of the approval of the real estate man—(reflecting the wishes of the majority of tenants). While the 50-foot unit comprises perhaps the largest single class of apartments, there is a tendency towards expansion and a breaking away from the typical. This is due to a desire for more pretentious and

luxurious accommodations and is immediately reflected by the real estate man's willingness to make proportionately large loans on such buildings. It sometimes happens that the local conditions make it necessary for the architect to exercise ingenuity to include the "features" dear to the heart of the tenant. Such a plan is the Worthington apartment building, 5507-09 East End avenue, Chicago (see sketch, plan No. 4), where local conditions made necessary a blank wall on the north at which point the building comes out to the sidewalk line, while on the south it was desired to keep back some 22 feet, 6 inches as the remaining owners in the block had considerably maintained this building line, so as to afford a view of Jackson Park, a block away to the south. In this building the large living room (entered through the reception room adjoining) opens onto a private porch. The living rooms have light and view to west and south. The bed rooms are arranged with especial reference to light, ventilation and privacy; the dining rooms with reference to light and a view of the lake to the east. Every room (except the reception rooms) has sunlight at some hour of the day. This is an example of the special problem—at the same time securing the features that make it an investment that stands the scrutiny of the real estate man.

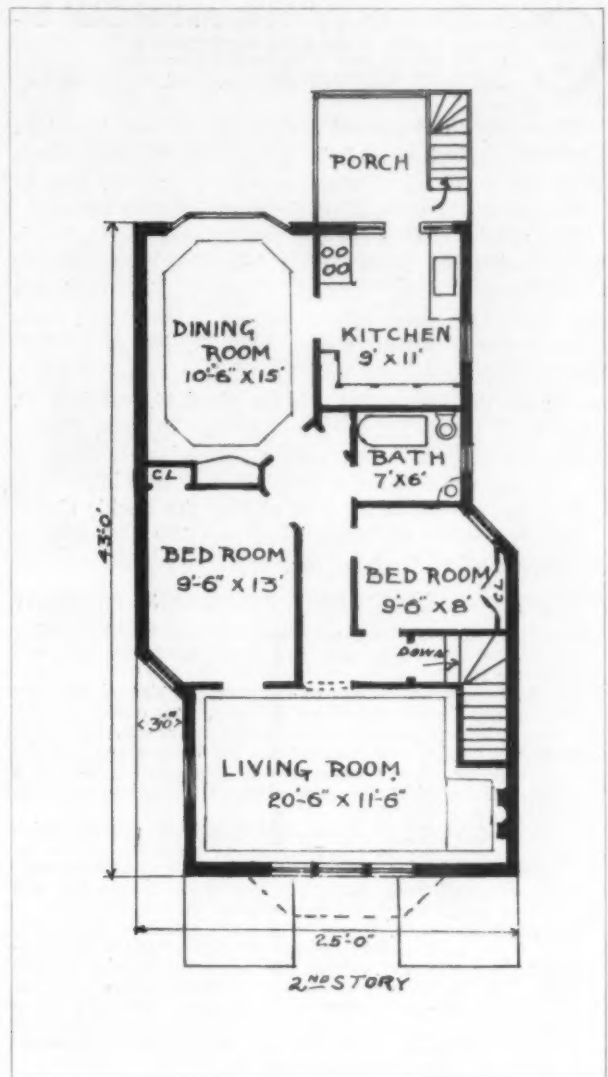
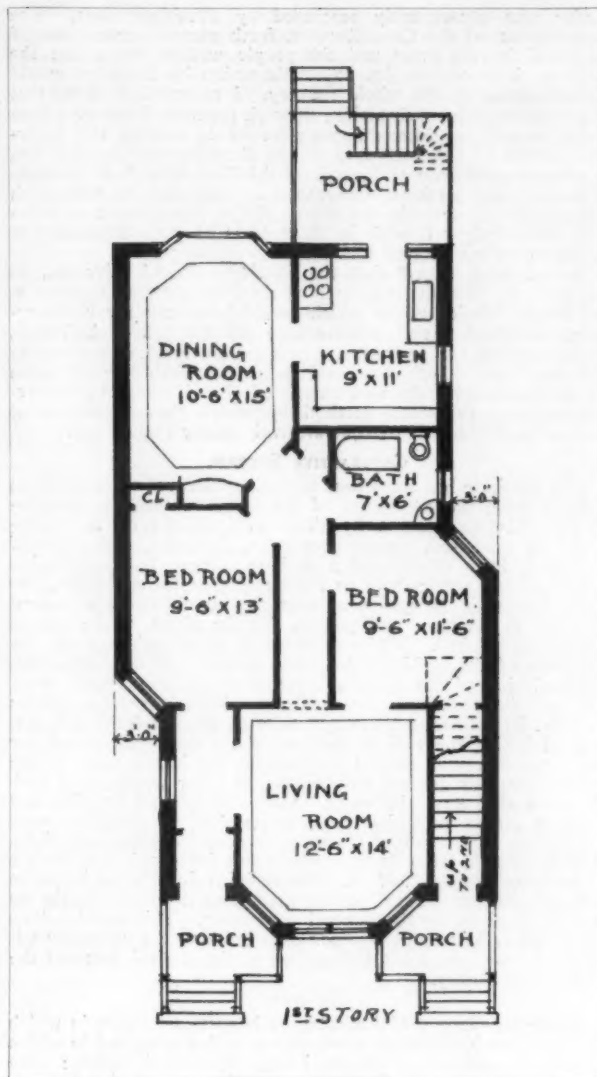
Another example of present date (see sketch, plan No. 5, by Doerr Bros., Architects) shows this tendency towards expansion and a new arrangement of the bed rooms, whereby they are located towards the rear, two of them thus having the benefit of the large vacant space (the back yard) which ordinarily is not made to serve much purpose. A door placed in the passage hall permits the family's bed rooms to be entirely closed off from the rest of the apartment—a feature which is appreciated by the woman folk whenever it becomes necessary for them to be left alone in the apartment. The grouping together of the reception hall, living room and dining room makes a convenient arrangement for entertaining.

Aside from the features in planning, the renting agent, of course, desires as many "talking points" included as possible. It is now customary in the higher-priced apartments to include such accessories as built-in bookcases, buffets, clothes lockers, sideboards, full-length mirrors in bed rooms, etc., and to include gas ranges, ice boxes (or refrigerating pipes), vacuum cleaning apparatus, and in some instances, filtered and cooled drinking water. Safes for silverware are often built in and not a few "latest" apartments have folding or disappearing beds in at least one room which is thus made to do double duty as a parlor in daytime and as a guest room or emergency bed room at night. Even the dining-room table—to match the sideboard—is sometimes included, the tendency being towards a more inclusive equipment, leaving the tenant not much to provide except his personal belongings.

Until vacant ground becomes more scarce Chicago may be said not to be confronted by the apartment-house problem, in the sense of having to provide housing for many families in a restricted area. There are many quite large buildings, of course, but the vast



TYPICAL CHICAGO APARTMENTS. Sketch plan No. 5 of 2d story. Doerr Bros., Architects, 1909. 8 rooms. Rent \$100.00 to \$125.00 per month. Features: Large living-room across front, opening into dining-room, private porches and rear balcony. Bedrooms at rear and well located for outside direct light, and good access to bathroom.



THE SMALL "FLAT" BUILDING

majority of apartments are only three stories high, the planning of which does not present the more difficult problem found in New York, for instance, with its many-storied apartments.

Another reason which tends towards building in smaller units is the State law forbidding a corporation from owning real estate for other purposes than those made necessary to carry on its business. No corporation being allowed for the purpose of real estate brokerage, so that Chicago has none of the large apartment buildings such as have been erected by the realty holding companies in New York.

THE SMALL FLAT BUILDING.

In many localities there is demand for the small investor's building—one which can be erected at not great expense and so financed that the man of small means can acquire title, secure a home, and at the same time have an income from the property that will pay interest, taxes and up-keep, besides something towards reducing the first cost amount. Such an one is here

shown, designed for the usual 25-foot lot. Description: First floor, five rooms and bath; second floor, five or six rooms and bath. Of the two bed rooms one is conveniently located for lodger, having easy access to front entrance and bath room, without interference in the use of the other rooms. Bath room, dining room and bed rooms are well located and the arrangement has found favor with owners and tenants desiring this class of building. The owner usually occupies one floor and rents out the other. Two hot-air furnaces in the basement and a division of the storage space make each tenant independent. Another, and perhaps the distinguishing feature of this building, which tends towards this independence, is the individual front entrances—each tenant has a separate front porch and vestibule—the rear porches, too, are separated so that one tenant does not in any way come in contact with the other—or have to use any portion in common.

Cost: Two stories, pressed brick front, \$3,900 to \$4,200; three stories, \$5,000. Rents, \$25 per month (up to \$35, if steam heated).

CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS

HELD AT WASHINGTON, D.C., DEC. 14, 15 AND 16

The forty-third annual convention of the American Institute of Architects, held at the New Willard Hotel, Washington, D. C., December 14, 15 and 16, like its predecessor was fruitful of the most valuable results.

The officers elected for the coming year were: President, Irving K. Pond; First Vice-President, Walter Cook; Second Vice-President, Edgar V. Seeler; Secretary and Treasurer, Glenn Brown. Directors: Cass Gilbert, Ralph Adams Cram, John G. Howard. Fellows nominated by the Board of Directors and elected, were: E. W. Donn, Jr., Abram Garfield, William D. Hewitt, C. Grant La Farge, Octavius Morgan, Ernest J. Russell, Robert C. Spencer, Jr., Douglas H. Thomas, Jr. It was voted that the next place of meeting of the convention should be in some city on the Pacific Coast.

Full reports of the convention, together with reports of committees will appear in succeeding issues.

ADDRESS OF MR. CASS GILBERT, THE RETIRING PRESIDENT

From year to year, as the delegates of the Institute gather in convention, it is fitting that they should review the past and plan for the future.

The fundamental principles of the good practice of our profession do not change, but if we should content ourselves with the enunciation of principles alone, without action, we would become "academic" and ineffective. To have a part in the right upbuilding of our profession in this great nation is a privilege, and to fulfill that part wisely is the paramount duty of all of us.

While we rightfully devote much time to those matters which relate to Architecture as a *profession*, we must not neglect its development as an *Art*. Scholarship, intellectual achievement, scientific research, and, above all, the art of design are, and always will be, of the first importance to this organization.

The Institute, founded over fifty years ago, has from time to time formulated certain definite principles, which have become, through use and custom, the basis of practice in this country. We have grown from a small local society to a national organization of twenty-nine chapters, extending from the Atlantic to the Pacific Coast, and carrying on its rolls over on thousand members. With that growth we have encountered new problems and assumed new responsibilities.

We must, therefore, conduct our affairs so that we will deserve confidence and respect. After fifty years of development and experiment we are just beginning to formulate our codes—and we may spend some years yet in trying them out before we are able to state in final terms the best rules of practice, suited to all conditions.

