THE AMERICAN ARCHITECT

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VIEW FROM DINING ROOM, LOOKING TOWARDS BROADWAY ENTRANCE

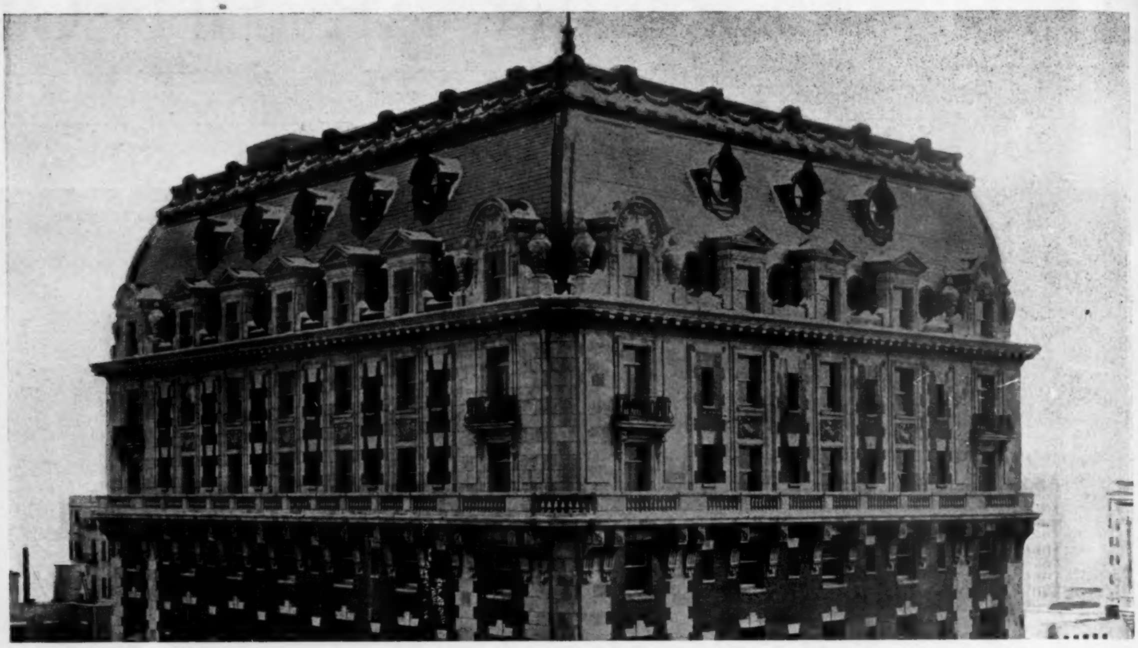
THE HOTEL RECTOR, NEW YORK

D. H. BURNHAM & CO. ARCHITECTS

THE new Rector's Hotel is the marvelously rapid expansion into a sixteen-story hostelry of the old Rector's Restaurant. Until ten short months ago the old restaurant was one of Longacre Square's landmarks; then, last spring, it was pulled down. On December 27 the new building, designed by D. H. Burnham & Co., of Chicago, opened in its place, doubtless multiplying the old establishment's profits in the same proportion as it has multiplied its height and importance.

The big New York hotel has become such an architectural convention that there is little new to say of this latest addition to the number.

Rector's is the typical skyscraper with its façade divided into a solid basis, a main shaft, and an ornamental capital or crown. But just here in this crowning member comes the variation from the commercial skyscraper—a variation that, even from a far distance, proclaims the new edifice to be a hotel; for when you see the office building cornice converted into a sloping roof—in this case a great curved mansard—with dormer windows, you realize at a glance the domestic purpose of the place. The adoption of this roof for hotels emphasizes an old saying of Ruskin about the roof expressing more hospitality than the walls. Although here the walls of sympathetic brick, rather than the

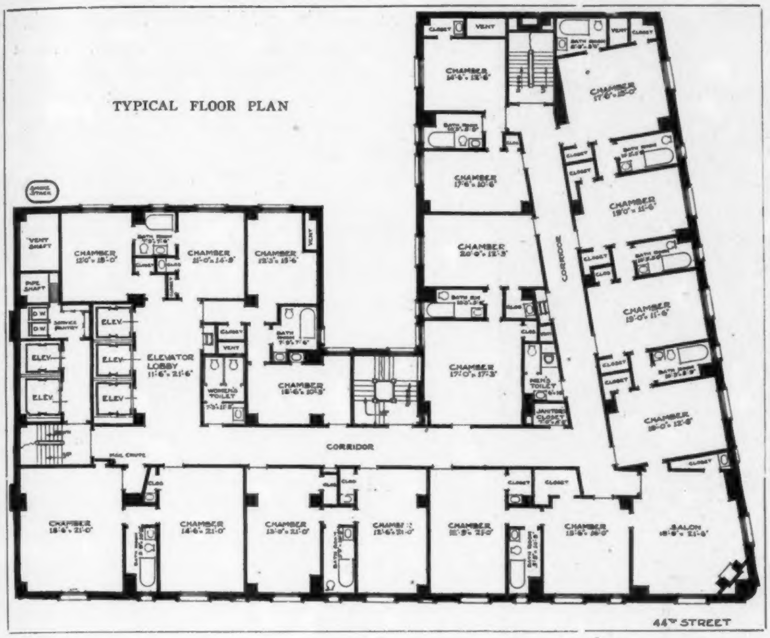


DETAIL OF UPPER STORIES

colder looking stone, contribute their share toward the residential appearance of the building. Thus, without any resort to flower-boxes in the windows, nor trees sprouting out of the roof, Rector's looks pre-eminently a hotel.

The subdued treatment of the Broadway entrance is a striking departure from the magnificent broad doorways which, with their huge marquises of glass and wrought iron, fill the height of the base in most hotels. This departure is easily understood when one recalls that for years Rector's has been a famous *restaurant* and that hundreds of patrons will continue to return to

DETAIL OF LOWER STORIES

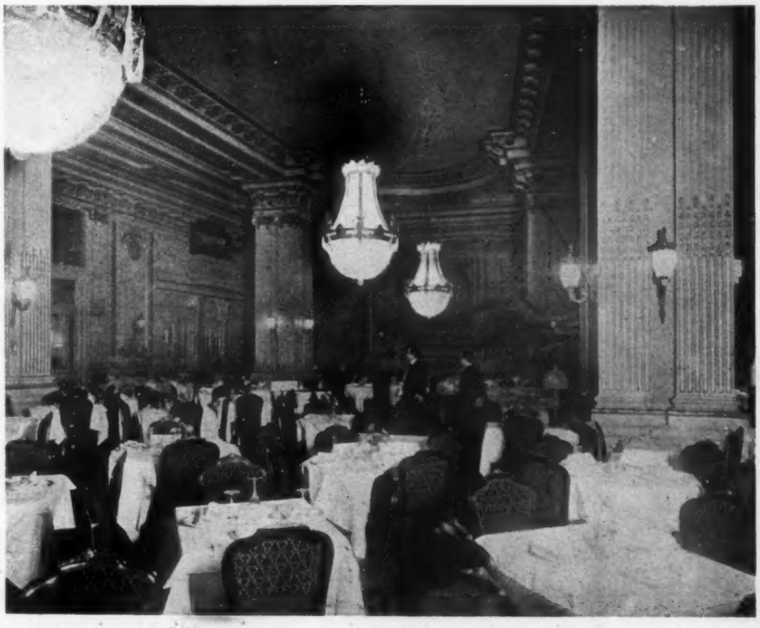


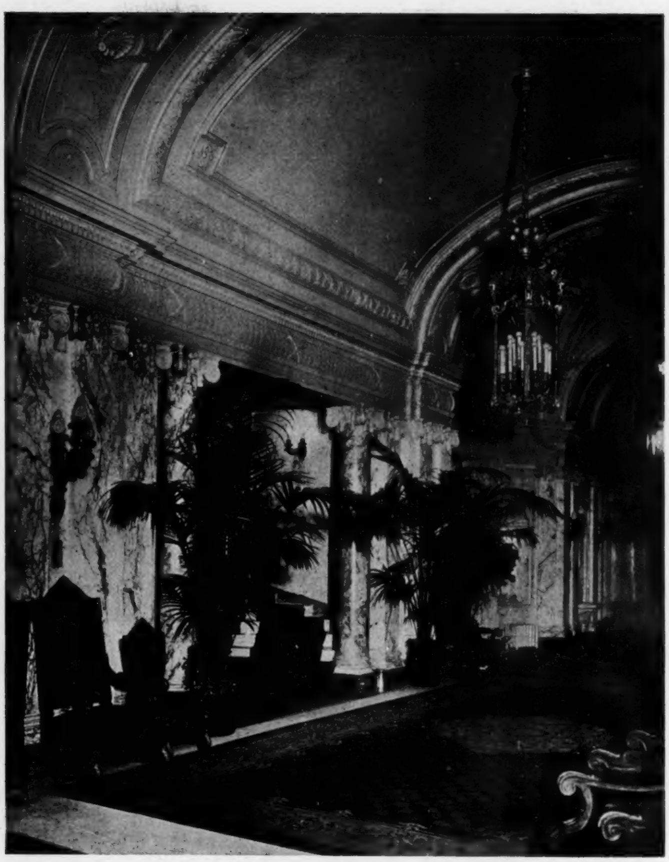
its excellent cuisine and service who have no interest whatever in the hotel addition. The restaurant, therefore, is a feature in itself, occupying the choice part of the site—the corner. It had to be seen to, therefore, that the Broadway door leading directly into it should not be mistaken for a hotel entrance where the proverbial *rendez-vous-er* might stroll in and sit for hours (of *un*profit to the management).