The Board of Directors and your committee will report upon the subjects especially under their charge, but it may not be amiss for me to review some of the incidents of the Institute's work for the past year and to make certain recommendations for the future.

COUNCIL OF FINE ARTS.

As an outgrowth of the discussions at the last convention the first step was taken by the Government for organized control of its art works. The idea advanced by the Institute was put into action by the Executive Order of President Roosevelt, under date of January 19, 1909—creating the Council of Fine Arts. This council, composed at first of 30, then 31, men skilled in the arts of Architecture, Painting and Sculpture, was selected from men representing the various States of the Union as widely as possible, from New England to California. The Executive order directed "The heads of Executive Departments, Bureaus and Commissions" that "Hereafter, before any plans are formulated for any buildings or grounds, or for the location or erection of any statue, the matter must be submitted to the Council I have named and their advice followed unless for good and sufficient reasons the President directs that it be not followed," etc.

The Council met and organized and performed efficient service during the brief period of its existence. It, in common with the other commissions created under Executive order, did not receive the support of Congress, and the Executive

order was consequently rescinded by President Taft. The appointment of the Council called forth general expressions of approval by the press and the people widely throughout the nation. It is certain that favorable action by Congress would be acceptable to the whole country. I recommend, then, that the Institute take such action, through its committees or otherwise, as may be deemed most effective in seeking the favorable action of Congress and of the Executive to the end that a permanent Bureau or Council of the Fine Arts shall be established by the National Government. The reasons why such expert control over the art works of the Government is desirable were fully set forth in the reports of your committee at the conventions of 1907 and 1908.

It has been urged that the Institute should advocate, in place of the Bureau or Council of the Fine Arts, a Department of Public Works, under which would be placed the construction, adornment and maintenance of all public buildings, bridges, parks and roadways. Such a department, co-ordinating the functions of both structural and artistic design, would seem to be justified by the vast extent of the Government's enterprises. But the exact method by which the general result should be obtained is of comparatively minor importance.

CONTRACTIVE SYSTEM.

The Institute has from time to time considered the conditions arising from the expansion of the large contracting corporations. The assumption by these corporations of the functions of promoter, owner contractor, financier, and even of architect, have constituted a serious menace to the building interests, and particularly to the interest of the architects. In many instances the system of executing works under a general contract is desirable and proper, but the *abuse* of the system should be checked. Where contracting organizations usurp the function of the architect the abuse becomes at once apparent. The solution of the difficulty appears to be very simple after all, and its correction lies entirely within our own hands; namely, by returning more generally to the old-fashioned system of letting the various sections of the constructions of our buildings to minor contractors without the intervention of the middle man, or general contractor. In other words, deal with the man that does the work. Our schedule of practice and charges makes provision for this method of handling construction. The resultant saving in cost and quality is obvious. The architect's labor is to some extent increased, but his fee is increased to meet it. It then remains for the architect to give as efficient service in the management of the works as would be given by the general contractor. This can be done very readily by employing upon each building the necessary additional superintendents and adding to the clerical force of the office as necessary.

GENERAL.

There are many useful and highly important matters in which the Institute has taken a more or less active part, and in which it should continue to interest itself. Among these are: The American Academy in Rome, the founding of a National Academy of Art in America, the development of our National Capitol City, the advancement of Civic Improvement in various parts of the country, the conservation of our Natural Resources, educational work for architectural students, our relations to other Architectural Societies and the acquisition of an endowment for the Institute in order that its usefulness be extended. I can no more than state these things, leaving for this or future conventions to consider them and act upon them as wisdom may dictate or opportunity permit.

COMMITTEE ON COMPETITIONS.

The last convention directed the appointment of a Committee on Competitions, and action was taken accordingly. This committee has performed admirable service, but it is apparent that the "machinery" of the Institute is not yet sufficiently perfected to meet the needs. It appeared desirable to appoint the committee members from one locality, so that they could get together and act quickly. There are practical difficulties, however, of time and distance, which must be met. It appears necessary, therefore, to revise and improve the conditions under which this committee works.

SCHEDULE OF CHARGES.

Immediately after the last convention the schedule of practice and charges as then revised was printed and issued. In order that it might be widely and effectively known, copies were sent not only to all members of the Institute, but to all practising architects in America, so far as their names could be ascertained. Copies were sent to all other architectural societies in this country and abroad, so far as they appear on our list of correspondents. Also to all the departments of the National Government, to all State and municipal authorities,

to the great financial and railroad corporations throughout the country and, of course, to the daily papers. In short, a comprehensive list was prepared and a schedule was mailed twice to every one on it, to the end that in putting it into operation the members of the Institute should have all of the assistance such publicity would give.

The new schedule, with its basic rate of six per cent., has been well received and adopted. It is found to be acceptable to public authorities except, of course, in cases where a definite limitation by law exists, or where negotiations precedent to its publication had been started. The reasons for the increased rate are considered by business men generally to be sound.

Several of the chapters have under consideration or have adopted local schedules of charges, in each case, I think, starting with the Institute's schedule as a basis, and increasing the rates for certain specified services. No objection could be raised to a member of the Institute issuing his own schedule of charges, provided he uses the Institute's schedule as a minimum basis; but when a chapter does so, it tends to confuse the public, and therefore to nullify our efforts towards a clear understanding. For the public does not always differentiate between the *Chapter* and the *Institute*. Conflicting schedules would seem to exist even if they did not exist. Conflicting rates would, in fact, soon appear in those items for which a specific rate is not mentioned in the schedule of the Institute. We would find, for example, programmes of competition based on one schedule for New York and another for Brooklyn—both boroughs of the same city, or conflicting programmes from the several States. Where two chapters exist in the same State there would be variations which would certainly be embarrassing. The courts or public authorities, as well as individuals, would, I think, find this confusing, and the effect would be that they would ignore our schedule and attempt to fix the rates themselves. I therefore ask your consideration of the subject and some expression from the convention as to whether special chapter schedules should be encouraged, or, at least, that the matter be referred for consideration to a committee.

CODES.

What has been said of chapter's "schedules" will in some respects apply to chapter codes, and particularly to competition codes. The chapters should see to it that their codes are not at variance with the policy of the Institute. To do this may at times seem inconvenient, but in the long run it will prove to be the wisest policy. Admitting that different conditions prevail in different communities, that the chapters are best fitted to deal with local conditions, and that "home rule" is an attractive proposition, it must after all be apparent that the general rules of practice can be better formulated by the national body, and coming from it have greater force and effectiveness.

It is a grave thing to put the stigma of "unprofessional conduct" upon a member of the Institute. Under our system of organization this apparently may be done for the violation of some purely technical chapter rule, involving no moral dereliction. And what is perfectly proper for a practitioner in one city under the Institute's rules becomes "unprofessional" for a practitioner in another city under the chapter's rules. Inconsistencies of this sort, growing out of well-intentioned but unwise legislation, place burdens upon good practitioners and benefit no one. The convention itself, therefore, must be more careful to avoid adopting rules that will embarrass the chapters, and the chapters must make their local rules in harmony with those of the Institute. We will have before this convention a code of ethics prepared by your committee with great care. I trust the delegates will give it full consideration, with a view to its national application. A code at best is but the statement of fundamental and well-understood principles. If we could instill these principles into the minds of all practicing architects, we would not need to codify them. The architects should make it their duty to instruct their subordinates and students in these matters, so that when they come to practice they will follow well-understood principles, and not approach each new ethical problem as an experiment.

FINANCES.

The finances of the Institute need your thoughtful attention. By the closest economy, cutting down committee work to the very minimum, and by the generous voluntary contributions of our friends, we have been able to make this satisfactory showing contained in the treasurer's report. Instead of a deficit this year, we have been able to pay our obligations and meet this year's expenses with this year's income. We have wiped out our debt. The process has been a hard one. Officers of this Institute, the members of committees have in many cases borne committee and Institute expenses from their private funds, and many useful and necessary features of our work

have been reduced or abandoned. If the Institute is to maintain its position and carry on its work, it must have funds. In order to keep out of debt and to continue the proper work of the Institute, I recommend an increase of the initiation fees and dues, and that 15 per cent. of our total income shall be set aside as a reserve or sinking fund, which shall be inviolate, except under definite restrictions. It is a duty to ourselves, and it is necessary for the future welfare of the Institute that we should provide against emergencies and not again allow the finances of this body to be reduced to so low an ebb.

CONVENTIONS.

I recommend that the Institute continues its policy of holding two successive conventions in Washington and the third convention in some other city. This policy, if continued, will build up the chapters where conventions are held and increase the influence and effectiveness of the Institute. We have never held a convention on the Pacific Coast. It is time we did. I recommend that the next convention be in that section of the country. It is a serious financial burden for the chapters at a distance from the place of convention to pay the expenses of delegates. An amendment to the by-laws has accordingly been drafted for your consideration, permitting the sending of delegate proxies under certain restrictions.

CONCLUSION.

I need not urge upon you the high ideals of ethics and practice for which the Institute stands, but I feel impelled to say to you, *National Your Ideas*. Take always the large and generous view of every subject, and remember that the Institute is now a great national organization, and that it must be conducted upon broad, national lines, with wisdom and foresight which will guarantee its continued success. In conclusion, I wish to thank the officers and members for their very hearty and loyal support throughout my term of office. I have made many demands upon your time and drawn heavily upon your resources, but you have encouraged me to do so by your cordial response to every appeal. I thank you for this on my own behalf and on behalf of the Institute.

AMERICAN INSTITUTE OF ARCHITECTS.

A CIRCULAR OF ADVICE RELATIVE TO PRINCIPLES OF PROFESSIONAL PRACTICE AND THE CANONS OF ETHICS.

The American Institute of Architects, seeking to maintain a high standard of practice and conduct on the part of its members as a safeguard of the important financial, technical and esthetic interests entrusted to them, offers the following advice relative to professional practice:

The profession of architecture calls for men of the highest integrity, business capacity and artistic ability. The architect is entrusted with financial undertakings in which his honesty of purpose must be above suspicion; he acts as professional adviser to his client and his advice must be absolutely disinterested; he is charged with the exercise of judicial functions as between client and contractors and must act with entire impartiality; he has moral responsibilities to his professional associates and subordinates; finally, he is engaged in a profession which carries with it grave responsibility to the public. These duties and responsibilities cannot be properly discharged unless his motives, conduct and ability are such as to command respect and confidence.

No set of rules can be framed which will particularize all the duties of the architect in his various relations to his clients, to contractors, to his professional brethren, and to the public. The following principles should, however, govern the conduct of members of the profession and should serve as a guide in circumstances other than those enumerated:

1. On the Architect's Status.

The architect's relation to his client is primarily that of professional adviser; this relation continues throughout the entire course of his service. When, however, a contract has been executed between his client and a contractor by the terms of which the architect becomes the official interpreter of its conditions and the judge of its performance, an additional relation is created under which it is incumbent upon the architect to side neither with client nor contractor, but to use his powers under the contract to enforce its faithful performance by both parties. The fact that the architect's payment comes from the client does not invalidate his obligation to act with impartiality to both parties. The architect should not, without authority, assume to act as the owner's agent.