The problem then was to create a practical restaurant entrance that would encroach least on the valuable seating area, yet afford a certain amount of ante-room and cloak rack space. At the same time it had to be sufficiently attractive from the exterior. For their solution of the problem the architects are to be commended. As they have placed the dining-room some six or eight feet above street level, they have made the Broadway door lead into a circular vestibule where wraps are laid aside. This arrangement, by its lower level, is well screened from the tables, while from it a short flight of steps makes an appropriate approach to the brilliant restaurant above.

This room is the main feature of the interior. In it the usual Broadway splendor is secured in the usual way—lavish gold, white, and enormous cut glass chandeliers. We all know of less ostentatious examples of decorations, but not of any more suited to the majority of patrons who must be depended on for the success of a Longacre restaurant. The room is capable of seating between six and seven hundred. It is lofty and well proportioned, with its area, by skilful arrangement, broken by only four piers. These are necessarily massive, and with creditable frankness no attempt has been made to reduce them to a minimum size.

Since gold had to be so lavishly used, the background is wisely grayish, rather than glaring, white. Of this free use of gold the large oval in the ceiling is the most commendable instance. It is of pleasing form and well detailed, but not helped particularly by the huge Greek fret in gold that surrounds it. The wall treatments, too, are not consistent, running, in places, into the most riotous interpretations of Louis XV. However, the hangings in red velvet with old gold embroidery are in better taste and, along with the red brocade of the chairs and the dark red carpet, seem to have a repressing influence on the rest of the glitter. As a room of this sort must be ultra-gorgeous by night the lighting has been most carefully studied, and with most satisfactory results. Three chandeliers of cut glass drops and gold figures well executed are supplemented by small yellow-shaded lamps on those tables next the walls and the piers—a distribution which gives


LOOKING SOUTH ALONG CENTRAL PART OF DINING-ROOM



STAIRWAY FROM FOYER TO MEZZANINE FLOOR

more design to the illumination than if they were placed on every table. The chandeliers are colossal, with myriads of prisms, and the room lit up is certainly brilliant and dazzling.

Two doors lead from the restaurant to the hotel foyer, whose main entrance is on 44th street. Architecturally this lobby, to use the hotel vernacular, is an excellent piece of work—more cautiously treated than the room we just left—all white, save for the light-toned marble walls and the gilded grills of the elevators. The little rotunda at the head of the entrance steps is charming, with its domical ceiling detailed in low relief and left in the white plaster. It is a motif reminiscent of Italian, though disguised by French. The side walls supporting it are interestingly treated with pilasters, and between them little niches of colored marble. The barrel vaulting of the lobby, left also in white plaster, is also in excellent taste.

At the end of the foyer and facing the 44th street entrance is the clerk's desk; between these two extremities are, on the left, a charming little gray-green parlor and the elevators; on the right, the two doors to the dining-room, each side of the staircase. As hotel stairs are little used these days, and as they require much space if given the prominent position of former planning, practical considerations have now relegated them to an inconspicuous place. In this case they are narrow, leading only as far as the mezzanine above, and the café below—the mezzanine being an attractive writing-room, with a little balcony overlooking the restaurant. This balcony corresponds with the one farther along the same wall, where the orchestra sits.

On the first floor are a banqueting room and several private dining-rooms; the former with a stage and a large adjoining serving-room that contains all the latest appliances in the way of electrical heaters and refrigerating pipes. Of the decoration of this first floor little can be said, except that the schemes are white and yellow, in one instance, white and brown, or red, or green in the others. All the furniture is of quiet design and bespeaks, at first glance, its excellent quality and workmanship.

In the basement is the café or grill-room of Caen stone. Around its walls are capacious, thickly upholstered leather benches, which give it a distinctively European look and make it a most inviting place to linger in. But the dining-room, when all is said, is the pièce de résistance at Rector's and corroborates the well-established fact—that a Broadway restaurant must necessarily be magnificently gorgeous at any cost.

The plan evolved by the architect appears to be a particularly good solution of the problems arising in a hotel of this location and character.

Bearing in mind, as before indicated, that the dining-room, or perhaps restaurant, as it might be better called, is intended to serve large numbers of people who do not lodge in the hotel, and as this restaurant is one of the features of New York's theater district, it will be seen that it was necessary to so plan all the utilities as to admit of the promptest and most efficient service.

The ventilating and refrigerating apparatus is placed in the sub-basement, at the rear. On this level are also situated the laundry, storage for liquors and other supplies, and also the boiler and pump rooms. The general arrangement as to its relation to the upper floors has been very thoughtfully planned.

The kitchen, located in the basement, and its dependent pantries, sculleries, cold storage rooms, etc., occupy at least half of this floor. Its general arrangement may be seen by reference to the plan which has been reproduced in large size to afford means of studying the admirable arrangement adopted for this important adjunct of a restaurant or hotel. It will be noticed that on this level, as well as that of the sub-basement, the space beneath the sidewalk has been utilized. The height of the kitchen, by reason of its extension up and into the basement mezzanine floor, has resulted in perfect ventilation and facilitates the work of those employed.

The main and main floor mezzanine floors are occupied by the restaurant and the reception and administration features of the hotel, and have already been described.

The upper floors present good features of modern hotel planning, and that arrangement of communicating rooms that is now necessary to conform to varying demands of guests for rooms singly or en suite.

All the rooms are well supplied with daylight and open out into wide corridors.

As will be noted, the fourteenth floor is planned to provide sleeping rooms for the servants. There is also a servants' laundry and valets' room and linen storage rooms on this floor.

Other interesting features that it is not believed necessary to refer to specifically can be noted on the plans and illustration of this hotel. It must be borne in mind that Rector's, differing from most hotel buildings, serves the dual purpose of a hotel and a largely patronized restaurant. In fact, in its former building it was one of the features that added to the gayety of a district that has become famous the world over.

Its location centrally on Times, or Longacre Square is also central with reference to the theater section of New York. Its exterior design is in harmony with that of the Hotel Astor across the square, and seems to mark an instance where regard was had to environment when the problem was undertaken by the designers. We could wish that such instances were more frequent.

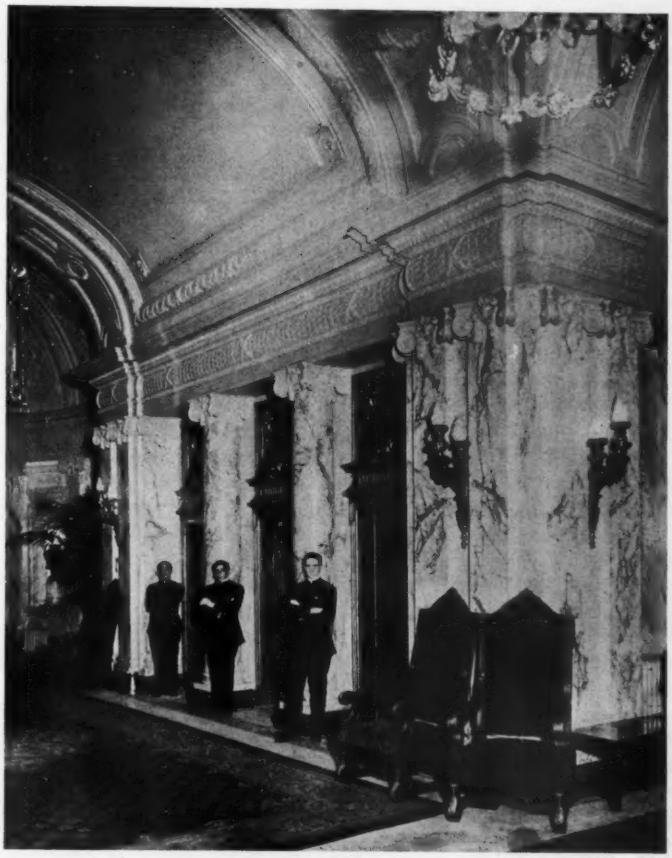
"A Garden Road"