2. On Preliminary Drawings and Estimates.

The architect at the outset should impress upon the client the importance of sufficient time for the preparation of drawings and specifications. It is the duty of the architect to make or secure preliminary estimates when requested, but he should acquaint the client with their conditional character, and in-

form him that complete and final figures can be had only from complete and final drawings and specifications. If on the basis of approved preliminary sketches and specifications, definite expenditure has been mutually determined, the architect should bring his working drawings and specifications to meet such cost, provided that the client has requested no departure from the original basis of estimate, and that conditions beyond the architect's control have not arisen. If an unconditional limit of cost be imposed before such drawings are made and estimated, the architect must be free to make such adjustments as seem to him necessary. Since the architect should assume no responsibility that may prevent him from giving his client disinterested advice, he should not, by bond or otherwise, guarantee any estimate or contract.

3. *On Superintendence and Expert Services.*

On all work except the simplest, it is to the interest of the owner to employ a superintendent or clerk of the works. In many engineering problems and in certain specialized esthetic problems, it is to his interest to have the services of experts, and the architect should so inform him. The experience and special knowledge of the architect make it to the advantage of the owner that these persons, although paid by the owner, should be selected by the architect under whose direction they are to work.

4. *On the Architect's Charges.*

The Schedule of Charges of the American Institute of Architects is recognized as a proper minimum of payment. The locality of the nature of the work, the quality of services to be rendered, the skill of the practitioner or other circumstances frequently justify a higher charge than that indicated by the schedule.

5. *On Payment for Expert Service.*

The architect when retained as an expert, whether in connection with competitions or otherwise, should receive a compensation proportionate to the responsibility and difficulty of the service. No duty of the architect is more exacting than such service, and the honor of the profession is involved in it. Under no circumstances should experts knowingly name prices in competition with each other.

6. *On Selection of Bidders or Contractors.*

The architect should advise the client in the selection of bidders and in the award of the contract. In advising that none but trustworthy bidders be invited and that the award be made only to contractors who are reliable and competent, the architect protects the interests of his client.

7. *On Duties to the Contractor.*

As the architect decides whether or not the intent of his plans and specifications is properly carried out, he should take special care to see that these drawings and specifications are complete and accurate, and he should never call upon the contractor to make good oversight of errors in them, nor attempt to shirk responsibility by indefinite clauses in the contract or specifications.

8. *On Engaging in the Building Trades.*

The architect should not directly or indirectly engage in any of the building trades. If he has any financial interest in any building material or device, he should not specify or use it without the knowledge and approval of his client.

9. *On Accepting Commissions or Favors.*

The architect should not receive any commission or any substantial service from a contractor or from any interested person other than his client.

10. *On Encouraging Good Workmanship.*

The large powers with which the architect is invested should be used with judgment. While he must condemn bad work, he should commend good work. Intelligent initiative on the part of craftsmen and workmen should be recognized and encouraged, and the architect should make evident his appreciation of the dignity of the artisan's function.

11. *On Offering Services Gratuitously.*

The offering of professional services on approval and without compensation, unless warranted by personal or previous business relations, tends to lower the dignity and standing of the profession, and is to be condemned.

12. *On Advertising.*

Advertising tends to lower the standard of the profession, and is therefore condemned.

13. *On Signing Buildings and Use of Titles.*

The display of the architect's name upon a building under construction is condemned, but the unobtrusive signature of buildings after completion has the approval of the Institute. The use of initials designating membership in the Institute is proper in connection with any professional service and is to be encouraged as helping to make known the nature of the honor they imply.

14. *On Competitions.*

An architect should not take part in a competition as com-

petitor or professional adviser or juror unless the competition is to be conducted according to the best practice and usage of the profession as formulated by the Institute. Except as an authorized competitor, he may not attempt to secure work for which a competition has been instituted. He may not attempt to influence the award in a competition in which he has submitted drawings. He may not accept the commission to do the work for which a competition has been instituted if he has acted in an advisory capacity either in drawing the programme or in making the award.

15. *On Injuring Others.*

An architect should not falsely or maliciously injure the professional reputation, prospects or business of a fellow architect.

16. *On Undertaking the Work of Others.*

An architect should not undertake a commission while the just claim of a fellow architect, who had previously undertaken it, remains unsatisfied, unless such claim has been referred to arbitration or issue has been joined at law; nor should he attempt to supplant a fellow architect after definite steps have been taken toward his employment.

17. *On Duties to Students and Draughtsmen.*

The architect should advise and assist those who intend making architecture their career. If the beginner must get his training solely in the office of an architect, the latter should assist him to the best of his ability by instruction and advice. An architect should urge his draughtsmen to avail themselves of educational opportunities. He should give encouragement to all worthy agencies and institutions for architectural education. While a thorough technical preparation is essential for the practice of architecture, architects cannot too strongly insist that it should rest upon a broad foundation of general culture.

18. *On Duties to the Public and to Building Authorities.*

An architect should be mindful of the public welfare and should participate in those movements for public betterment in which his special training and experience qualify him to act. He should not, even under his client's instructions, engage in or encourage any practices contrary to law or hostile to the public interest; for as he is not obliged to accept a given piece of work, he cannot by urging that he has but followed his client's instructions, escape the condemnation attaching to his acts. An architect should support all public officials who have charge of building in the rightful performance of their legal duties. He should carefully comply with all building laws and regulations, and if any such appear to him unwise or unfair, he should endeavor to have them altered.

19. *On Professional Qualifications.*

The public has the right to expect that he who bears the title of architect has the knowledge and ability needed for the proper invention, illustration and supervision of all building operations which he may undertake. For that and other obvious reasons, such title should not be assumed without adequate qualifications.

THE CANONS OF ETHICS.

The following canons are adopted by the American Institute of Architects as a general guide, yet the enumeration of particular duties should not be construed as a denial of the existence of others equally imperative, although not specifically mentioned. It should also be noted that the several sections indicate offences of greatly varying degrees of gravity.

It is unprofessional for an architect

1. To engage directly or indirectly in any of the building trades.
2. To guarantee an estimate or contract by bond or otherwise.
3. To accept any commission or substantial service from a contractor or from any interested party other than the owner.
4. To advertise.
5. To take part in any competition the terms of which are not in harmony with the principles approved by the Institute.
6. To attempt in any way, except as a duly authorized competitor, to secure work for which a competition is in progress.
7. To attempt to influence, either directly or indirectly, the award of a competition in which he is a competitor.
8. To accept the commission to do the work for which a competition has been instituted if he has acted in an advisory capacity, either in drawing programme or making award.
9. To injure falsely or maliciously the professional reputation, prospects or business of a fellow architect.
10. To undertake a commission while the just claim of another architect who has previously undertaken it, remains unsatisfied, or until such claim has been referred to arbitration or issue has been joined at law.
11. To attempt to supplant a fellow architect after definite steps have been taken toward his employment.
12. To compete knowingly with a fellow architect for employment on the basis of professional charges.

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*
G. E. SLY, *Advertising Manager*

E. J. ROSENCRANS, *Editor*,
WILLIAM H. CROCKER, *Associate Editor*.

SUBSCRIPTION RATES

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

Price per single copy regular issues, 25 cents

To insure the accuracy of our mailing lists, subscribers are requested to notify us promptly of any change of address, stating at the same time the address to which the paper was formerly sent. Our Subscription Department should also be notified if, for any reason, copies are not received promptly.
Entered at the Post-office, New York, as Second-class Matter.

December 22, 1909

Vol. XCVI., No. 1774

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IN another column is printed President Cass Gilbert's address, delivered before the convention of The American Institute of Architects, in Washington last week. We commend it to the thoughtful attention of all members of the profession. The record of the Institute's work during the past year, as reviewed by President Gilbert, appears to furnish just cause for satisfaction, and his direct and forceful reference to the problems that confront the profession, with recommendations for their solution, sets a very high standard of executorial efficiency for his successors in office. Especially worthy of commendation and support is the plea for harmony of action between the various Chapters and the Institute, and that members may always assume the broad generous view of every subject, considering its general aspects as affecting the architects of the entire country rather than a select clique or coterie practicing in a particular locality. If the Institute secures in years to come the accomplishment of its high purposes, it will be due in large measure to the wise counsel and direction of such men as the retiring president.

THE Board of Directors of The American Institute of Architects submitted to the convention just closed in Washington, a circular which appears at once to be of such importance that it is printed practically in full on another page of this number. A more clear, concise and comprehensive statement of the architect's entire case has never been formulated. There has always been an undeniable need for such a pronouncement, not only for use in instructing the general

public, but to correct noticeably hazy impressions as to the architect's functions, relations to clients and general status, that were prevalent in some, if not all, branches of the profession. The members of the Board of Directors deserve the gratitude of the profession for the signal service rendered.

IT is a satisfaction to be able to present in this issue a number of apartment houses which are the work of architects of experience and ability. Buildings of this character are still sufficiently rare to render them conspicuous by reason of their strong contrast with the great bulk of structures which, by courtesy, are classified under the same descriptive title. They are notable exceptions to the general rule, and while there are others possessing perhaps no less merit, it appears doubtful if there is any type or class of buildings in larger cities in which more money has been invested with as little judgment as in apartment buildings. The cause for this situation seems to be involved in the fact that they have so often been erected under the auspices of speculative builders who are notoriously unappreciative of the value of an architect's advice and assistance. In the principal cities there are numerous buildings which provide some sort of living accommodations, and conform in some degree to the Tenement House Regulations, but give evidence of little knowledge on the part of their designers, of even the simplest architectural forms. There are many instances in New York, as there probably are in other cities, where unusual opportunities of site and location have been practically wasted in the planning and erection of apartment houses. Not infrequently the site chosen has justified the erection of the highest class of building, providing large, well-planned and carefully constructed apartments, that would, beyond question, have returned a handsome revenue to their owner, and constituted an ornament and attraction to that section of the city. But, failing to recognize the fact, these exceptional locations have been utilized for the erection of cheap structures devoid of any architectural merit or attractiveness, planned with the smallest rooms permitted under the law, reached by long, dark and tortuous hallways, irregular in shape, and in every way possible made unsightly and unpleasant. Of course, no reputable member of the profession has been connected, even in the slightest degree, with such enterprises, and the misguided owner will pay dearly for his folly in undertaking the improvement of the property without competent advice, but the city which in the very nature of things does not afford an unlimited number of such sites, has been made to suffer a real loss in the wasted opportunity and substantial damage by reason of the disfiguring effect of the unarchitectural structure. Viewed in this light it would seem as though the public might reasonably impose restrictions or minimum requirements to regulate the builders who have not yet come to a realization of the advantages of an adequately designed and constructed building over a mere shelter where human beings may be forced by prevailing conditions to make their homes, but which offend the artistic sensibilities and lack common, easily obtained conveniences of plan and equipment.

ARCHITECTURAL LEAGUE OF AMERICA

The Annual Convention of the Architectural League of America, held at the New Willard, December 11, 13 and 15, was mainly devoted to the discussion of a reorganization of the League with a view to enlarging its activities along educational lines. The report of the executive board appointed last year to study the matter was submitted to the convention and unanimously adopted. It involves a classification of all students and members of every club in the League.

The annual dinner held at the Millard Monday evening, December 13, was the occasion of the gathering of a notable company of architects. The principal speaker was Senator Hayburn, of Idaho, a member of the Senate Committee on Public Buildings. He was introduced by Toastmaster Waddy M. Wood. Senator Hayburn pledged the support of his committee to any comprehensive plan for the Capital City.

Other speakers were Representative Bartholdt, of Missouri; John Barrett, director of the International Bureau of American Republics; Prof. Theodore Marburg, of Baltimore; Mr. James Knox Taylor; Mr. Dwight H. Perkins, architect of the Board of Education, Chicago, and Mr. Irving K. Pond.

THE LEGAL RESPONSIBILITY OF AN ARCHITECT

THE ARCHITECT AS AN EXPERT WITNESS

BY HOWARD C. LAKE

Expert testimony by architects has become quite frequent of late in our courts. Few building controversies are disposed of without the giving of more or less evidence by members of the profession who qualify as experts. Expert testimony or opinion evidence is received on a number of points.

A common example of this class of testimony has to do with the time necessary to complete alterations and extra work. Nearly a quarter of a century ago the Supreme Court of Massachusetts held that an architect's opinion on these points might be received (*Campbell versus Russell*, 139 Mass., 278).

In that case the defendant, who was sued to recover a balance claimed to be due for the building of a house, contended that the work had been unskillfully done. The plaintiff-builder claimed not to be responsible for certain defects found by an auditor, because the directions of the architect were followed. It was held that the architect-witness might state what extra work and alterations had been done and how long it would take to do the same, and that he could express an expert opinion provided it definitely appeared just what facts he based his opinion on. He might specify just what he considered extra work and then testify how long it would take to do it.

The question whether the witness has qualified himself to give his opinion, either as an expert or as a common observer, is always a preliminary question, to be decided by the judge at the trial. There may be a preliminary cross-examination as to his qualifications and experience before the expert may testify.

A New York case (*Chamberlain versus Dunlop*, N. Y. Supp., 125) is of general interest. This was a breach of contract action for failure to rebuild a mill which had been destroyed by fire. One of the witnesses was

an architect who swore that he had had a practical, personal experience in removing debris of buildings destroyed by fire, had himself had debris removed, and had seen it removed by others. It was held that he was shown competent to answer this question: "How long, in your opinion, would it have taken to remove the debris to permit the rebuilding to commence?"

The same witness testified that he had had experience in erecting a large number of buildings, and had been in the habit of observing the length of time required to procure materials and to do the work. He was held competent to tell whether it would have been safe to run up the brick walls in six weeks.

A few other concrete examples of what experts may testify to will suffice. The effect of vibrations caused by running machinery on a certain floor may have had in weakening the building and rendering it insecure and dangerous has been held a subject beyond the general knowledge of mankind and a proper one for opinion or expert evidence (*Turner versus Haar*, 114 Missouri, 345).

In the old New York case of *Tucker versus Williams* (2 Hilton, 562), an architect who had been employed by the owner in superintending the work as it progressed testified that the work done was in compliance with the contract, and it was held that, in weighing the evidence, his testimony should be regarded as controlling upon the question.

An architect may also give his opinion as to the value of a building. In one case (*Tebbetts versus Haskins*, 16 Maine, 283), the court, speaking generally of experts, said: "In particular branches of trade or manufacture, we hold that the opinions of persons skilled in these respective matters should be received. They are all open to cross-examination and the reasons of their opinion may be required." It was held no error to receive opinion evidence of experts as to the probable expense of erecting the house as erected by the plaintiff.

Expert architects may also testify, especially if their testimony is based upon the particular plans and specifications as to the cost of constructing or reconstructing a building.

These are but a few examples, out of many, which give a fairly definite idea as to some of the common subjects of which an architect may testify as an architect. Their compensation is usually a matter of agreement with counsel who calls them. The amount expected to be received for testifying may always be shown for the purpose of establishing interest in the suit, particularly if the compensation is contingent on the success of the party calling the expert. Membership in leading architectural societies is generally considered worthy of proof in establishing qualifications.

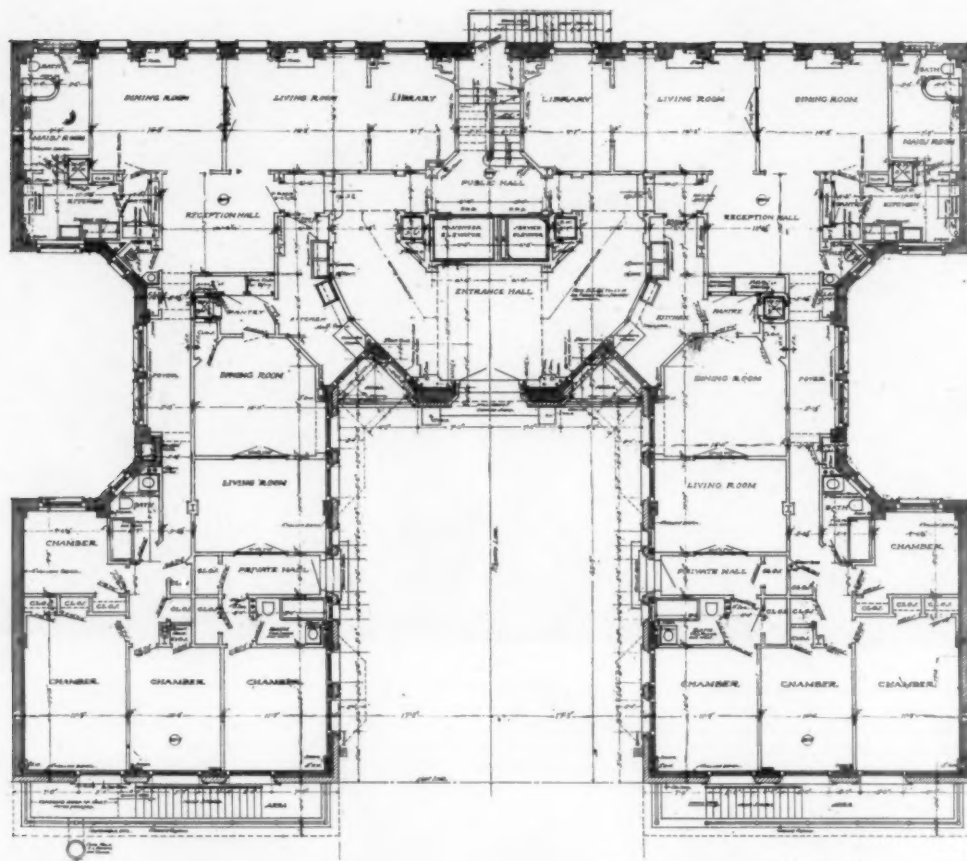
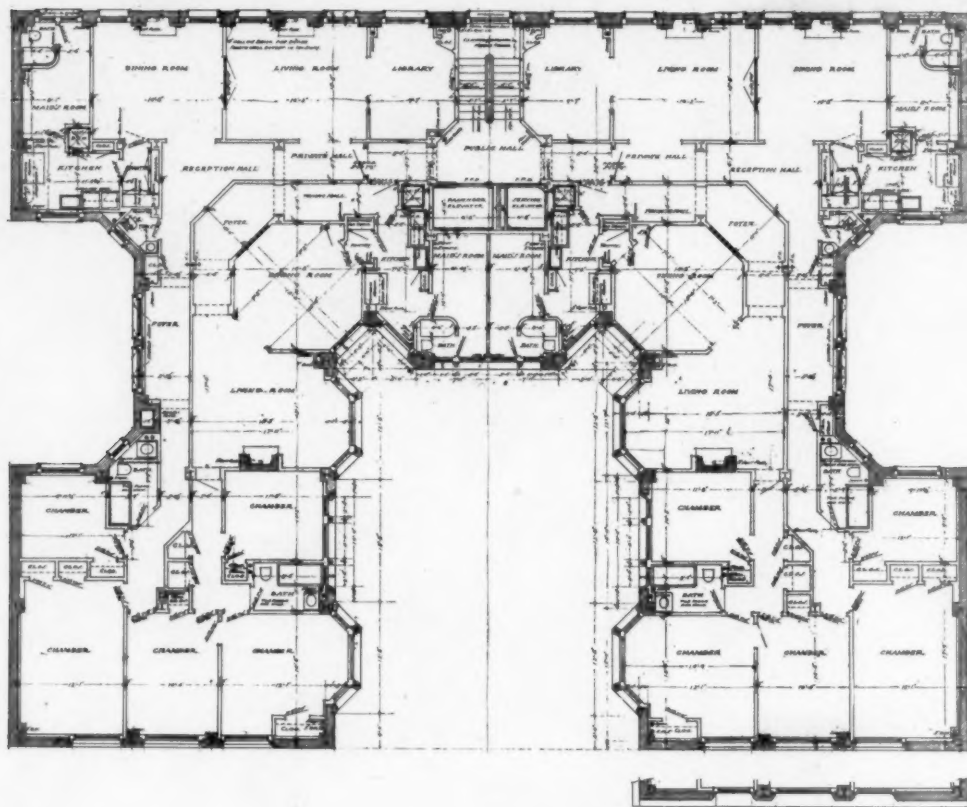
A NOTABLE EXHIBITION

During the convention of the American Institute of Architects, there was held at the Octagon, Washington, D. C., an exhibition of the work of Messrs. McKim, Mead & White. This exhibition was, perhaps, the most notable showing of the work of a single firm that has ever been seen in this country.