The Architect's and Builder's Journal reports a suggestion having the merit of novelty, together with some reasonableness, as having been put forth in England recently by Captain George Swinton, a member of the London County Council. In effect, this is a proposal for the construction of a new experimental highway whose location should be along the line of least financial resistance—that is, through purely rural districts—rather than through densely populated foci. It is the author's idea that along the line of such a road would spring up factories and the homes of workers, while exceptionally picturesque spots would be connected with the highway by secondary roads and would become centers of private residence development. The garden road itself would be adequately connected with existing highways and, presumably would touch the railway systems at what are now minor local stations, or spans from the trunk lines would be run to the new manufacturing centers. The principal aim of the proposer seems to be to relieve that congestion of population and augmentation of the number of the unemployed which are so much more acutely felt in England than here, and the retardation or elimination of that physical deterioration of the race which is so noticeable in the larger cities of England. A secondary benefit, in the author's mind, would be the safeguarding of a large city from danger of famine through an extensive railway strike, as in the recent instance of Paris, fast automobile service being depended upon for relief. Such a highway, supplemented by efficient passenger and freight trolley service, would develop much new land now wholly agricultural, and if laid out with due regard to landscape effects might prove to have decided merit, stimulating building enterprises of all kinds, if the physical conditions of the country traversed by the highway were favorable.

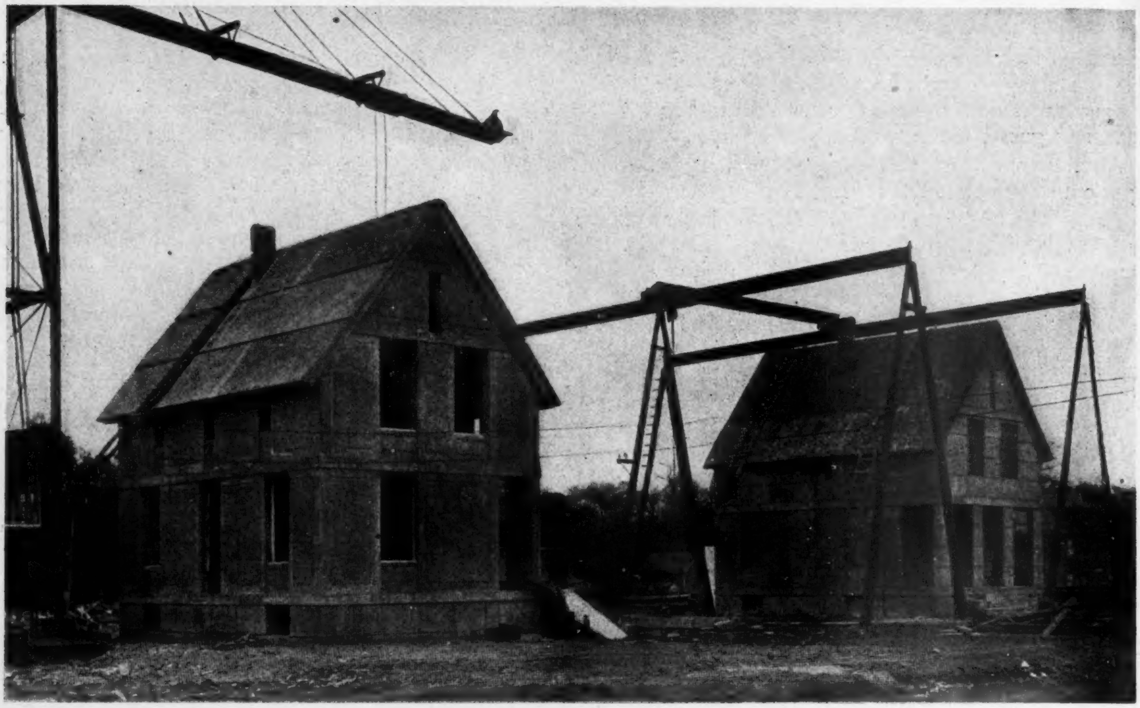
Church Is Excavated on Mt. of Olives

Advices have been received from Jerusalem that recent excavations on the summit of the Mount of Olives have resulted in the discovery of the remains of a Christian Church dating from the year 330.

The floor of the nave is still buried. That of the transepts is entirely exposed. It is of mosaic and perfectly preserved. There is a baptismal pool in the south transept. One tombstone has been found bearing the inscription "Theodorus" in Greek. In the chancel there are two separate mosaic floors of different designs, one thirty inches above the other. The lower is considered to be the floor of St. Helena's church, dating from 330, while the upper floor is a restoration by the crusaders.



THE ELEVATOR ENTRANCES—HOTEL RECTOR, NEW YORK



HOUSE NO. 1 HOUSE NO. 2

THE ECONOMIC CONSTRUCTION OF THE SMALL CEMENT HOUSE

WITH PARTICULAR REFERENCE TO THE RESEARCH WORK OF GROSVENOR ATTERBURY, F. A. I. A., ARCHITECT TO THE RUSSELL SAGE FOUNDATION

The design and construction of a type of model tenement, that would combine the essential features of low cost and absolutely fireproof qualities, has been to architects a most interesting and absorbing problem.

The success of a house of this type as a unit has been synonymous with the successful grouping of a number of such houses as a "settlement" or suburban home for people of moderate means.

The results of Mr. Grosvenor Atterbury's research and invention in this character of work have been so successful as to insure an undertaking by Mrs. Russell Sage at Forest Hills, Long Island, and which is known as the Russell Sage Foundation.

The first step toward economical construction in an undertaking of this nature, where many buildings are to be erected, is standardization. By this method it has been sought to eliminate every possible item of waste and attain greatest economy.

If it could be demonstrated that it was feasible to use standardized concrete units in the same way that steel plates are now used and all the important structural parts of a house could be cast and assembled as so many units, it would seem that the method would be the most economical possible.

Mr. Atterbury appears to have solved these problems and to have achieved a result—demonstrated by houses built and occupied—that will be far reaching in its influence on the construction of small, low-cost, fireproof houses.

In the course of three years of study and development of the system as devised by Mr. Atterbury he has built three buildings. Two of these are shown in the illustration herewith, which we are permitted to reproduce by the courtesy of *Cement Age*, to whom we are also indebted for the facts on which this article is based.

The house in the foreground is the most recent construction and presents many improvements suggested by experience gained in the erection of the earlier house. It must be borne in mind that both of these houses were erected primarily for the purpose of affording a practical test of the various ideas involved in Mr. Atterbury's system. There was no attempt at beauty of design or any other motive other than as stated.

Yet they are practical and comfortable dwellings, and one of them has been occupied with much satisfaction to the tenant for over a year.

With reference to the structural details, *Cement Age* has to say:

"House No. 1 (see illustration) is plastered inside direct on the sectional concrete slabs and the floors were also top dressed with mortar finish after the slabs were in position, but in house No. 2 no plastering has been used, the slabs being of such smooth finish as to render this unnecessary."

Further quoting: The manufactured slabs are transported to and stored on the site. The cellar excavated and the basement floor in place (this floor is of concrete 6 inches thick and placed "in situ") the sectional blocks of the basement are then set direct on the floor, forming the basement. These blocks are 3 feet 9 inches wide by 8 feet high and 9 inches thick. They consist of hollow tubular sections, tongued and grooved together, the joint between each block and between the block and the floor being grouted perfectly tight after being set in place.

The wall blocks are hollow, sectional construction, the outside shell and withes being about 1½ inches thick.

The first floor blocks are then set in place, being embedded in mortar directly on top of the wall blocks. These bind the walls together, there being no horizontal joints in bearing walls intermediate between floor levels.

The floor blocks are 8 inches thick, the largest being 9 feet by 11 feet and weighing about 2¾ tons.

The stairs are cast and set in one piece.

The general setting of slabs and blocks of upper stories and roof can be judged from the illustrations.

The Proposed London Bridge

It is gratifying to learn of the action by the Royal Institute of British Architects as to the proposed London Bridge. There is no excuse for an ugly bridge in a great city, and still less for the wretched approaches usually provided to municipal bridges. The additional expense of a graceful superstructure and of approaches that do not mar the appearance of the environs but lend themselves to later developments of architectural merit is not great. Everybody acknowledges that a city hall should be different from a shoe shop, yet a very large proportion of the people believe that a bridge suitable for carrying a railroad over a river at some place remote from habitations is equally desirable as a municipal structure in a conspicuous locality. Surely there has been a tremendous change in public opinion since the days when bridge building was so highly esteemed that the Pontifex Maximus was an official of high standing. In fact there is some danger of artistic bridge building becoming an impossible thing in public opinion. And yet there is no reason whatever for æsthetic bridge building being confined to the colors of the paint and the bronze tablets on which the mayor and aldermen have their names perpetuated. All that is needed is for the engineer and architect to bury the hatchet; each should stop being so crotchety about his own work and so hypercritical about that of the other man.

A city bridge should be considered as a whole and not merely as an over-water superstructure. Very often its approaches are the most important part of the entire work, although they may not cost the most. They offer the greatest opportunities for effective architectural work, but they must be fitted into the street plans at each terminal or the bridge will not serve its main purpose most effectively. If more attention were paid to the approaches our bridges would be far more satisfactory, and yet the engineer and architect will hunt in vain for any thoughtful discussion of the subject. The spans themselves are by no means so difficult to design, and as soon as engineers will show some willingness to follow architectural advice and architects will accept the statements of engineers regarding structural advantages and disadvantages, materially more pleasing superstructures will be obtained. The little co-operative work already done in this country shows that an extension of it will have the same happy results as in France and Germany.—*Engineering Record.*

Reducing Taxes as a Means of Encouraging Fireproof Construction

L. A. Lamoreaux, secretary of the Minnesota Chapter of the American Institute of Architects, suggests that municipalities encourage the construction of fireproof buildings by reducing the taxes on such buildings for a term of years. He holds that fireproof construction is so great a benefit to the community as a whole, because of its value as a fire stop in case of a conflagration, that the municipalities can well afford to encourage it. The saving in insurance rates, material as it is, is often not sufficient to induce owners to adopt the safest construction, but if the municipalities would add another inducement by the reduction of taxation, the number of such structures would be greatly increased. Many towns make a practice of giving new industries free sites or buildings, exemption from taxation for a term of years, cheap fuel or free water as an inducement to locate. It would be quite as proper and as much a public benefit to offer concessions to secure superior construction, as in addition to the greater protection of life and property of tenants, every such building serves as a fire stop instead of a conflagration breeder.

American and European Fire Losses

In Prague, Bohemia, according to a report furnished the State Department by Consul Joseph L. Brittain, in the last three years the loss by fire has been less than $20,300 annually and it has been fifteen years since a life was lost by fire. In the ordinary American city of half a million population the fire loss would average at least $1,000,000 a year, while the deaths from fire will be numerous. Prague's immunity from loss is chiefly due to the superior construction required by law and the careful habits of the people, and the responsibility that fire damage entails upon the owner of property. Most of the buildings are built of brick or stone with tiled roofs, the hallways are usually of concrete and the stairs of stone, and the kitchen floors are built of concrete with tile wainscoting. The erection of hazardous buildings is not permitted and when a man is so unfortunate as to have a fire he is looked on as an offender in the eyes of the law and is held responsible for any damage that may be done to adjoining property.

RECENT LEGAL DECISIONS

NOTIFICATION TO CONTRACTOR'S SURETY OF PRINCIPAL'S DEFAULT

Where a building contract does not require notification to the sureties on the contractor's bond of the default of the principal in the failure to perform his contract no notification is required, as it is the duty of the sureties to see that he performs it. Jones v. Gaines (Arkansas Supreme Court), 123 Southwestern, 667.—J. S.

CONSTRUCTION COMPANY NOT A MANUFACTURING COMPANY UNDER BANKRUPTCY ACT

A company formed for the purpose of roofing buildings and other structures, installing heating apparatus in the same, contracting for and building houses or other structures and engaging in a general roofing, heating and construction business and whose business is principally of this nature, although it may manufacture articles incidental to its main business, is not for that reason engaged in manufacturing within the meaning of the bankruptcy act of 1898 and is not subject thereto. Walker Roofing & Heating Co. v. Merchant & Evans Co., 173 Federal Reporter, 771.—J. S.

EXCAVATION FOR MAUSOLEUM

A corporation contracted to erect a mausoleum according to certain plans and specifications which contemplated an excavation to a depth of 10 feet for $22,000. Neither party made any examination of the character of the soil, and when the contractor had excavated almost to the required depth it was found that the bottom was quicksand, making it necessary to excavate nearly 20 feet to obtain a solid foundation. It was held that the contractor having bound itself to furnish the mausoleum, without any provision as to the character of the soil, could not recover for the extra excavation. Harrison Granite Co. v. Stephens Michigan Supreme Court, 125 Northwestern, 34.—J. S.

EVIDENCE OF RATES OF WAGES—TIME OF MAKING CONTRACT

In a controversy concerning the rates of wages for mechanics prevailing at the time of the making of a building contract a question as to what was the prevailing rate for carpenters for the last three years was disallowed as too broad. The enquiry, it was held, should have been confined to the time of making the contract and a reasonable time prior thereto. Stagg v. Barrett, New Jersey Court of Errors and Appeals, 76 Atl. 794.

COUNTY'S LIABILITY TO CONTRACTOR FOR FAILURE TO PROVIDE MEANS OF TRANSPORTATION OF MATERIAL

A building contractor had a contract for work to be completed within a stated time under a penalty. He found that he had no access by a public highway to transport the necessary material except over a county public road rendered impassable by the failure of the county to keep a bridge thereon in proper repair. He was required to make arrangements with a railroad company, necessitating loss of time and expense, to haul the material by hand cars between the times of regular trains. It was held that he sustained special damage by his inability to transport the material within the time required by his contract, which he could recover from the county. Judgment therefor against the county was affirmed. Commissioners of Anne Arundel County v. Watts, Maryland Court of Appeals, 76 Atl. 82.

PAYMENT OF SUBCONTRACTOR NOT DEPENDENT ON PAYMENT TO GENERAL CONTRACTOR

A subcontract provided that payment should be made when payments were received by the general contractor, and if he failed to recover the contract price, the subcontractor should stand his ratio of loss to the amount of the contract, and if suit was brought, his ratio of the expense. In an action by the subcontractor against the contractor the latter cannot defend merely on the ground that the owner has not yet paid the contract price, though overdue, in the absence of some legal excuse for not enforcing his rights by action.

Such an agreemnt does not make the parties partners on the theory that there was a sharing of profits or losses; the subcontractor having agreed to do the work for a stated amount. Rumsey Electrical Mfrs. Co. v. Livers Maryland Court of Appeals, 77 Atl. 295.

ORDERING MATERIAL AFTER ABANDONMENT OF CONTRACT

After a contractor has completely abandoned his contract for the construction of a building he has no implied authority to purchase material therefor, and his act in ordering material is not binding upon the owner of the building if it does not appear that the material was accepted by the owner and used in the building. Lampert Lumber Co. v. Campbell, Supreme Court of Minnesota, 127 N. W. 6.

CONTRACTOR'S RIGHTS UNDER HIS RELEASE OF EQUITIES OVER BUILDINGS

A landowner agreed that a plumbing contractor should, as part payment on his contract, have an equity in the houses to be built. A trust company issued a policy insuring the completion of the buildings free from liens, taking the bond of a person to whom a blanket mortgage was given for his protection on the whole property as counter security. The property was deeded to a clerk of the trust company to convey the equities to the contractor and to protect the mortgagee. The contractor released the equities to the trust company under an agreement that from the proceeds of a contemplated sale a specified sum should be set apart for him. The trust company, it was held, could not, because the mortgagee directed that the proceeds should be paid to the mechanics and material men, disregard this stipulation, and it was liable to the contractor for the sum stipulated to be set aside. Harnett v. Union Trust Co., Pennsylvania Supreme Court, 75 Atl. 1081.

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CONTENTS

IMPERILING THE HIGHER EDUCATION

ALUMNI of the Massachusetts Institute of Technology will, we are sure, learn with much regret that their alma mater is now beset with grave financial problems. Not only do these hamper its usefulness, but also seriously imperil its existence.

This dignified seat of learning has since its incorporation sent forth to a wide field of usefulness many men, who in their chosen field have set the impress of a strong and well-trained mentality. To permit the work of the Institute to be seriously hampered by lack of funds would seem to be little short of culpability on the part of the State, and we cannot believe that the pecuniary aid so necessary will be withheld.

It is surprising to learn that in the State of Massachusetts, a section of the country where we are taught to believe learning is held in the highest esteem, there should be but $38 per year for each million dollars of its wealth expended on the higher education. Only the States of Delaware, Rhode Island, New Jersey and Connecticut contribute a less proportion.