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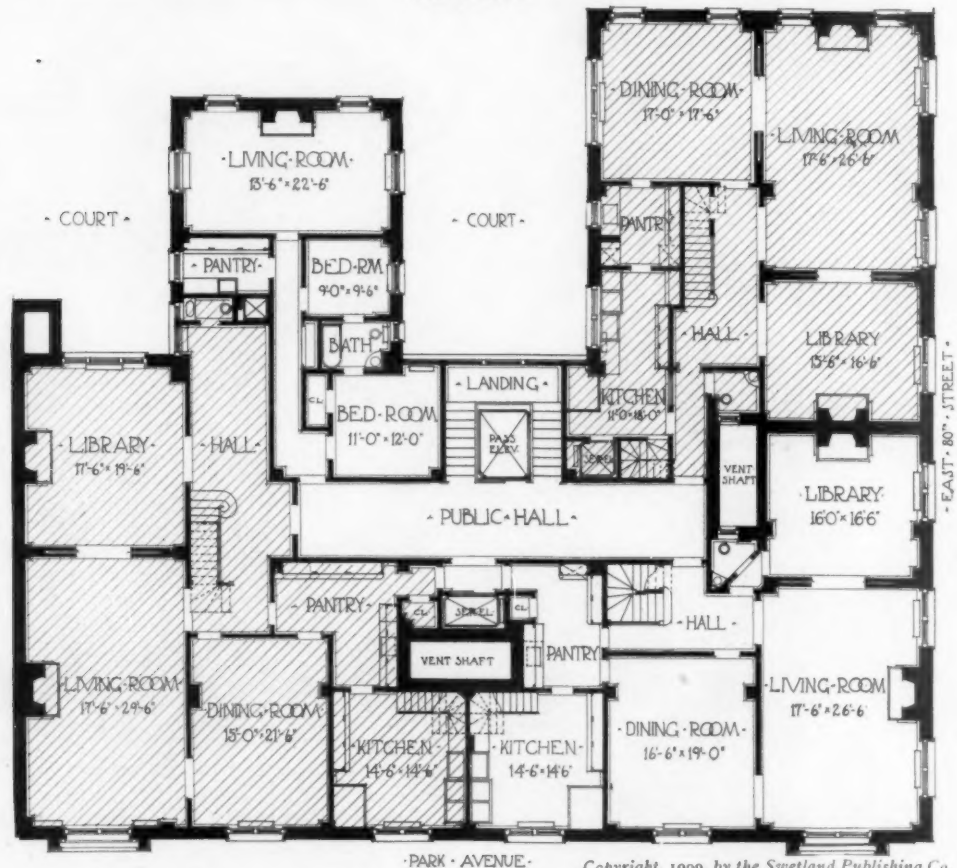
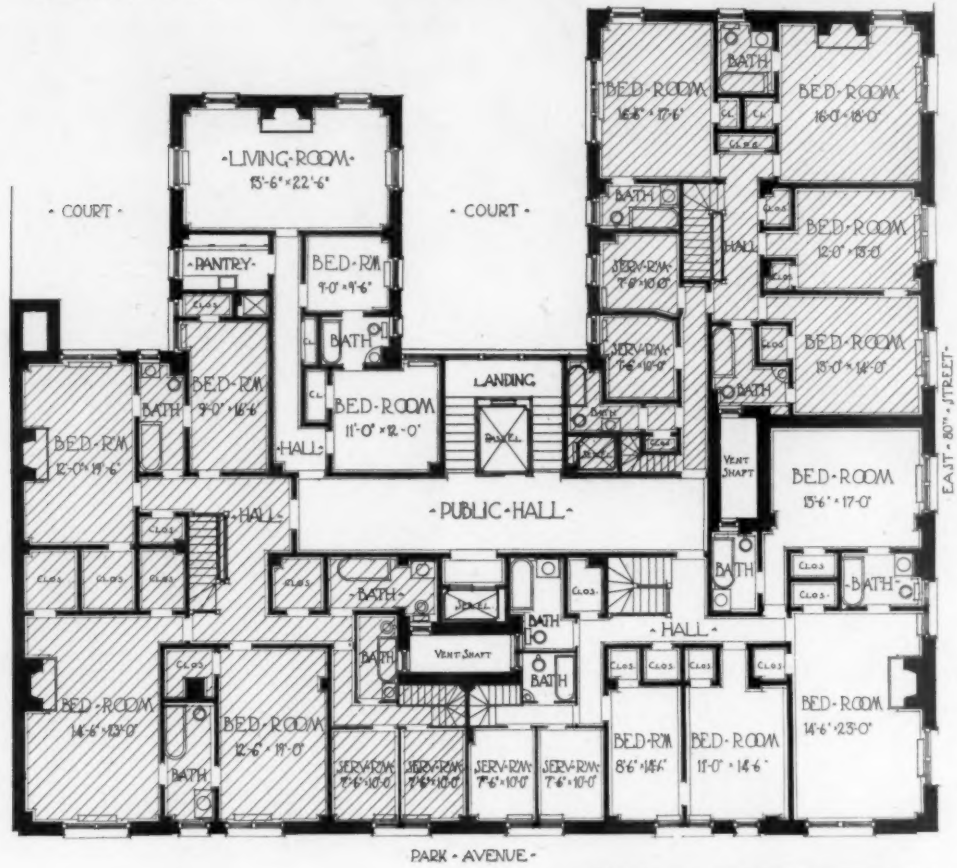
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This co-operative apartment house contains twenty-one (21) duplex apartments on the three corners of the building as well as a number of small ones in the rear. The duplex apartments contain the usual rooms, including a good-sized library as well as the living room, dining room, etc., and each apartment has three master's baths and four master's bedrooms. A feature not usually found is the back stairs which leads from the kitchen up to the servants' bedrooms above, in such a way that the servants' part of each apartment, although also duplex, is entirely cut off from the rest of the apartment. Another unusual feature is to be found in the three apartments on the first floor which are triplex instead of duplex, that is to say, they have the kitchen, laundries, etc., in a basement, and the main rooms on the first floor and the sleeping rooms on the floor above. They are also furnished with separate front doors on the street and on the avenue, so that in reality they form three separate private houses. In the elevation of this building the effort has been all directed towards simplicity and dignity. The basement is of granite and the lower three stories are of Indiana limestone. The wall above is of a harmonious light brick and light terra cotta, treated simply and pierced with ample windows, the decorative element being supplied entirely by the wrought-iron balconies and the wrought-iron balustrade at the 12th story. There is no classical projecting cornice, simply an enrichment of terra cotta which composes with the balustrade to form the crowning feature of the composition.

CO-OPERATIVE APARTMENTS, 925 PARK AVE., NEW YORK MESSRS. DELANO & ALDRICH, ARCHITECTS



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TYPICAL MAIN AND CHAMBER FLOOR PLANS

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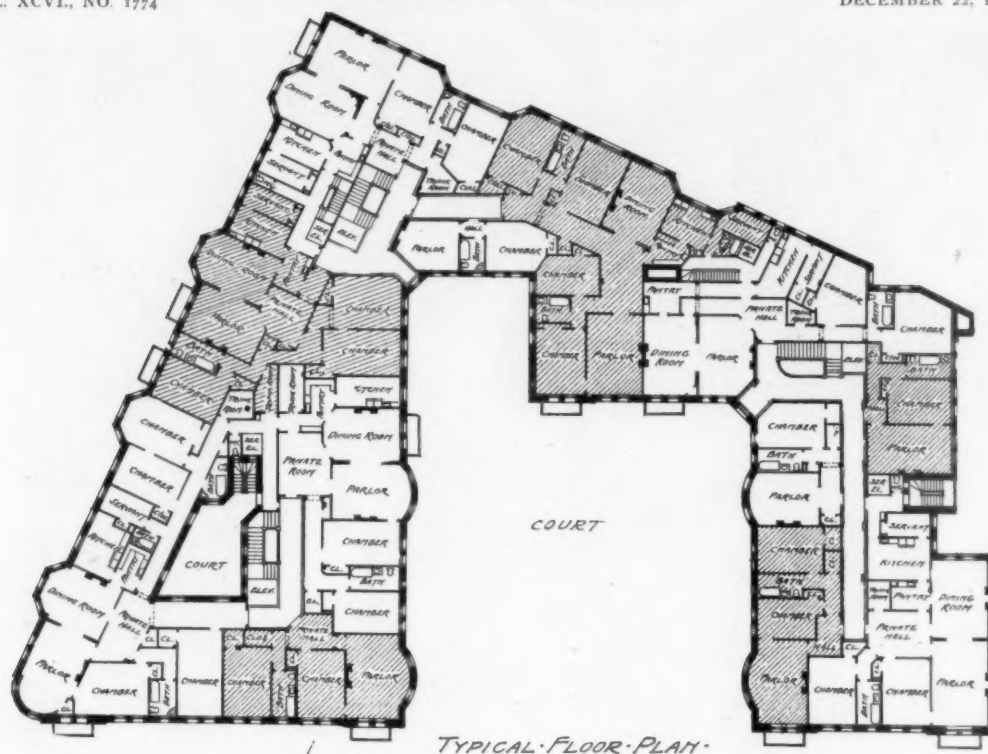


These apartments are constructed of light brick and Indiana limestone, with steel frame and reinforced cinder concrete. The halls are of iron and marble, and the roof of steel beams and reinforced concrete with slag finish. The interior trim is of birch and oak, hard-oil finished. The floors in apartments are of oak and Alabama pine with terrazzo in halls. The lobby and main entrance halls are finished in marble mosaic and white-veined Italian marble. Building is heated by a low-pressure steam system and ventilated by vertical flues, and lighted with gas and electricity. The building cost complete, 28 cents per cubic foot.

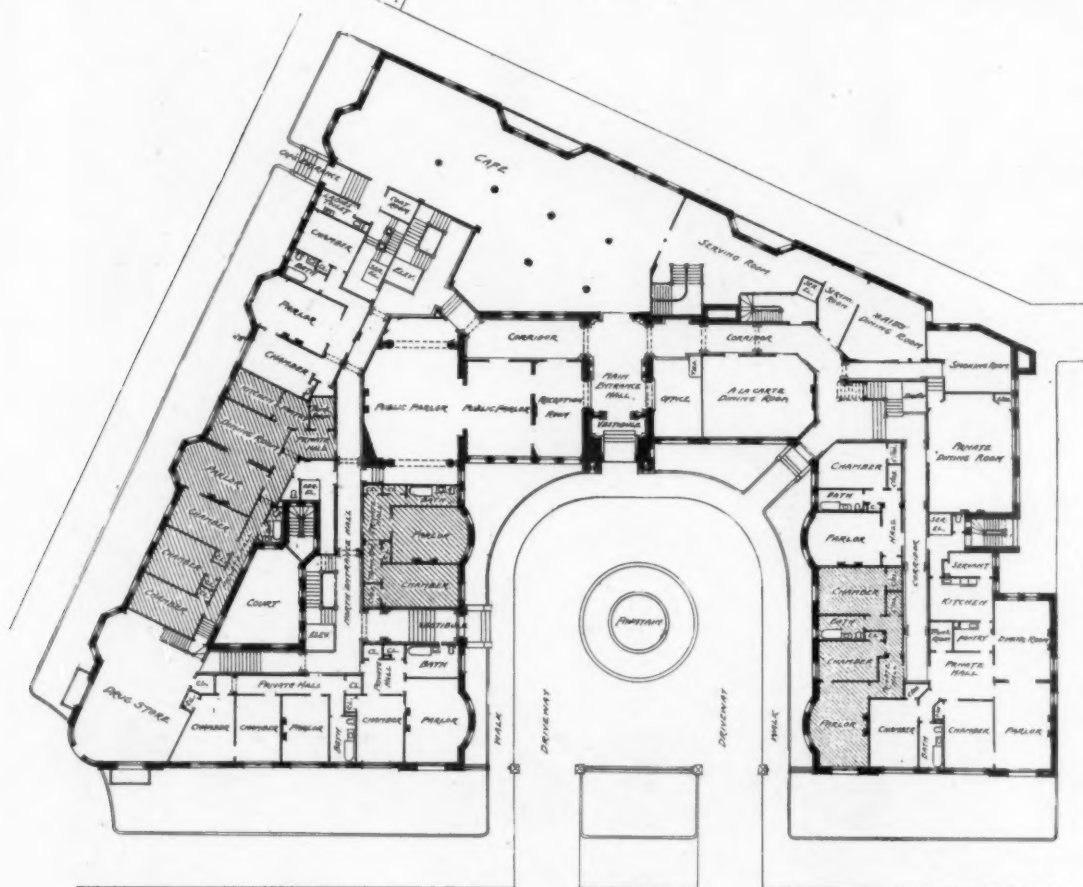
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STONELEIGH COURT APARTMENTS, WASHINGTON, D. C.

MR. JAMES G. HILL, ARCHITECT



TYPICAL FLOOR PLAN



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FIRST FLOOR PLAN
Scale 1/8"=1'-0"

JAS. G. HILL
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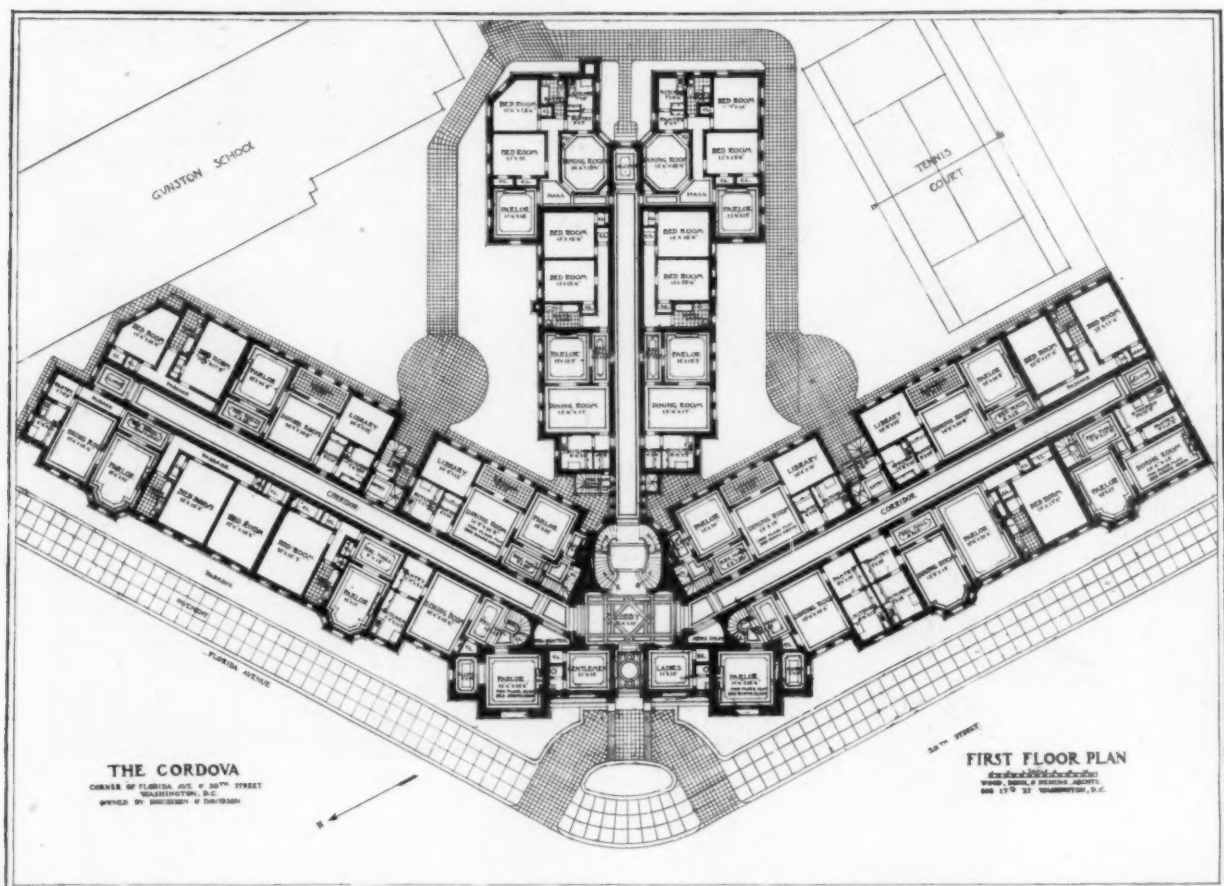
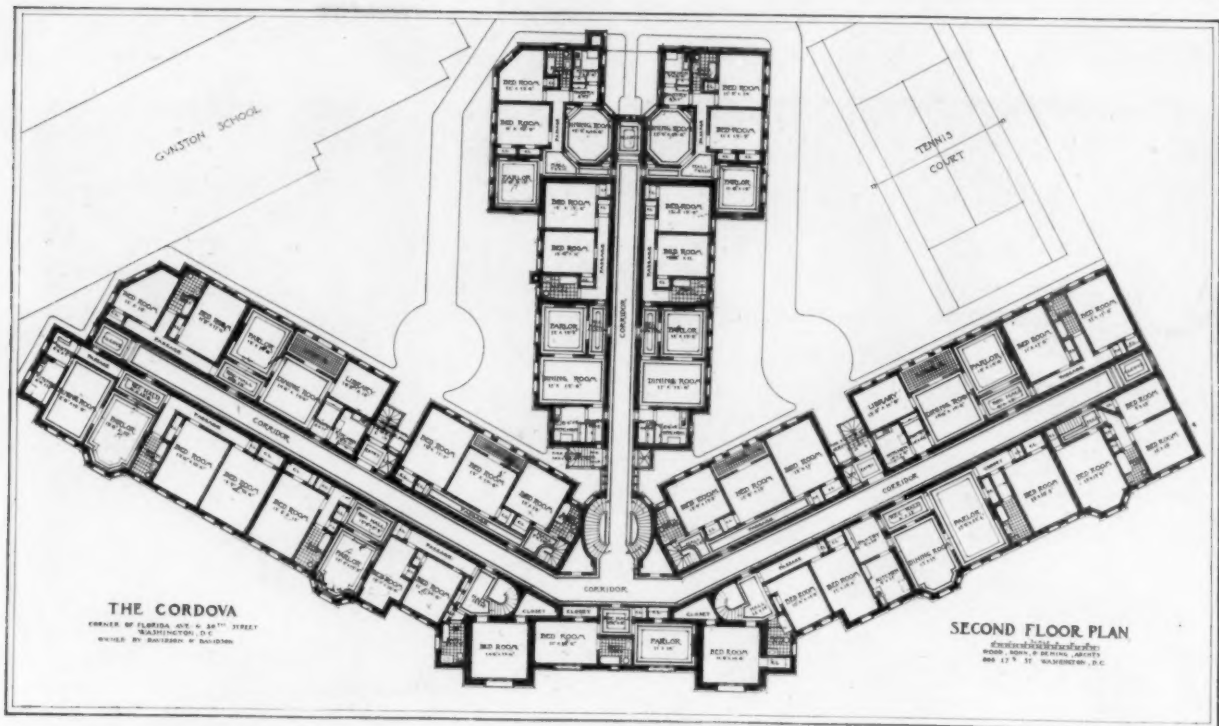


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This apartment house is built of light gray brick with stucco. It is of fireproof construction, having brick bearing walls, steel beams and tiled arches. The main entrance halls are of Tennessee and Vermont marble and vitrified tile. Floors are of Georgia pine. Trim is birch, varnished and rubbed to a dull finish. Building is heated by a vapor system and ventilated by exhaust fans. Total cost of building was about 25 cents per cubic foot.

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DETAIL OF MAIN ENTRANCE

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THE AMERICAN ARCHITECT

VOL. XCVI., NO. 1774

DECEMBER 22, 1909



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These are thoroughly fireproof apartments, with steel frame, cinder concrete floors and plaster block partitions. Material is hydraulic pressed brick, terra-cotta and stone. The main stairway and wainscot are of Vermont marble. Trim is of selected birch and oak, mahogany doors. Floors are of Georgia pine. Building is heated by a low-pressure system. Estimated cost 31 cents per cubic foot. As this building occupies a triangle on three streets, all sides are finished in same manner. This apartment house is located on the street now called "Avenue of the Presidents." It is directly north of the White House and overlooks the National Park.

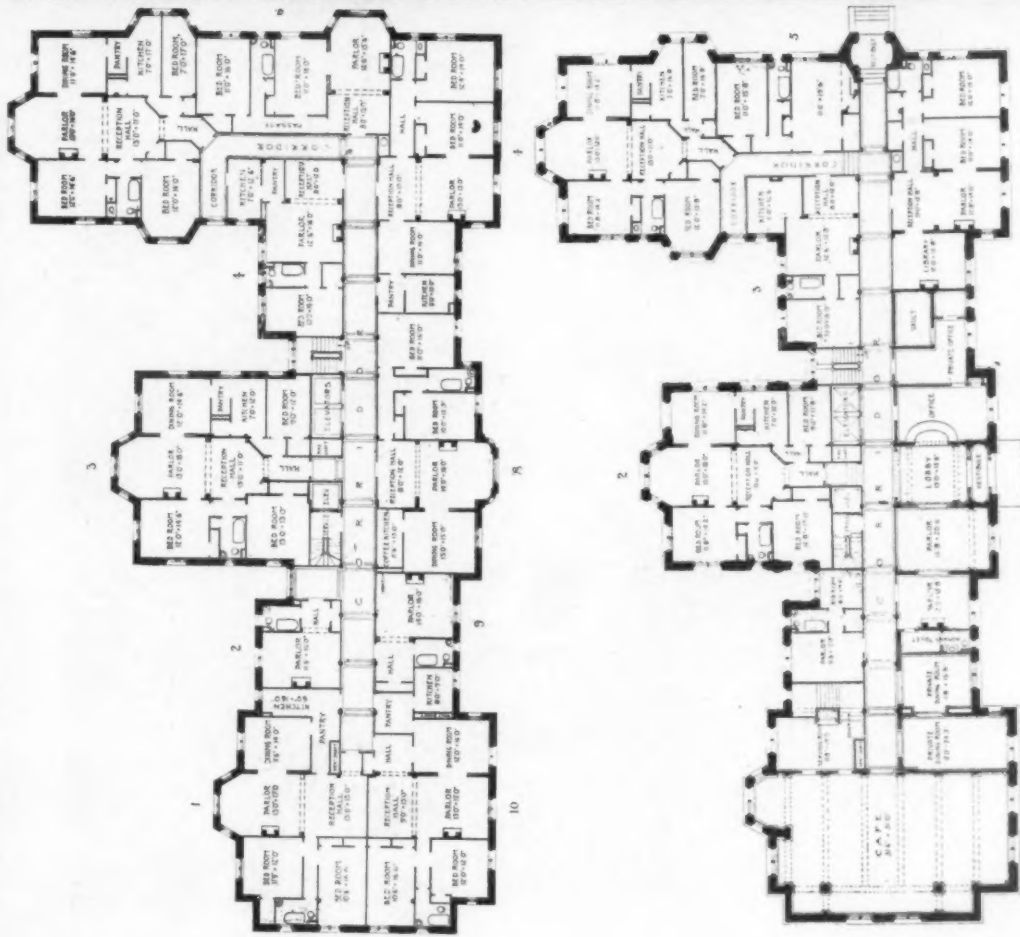
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These are thoroughly modern fireproof apartments, with steel beams and reinforced cinder concrete. The exterior materials are stone with light brick trimmings. Roof is constructed of steel beams and reinforced concrete, with slag finish. Interior trim is of birch, natural finish. Floors are of Alabama pine in rooms, with terrazzo in halls. There is a low-pressure steam-heating system; ventilation is by vertical flues. Lighting is by usual forms of gas and electricity. Cost of building per cubic foot was 23 cents.