The "Tech" was the first school in the country to establish a department of architecture. Every man in the profession knows the high rank of this architectural school and the influential place in its councils to which its graduates have been called.

It is not a pleasant duty to direct attention to the fact that there is a possibility of the efforts of this valuable school becoming restricted by reason of insufficient money to continue its work and maintain its high position. Here is an example of the peculiar conditions sometime obtaining in legislative bodies, when, as a rule, each individual member will regard with favor the provision for the maintenance of an institution of this kind, but as a collective body ignore its pressing need.

The Massachusetts Institute of Technology is, strictly speaking, a State institution and as a ward of the State it certainly has good reason to expect that it will receive its fostering care. It should be the duty of every alumnus to see to it that this care and support are continued. Such concerted action should be taken as will leave no doubt in the minds of those in control of these matters in the State's administration concerning the duty that confronts them.

THE A. I. A. CONVENTION

SINCE its incorporation in 1857, more than half a century ago, the American Institute of Architects, now assembled in convention in San Francisco, has with each year of its existence grown broader and stronger, until to-day it represents as do few organizations of similar character the highest thought in the profession that it serves.

The loyalty of architects everywhere to the Institute is, when we pause to consider it, something to excite comment. The Institute does not bind its members through any punitive powers, nor does it make mandatory the acceptance of its adopted standards. It is a simple question of honor on the part of members to show the true and loyal spirit of adherence to the canons of ethics and rules of procedure as promulgated. Like all large organizations, there probably are rare instances where members, devoid of that high sense of honor that should actuate the man who respects his calling, transgress these laws and their only apparent punishment is that of the loss of the respect of their associates. But such instances only serve to attract greater attention to and some measure of admiration for the great body of architects who invariably set aside personal feeling and opportunity for individual gain, if the best interests of the profession at large, as conceived by the Institute, demand it.

The record of the deliberations of the Institute in convention will be looked forward to and read with much interest. It is to be hoped that the action taken will receive that strong endorsement and support throughout the architectural profession to which it is entitled.

ARTISTIC BILLBOARDS

MR. W. H. Lever of Port Sunlight, England, has offered four prizes, aggregating $500, for the most artistic or architecturally pleasing hoardings or billboards, as they are called in this country, which may be constructed within a given time. Here we have an example we believe could be well followed. Surely no part of our life out of doors is so lacking in architectural quality as the billboard. If we must needs have these things so insistently placed before us, why not mitigate as far as possible their unsightly features and place them, if it can be done, under control of our Art Commissions with power to suppress the glaring offenses that are everywhere in evidence?

President Taft recently took occasion to criticise the freedom that permitted the placing of billboards along the railway lines, and dwelt at length on the fact that the finest views were often marred by advertising signs.

The spirit that prompts the advertising and exploitation of articles of merchandise may be the same that has done so much toward the rapid growth of the country. With this we take no issue, but for the sake of the general good why not insist on such action as will curb the activities of certain sign builders who fail in due regard for public comfort?

An example of poorly conceived advertising methods allied with unfortunate architectural construction is the huge advertising tower that rears its unsightly bulk on Times Square in this city. The protests that were recorded in the daily and technical press have probably had the effect of keeping prospective advertisers away from this space. They doubtless fear that to attempt the exploitation of an article in such unsightly surroundings and on space that has been so justly criticised from an æsthetic viewpoint would be to create a prejudice against and not increase the sale of the goods.

If advertisers generally realized the dignity and value of proper advertising methods they would invariably discriminate not only in the selection of locations for billboards, but also in the character and appearance of them. Perhaps the day is not far distant when public opinion will exert its influence on the builder of signs and advertising spaces through the advertiser if it fails to appeal to the builder directly.

THE CURRENT ARCHITECTURAL PRESS

The December, 1910, issue of *The Western Architect* presents among its illustrations a number of interesting views of the recently completed St. Mark's pro-Cathedral in Minneapolis, of which Mr. Edwin H. Hewitt is the architect. This is an example of ecclesiastical architecture more or less typical of the class of work that architects throughout the West are now doing, and may be studied with profit. In this issue will also be found a number of well designed country houses, business and theater buildings. The text contains a descriptive article on Mr. Hewitt's cathedral and one on low cost residences in Minneapolis.

We regard as ill-advised an editorial in *The Western Architect* for January on the proposed memorial to the late Stanford White. The editor in his avowed distaste for sensationalism shows himself a most deliberate offender, for, while condemning a practice, he apparently commits the offense. We have no doubt that the men who have in charge the memorial to Stanford White are fully competent to devise a way to perpetuate respect and admiration for his great genius and we deplore any suggestions that are but poorly veiled attempts to revive the discussion of incidents undoubtedly greatly exaggerated at the time and which are now fortunately but faint memories.

The text in this issue of *The Western Architect* consists of articles on the State Normal School, San Jose, Cal., Mr. W. D. Coates, Jr., architect; Manila, Old and New, by W. E. Parsons, and The City Beautiful, by F. W. Fitzpatrick.

The Brickbuilder for December continues its serial articles on Acoustics and Burnt Clay's Share in the Rebuilding of San Francisco.

Mr. Tallant's series on Acoustics is concluded in this issue. The various papers are valuable contributions to a matter that is of more than passing interest to architects. While much of the argument is confined to a theoretical exposition of the subject there has been presented a vast amount of practical data that will undoubtedly be of very great assistance in solving this difficult and elusive problem.

The illustrative material shows a number of well-designed brick buildings. Those of the Columbia Theater and the University Club in San Francisco, designed by Bliss & Faville, are reminiscent of buildings that occur in cities east of San Francisco and, while dignified examples, appear in a measure to be somewhat lacking in originality.

Some City and Suburban Houses, by Mr. Frederick Junius Sterner, present those attractive qualities of artistic design that characterize Mr. Sterner's work.

Two houses at Milton, Mass., by Mr. George T. Tilden, complete an interesting issue.

St. Mary's Cathedral, Cheyenne, Wyo. Fisher & Lawrie, Architects

(From *The Western Architect*)

We suggest a careful reading of an article in the January issue of *The International Studio* by Selwyn Brinton, M.A., entitled Modern Mural Decoration in America. The opening paragraph of Professor Brinton's article gives the keynote of what follows. He says: "Art—let us confess it with due humility—is of the nature of a superfluity; we must own here, with the veriest Philistine, that first in man's story come his material needs. It is only when these more immediate claims have been satisfied that Art will, timidly perhaps at first, begin to appear."

"Lycurgus Consulting the Pythian Oracle" (Baltimore State House). By John La Farge
(Copyright of J. La Farge)
(From *The International Studio.*)

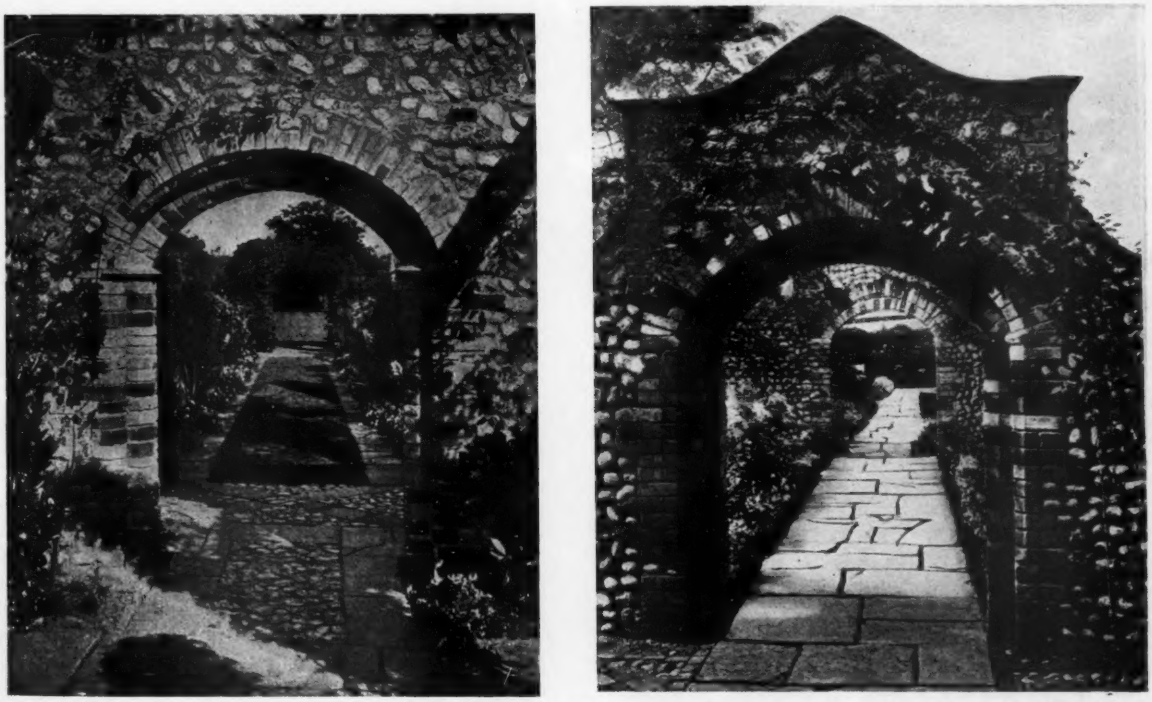
In these well chosen phrases are set down the true status of the arts allied to architecture and proclaim the place of the mural painter and the sculptor in the embellishment of good construction and design.

The illustrations accompanying Mr. Brinton's article are particularly well selected.

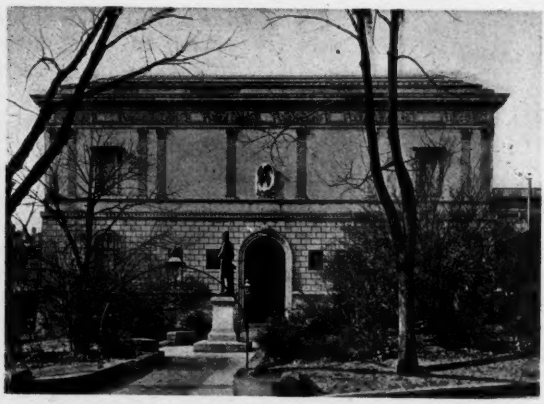
The monthly article and illustration of Recent Designs in Domestic Architecture show some work by Mr. H. Baillie Scott. Other interesting features of this issue are intimate discussions of the work of contemporary English painters, a description and illustration of Some Ancient Swiss Coffers, Some Drawings by Rembrandt, and the customary studio news and reviews, and notices of books and current happenings.

The Architectural Review for March reached us about the holiday season or approximately nine months after its publication date. The comments on the illustrations published in THE AMERICAN ARCHITECT during February, 1910, indicate that the reviewer is as relatively far behind in his appreciation of good architecture, as his paper is belated in its date of publication. Hale & Rogers' Memphis Court House is characterized as "cut and dried stodgy classic" and the works of Rankin, Kellogg & Crane, Oswald C. Hering, and other equally dignified examples are declared no more worthy and of but "average merit" with the small frame garage reproduced. We regret venom should be so plainly evident in the Reviews criticisms, and deplore the fact that in an endeavor to show disrespect to THE AMERICAN ARCHITECT, it has taken occasion to belittle the efforts of architects of high reputation.

Mr. Frank Choteau Brown contributes an article on Fire Proof Dwelling Interiors. As this subject is of importance, we hope to see it treated more frequently in the architectural press, and trust that the increase in this form of construction will afford examples for illustration comprehending every type and not, as is usual to-day, the more expensive ones.



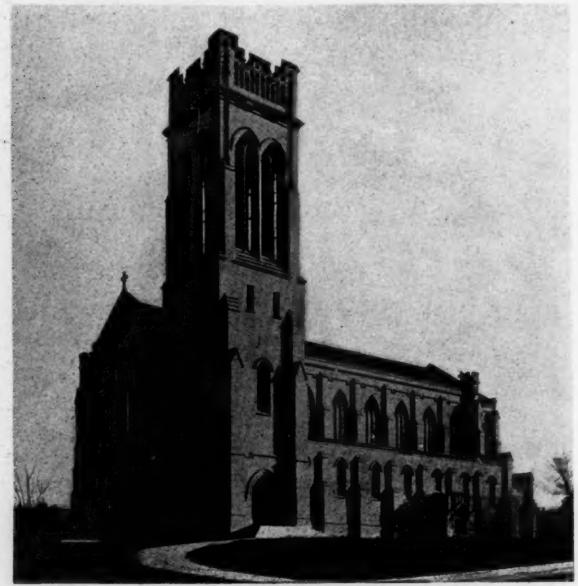
Runton Old Hall, Norfolk: Garden Archways. Designed by M. H. Baillie Scott, Architect
(From *The International Studio.*)



The Walters Museum, Baltimore, Md. Delano & Aldrich, Architects
(From *The Architectural Review.*)

The principal subject illustrated in the March *Architectural Review* is the Walters Museum, Baltimore, Md., Messrs. Delano & Aldrich, architects. Other illustrations in this issue will be found in the index to current periodicals, elsewhere in these pages.

Architecture for December presents a number of attractive subjects. Two country houses, one of stucco, at Scarsdale, N. Y., designed by Mr. Eugene J. Lang, and the other, of brick, and located at Hartford, Conn., Mr. E. T. Hapgood, architect, are each representative examples of their respective types. A city house, by Messrs. Kirby, Pettit & Green, illustrated in this issue, while an example of good proportion in design, is unfortunately "sandwiched" between two houses of such widely divergent types as to convey a feeling of flamboyancy which would not exist if its neighbors were more in keeping. This might suggest the question as to whether in the planning of city houses it is wise to ignore juxtaposition unless the future development plans of the adjoining sites are definitely known.



St. James Pro-Cathedral, Minneapolis, Minn. Edwin H. Hewitt, Architect
(From *The Western Architect.*)

A recently erected apartment house in New York, by Herbert Evers, architect, is an example of the better class of buildings of this character and shows the effect that may be gained by the trained architect as opposed to the "speculative types" so common in recent apartment house construction in this city.

The text presents no important features.

The January issue of *The Architectural Record* is in its text and illustrations entirely devoted to the work of Cram, Goodhue & Ferguson. While most of the material presented is already familiar by reason of its previous illustration in the architectural press, it is, nevertheless, most interesting and valuable to have between the covers of a single magazine issue so comprehensive a showing of good work in architecture. The accompanying text is a series of appreciations of the work illustrated.

House and Gateway at Belle Terre, Long Island, N. Y. Frederick Junius Sterner, Architect
(From *The Brickbuilder.*)

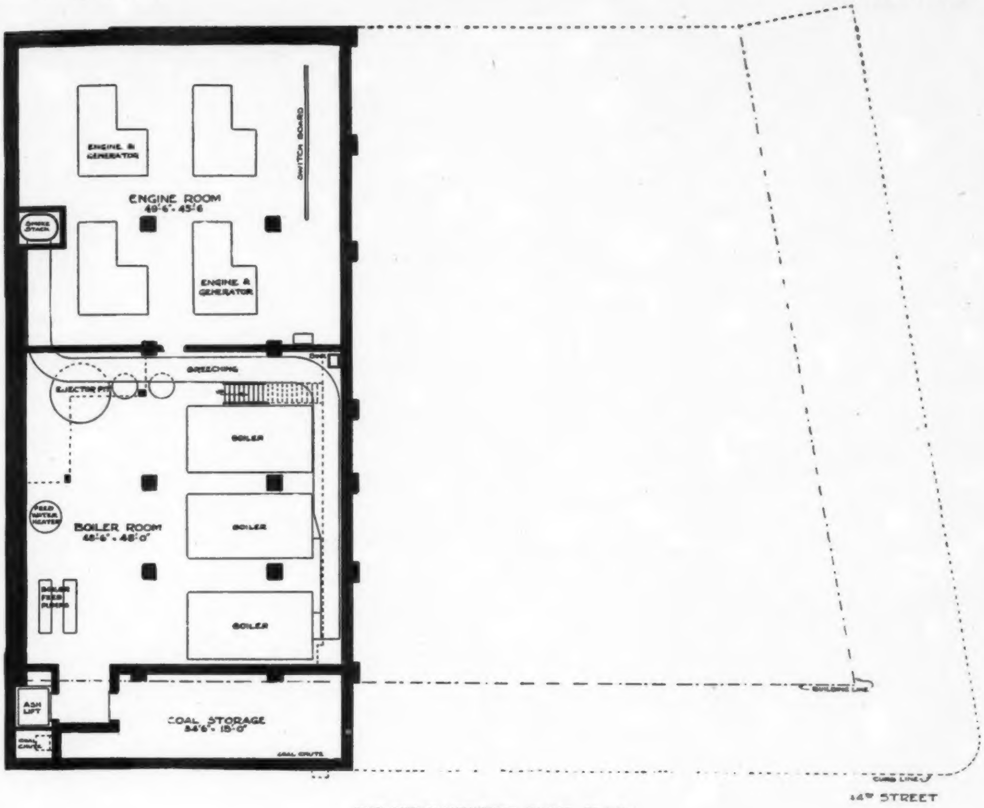
The New York Architect for December illustrates and describes recent additions to the Hotel Martinique, Broadway and 32d street, New York. This is a still further, but quite successful, example of an accepted type of hotel construction and decoration in this country.