THE ONTARIO APARTMENTS, WASHINGTON, D. C.

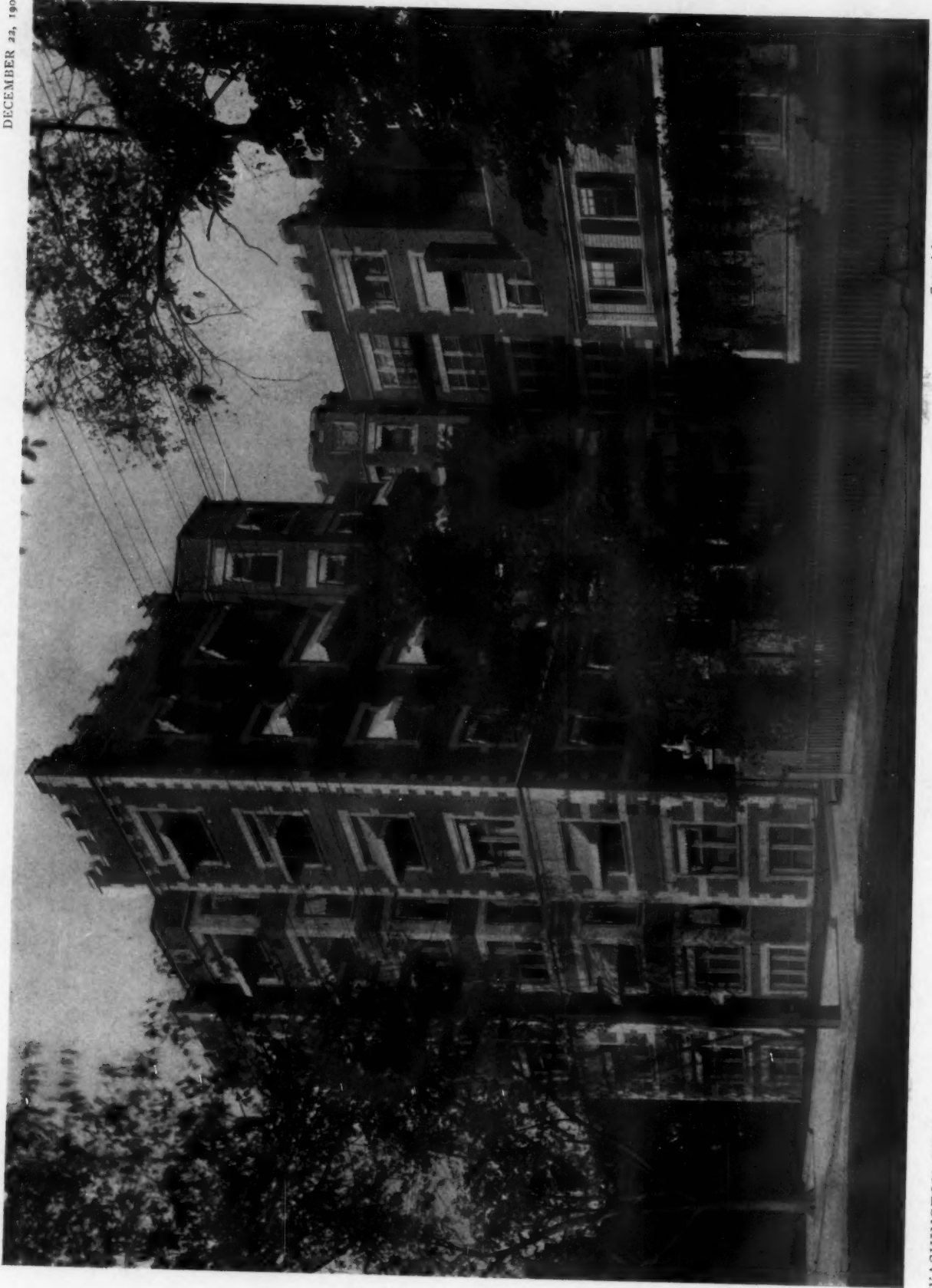
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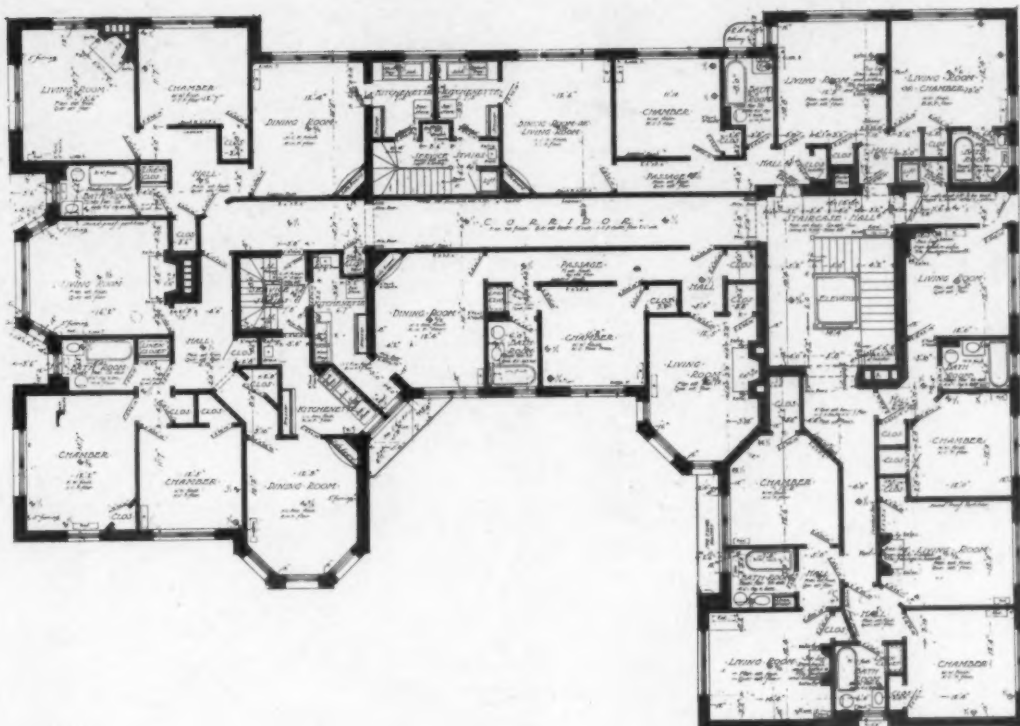
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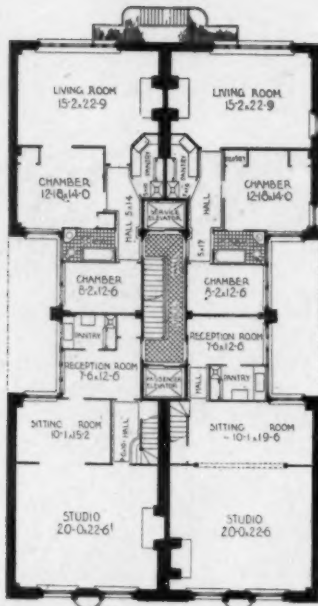
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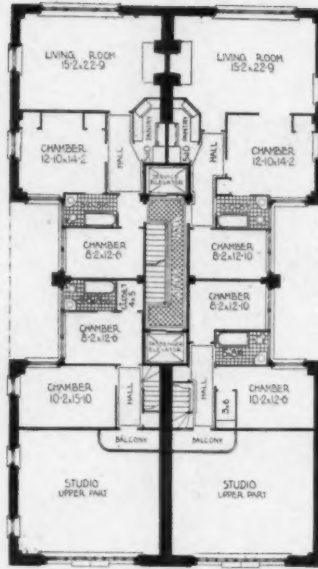


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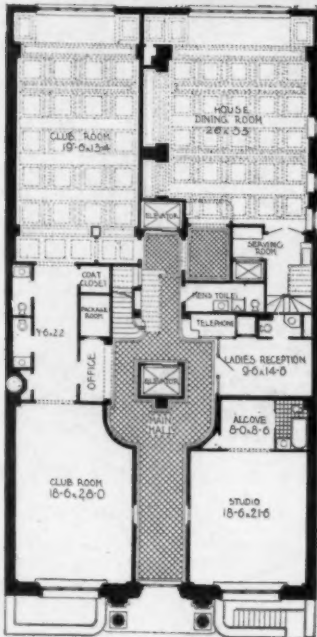
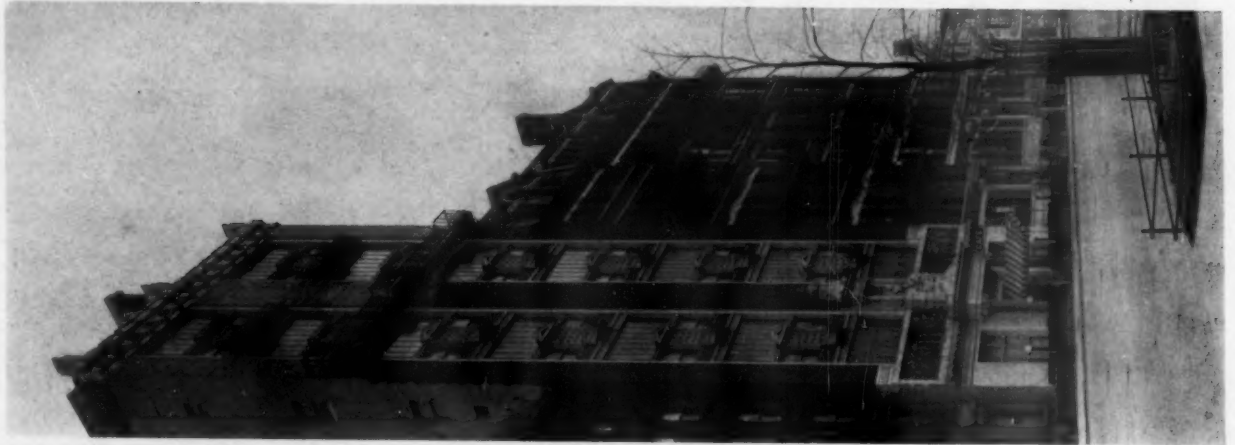
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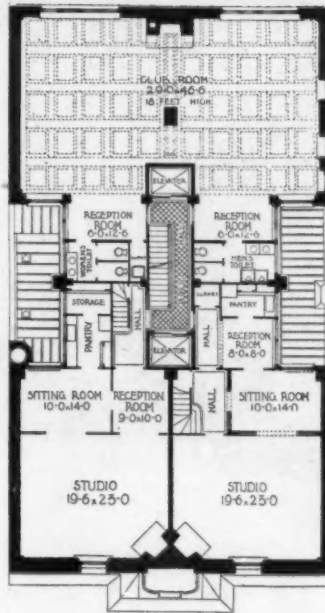
TYPICAL FLOOR PLAN.