While there is little to criticize from the standpoint of plan and workableness, the general architectural and decorative treatment furnishes evidence that we yet lack a national type for this, as well as other, classes of buildings.

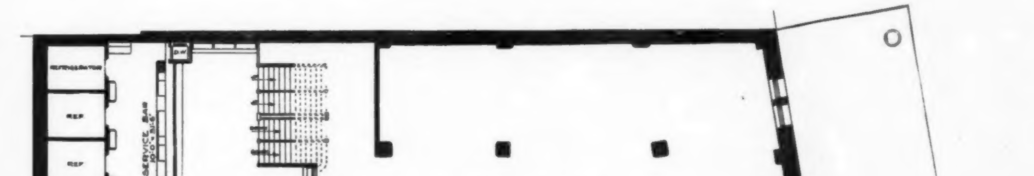
THE AMERICAN ARCHITECT
VOL. XCIX, NO. 1830 JANUARY 18, 1911.

THE HOTEL RECTOR, BROADWAY AND FORTY-FOURTH STREET, NEW YORK

D. H. BURNHAM & Co., *Architects*



SUB-SUB-BASEMENT FLOOR PLAN



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BASEMENT MEZZANINE FLOOR PLAN

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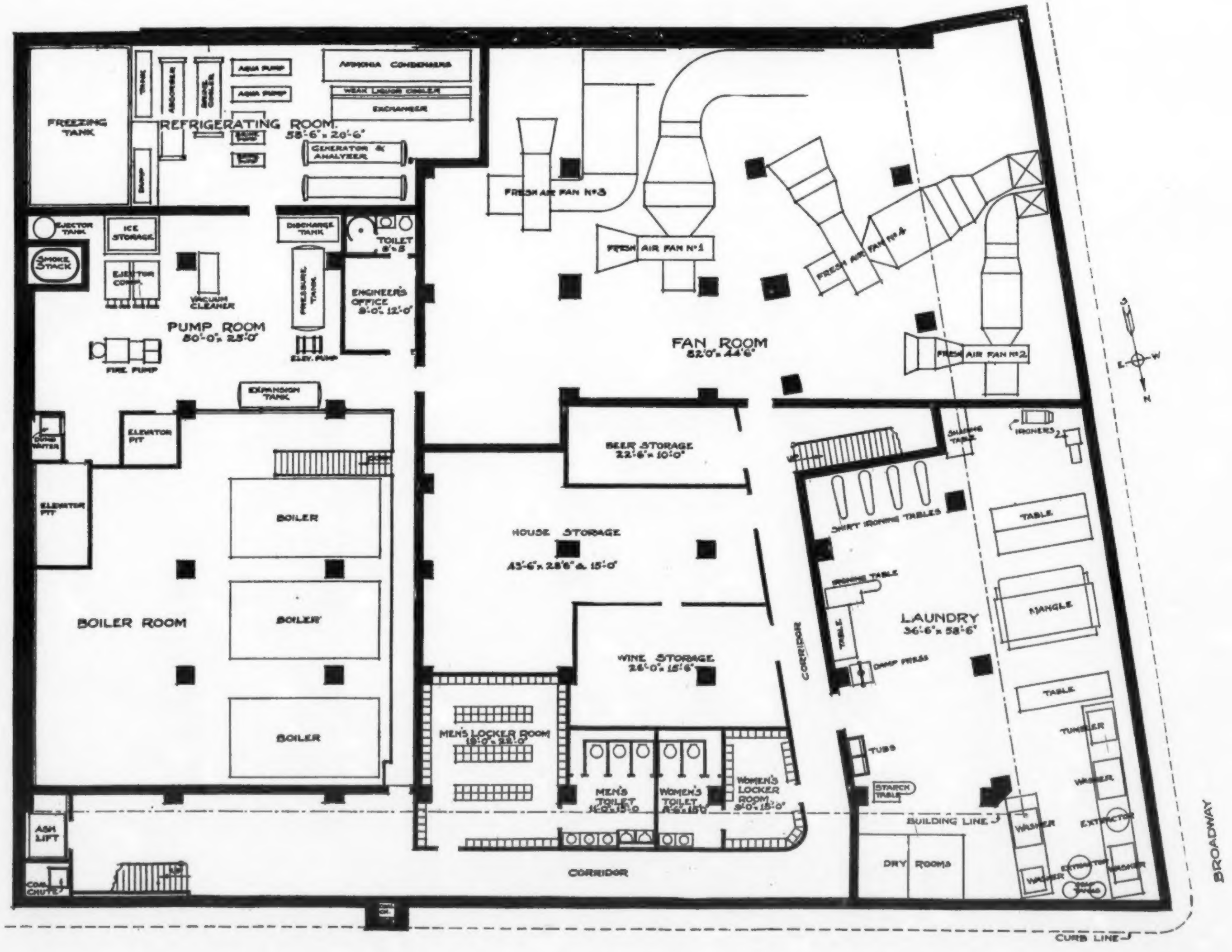

SUB-BASEMENT PLAN

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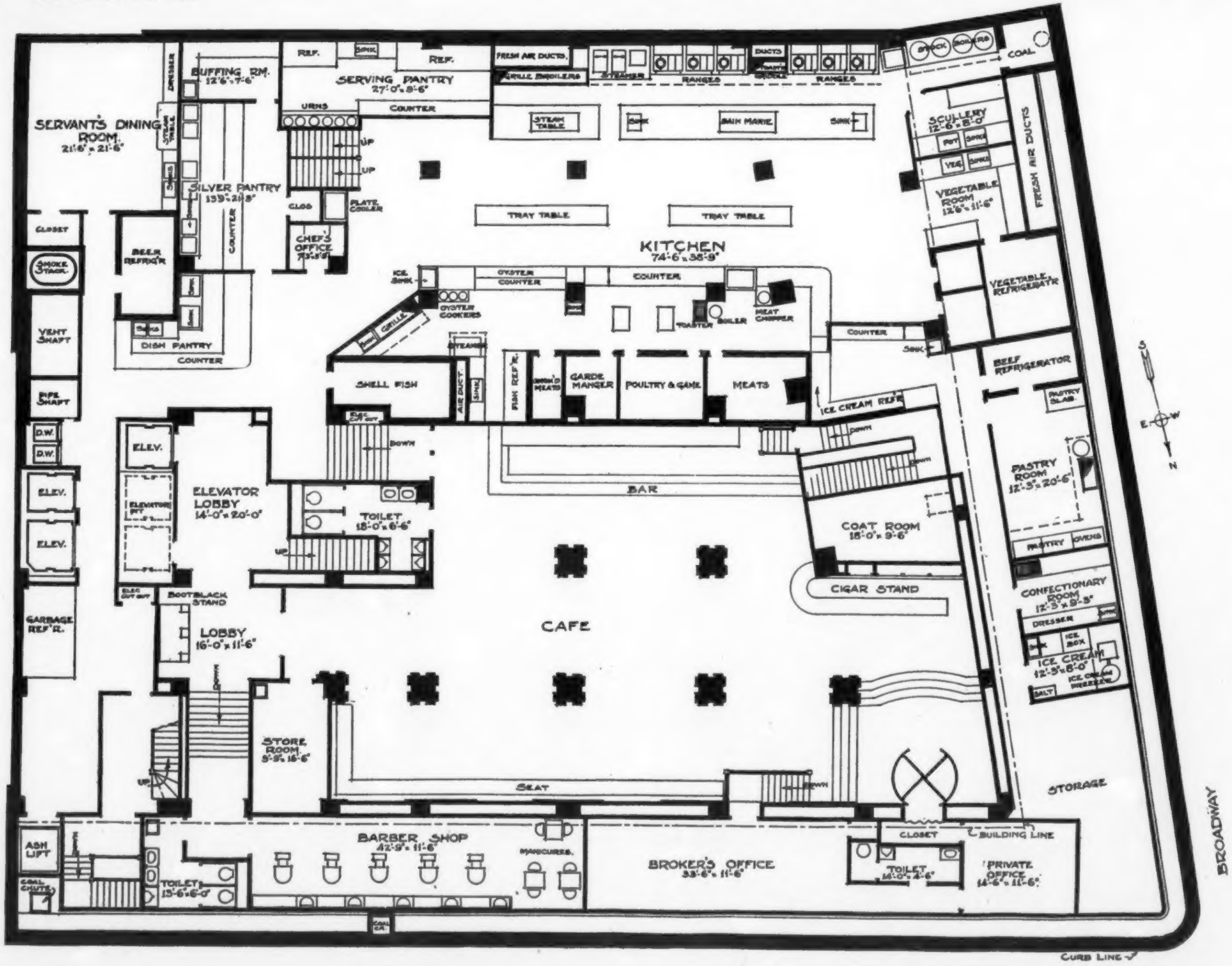