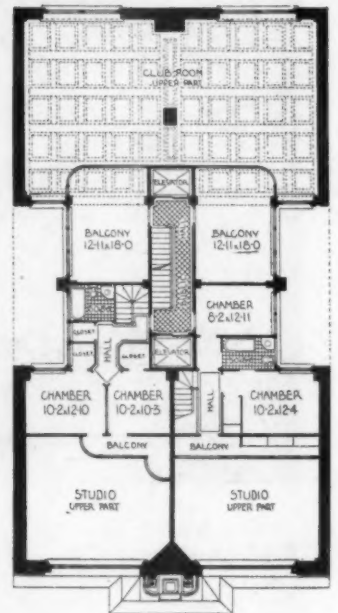
TYPICAL MEZZANINE FLOOR PLAN.



FIRST FLOOR PLAN.



SECOND FLOOR PLAN.



SECOND MEZZANINE FLOOR PLAN.

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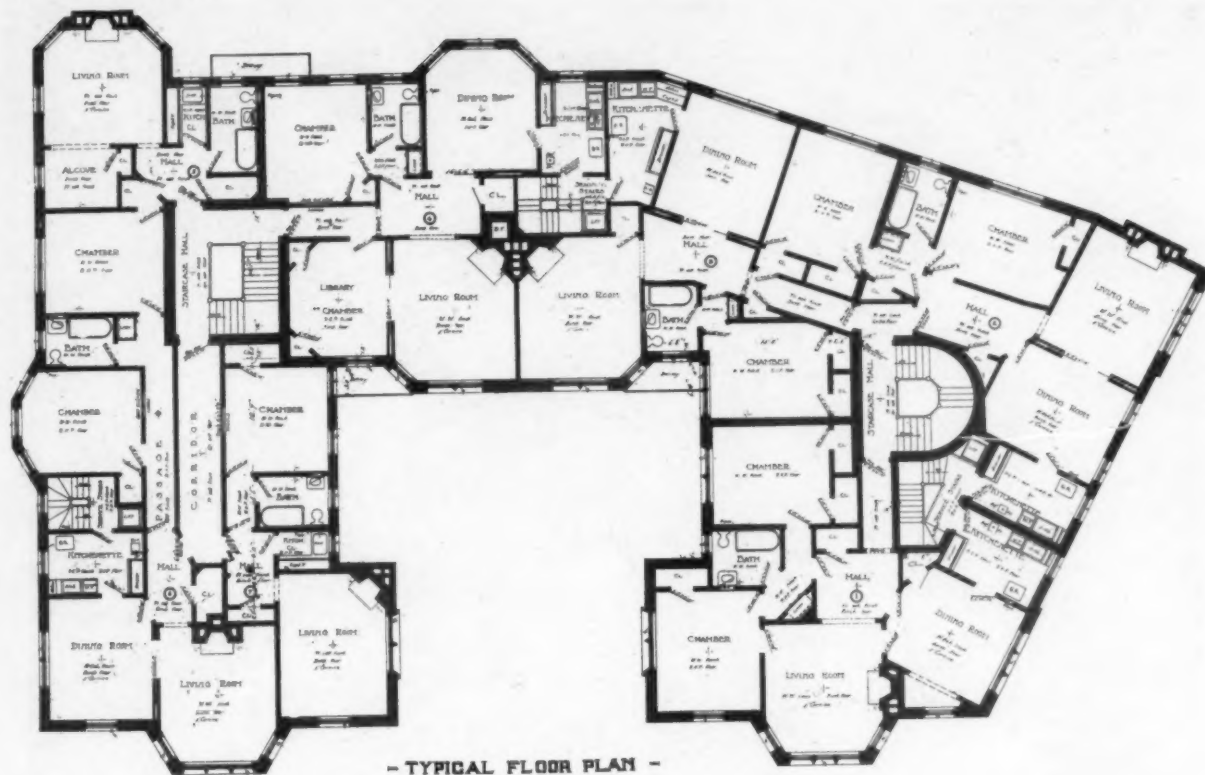
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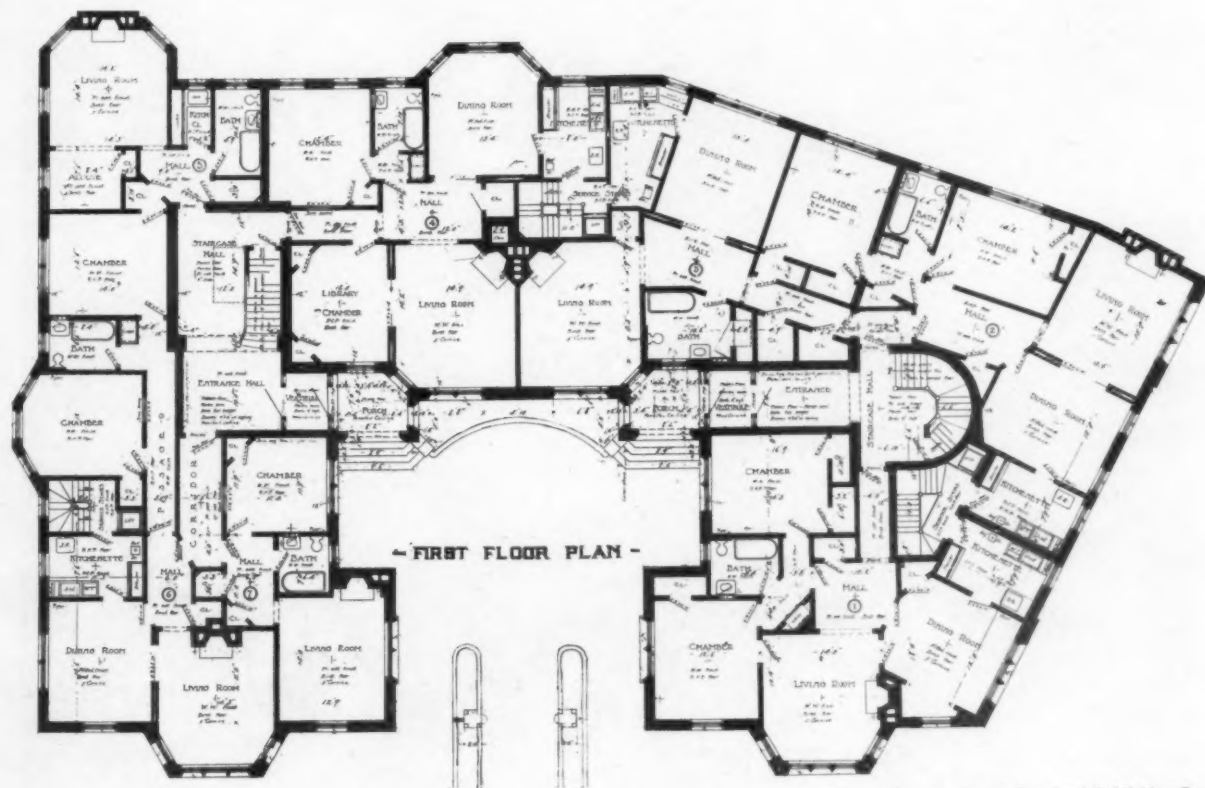


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- TYPICAL FLOOR PLAN -



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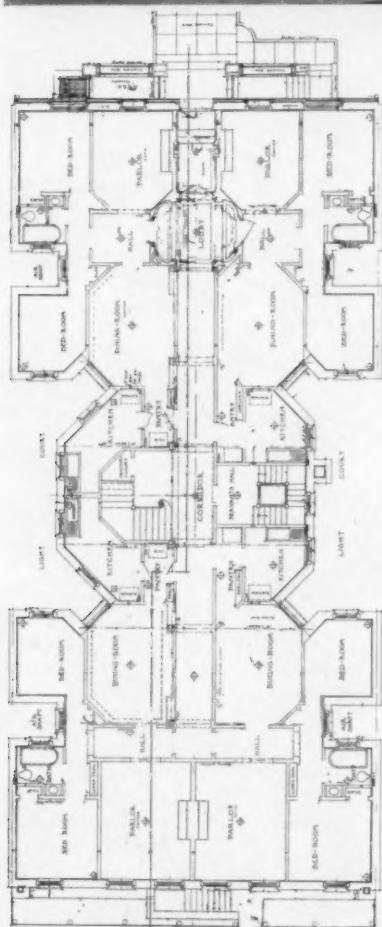


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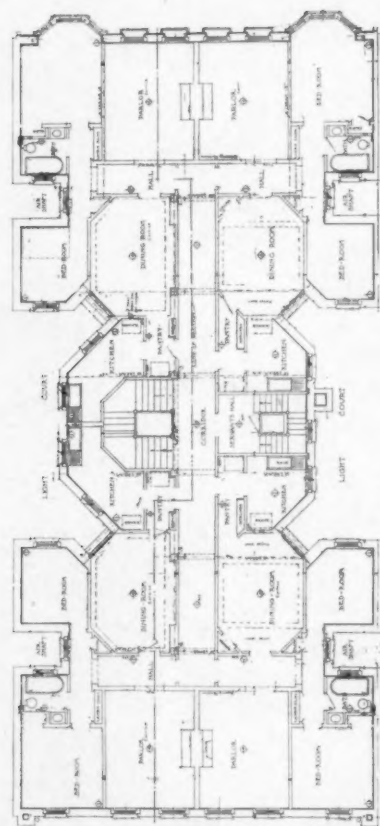
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FIRST FLOOR PLAN



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