BASEMENT PLAN

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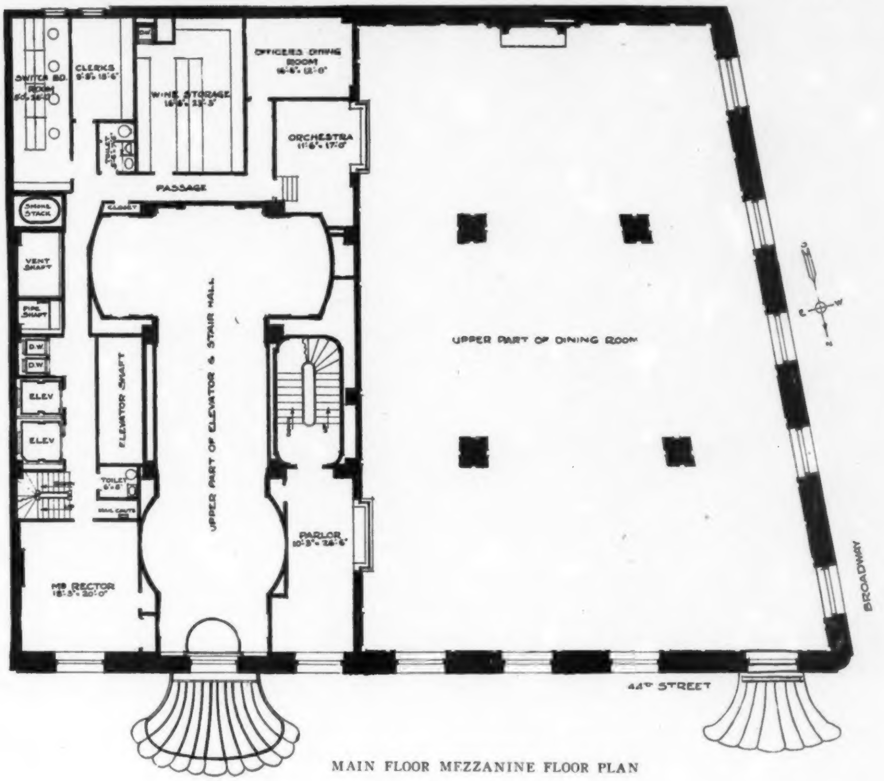
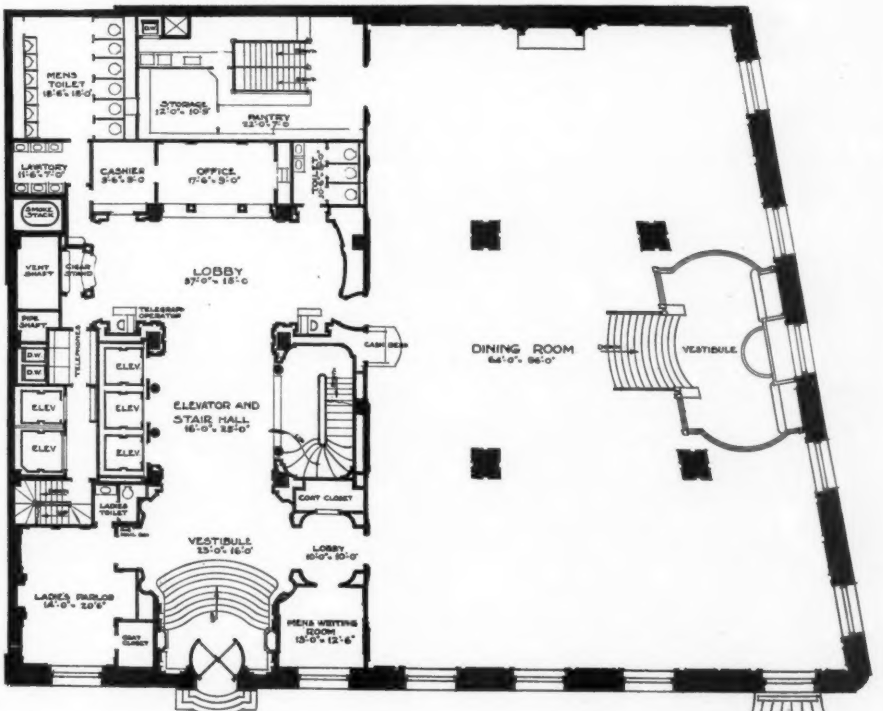


MAIN FLOOR MEZZANINE FLOOR PLAN



MAIN FLOOR PLAN

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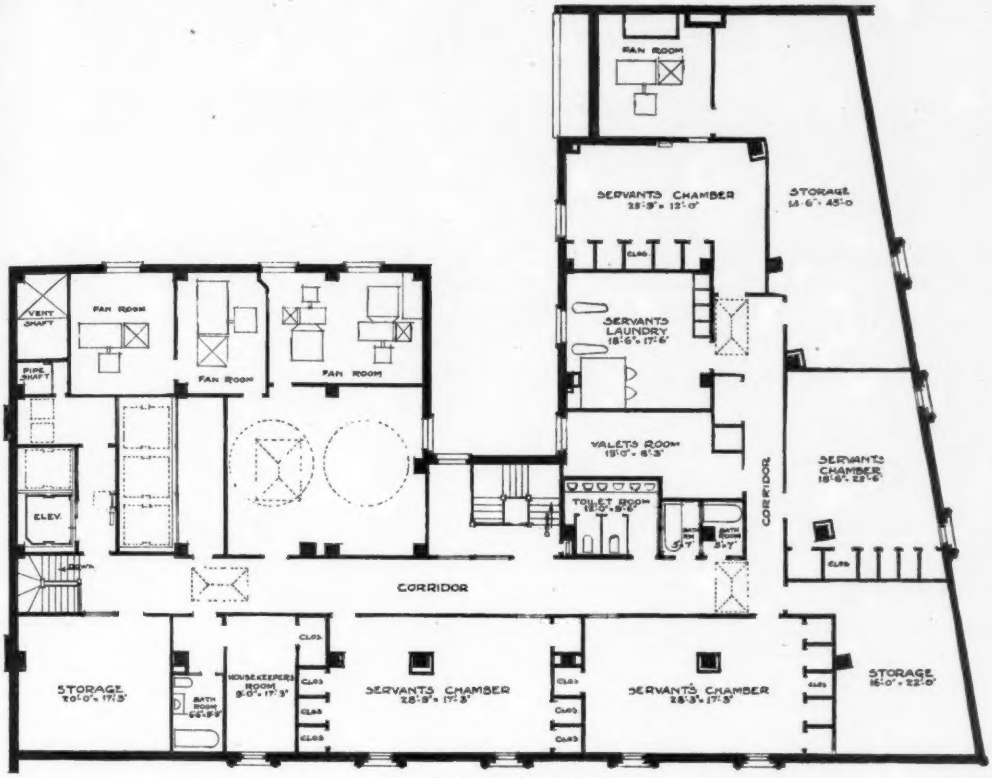
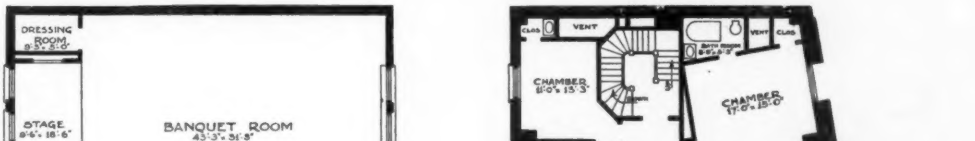
D. H. BURNHAM & CO., *Architects*



FOURTEENTH FLOOR PLAN



FIRST FLOOR PLAN

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LOOKING ACROSS BROADWAY ENTRANCE INTO DINING-ROOM

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DINING-ROOM, LOOKING TOWARD FORTY-FOURTH STREET

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VOL. XCIX, NO. 1830 THE AMERICAN ARCHITECT JANUARY 18, 1911.

DETAIL OF CORNER OF DINING-ROOM

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FIREPLACE, WITH DECORATIVE PANEL, IN DINING-ROOM

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THE AMERICAN ARCHITECT
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ENTRANCE TO DINING-ROOM FROM ELEVATOR AND STAIR HALL, LOOKING TOWARD FORTY-FOURTH STREET ENTRANCE

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VIEW IN FOYER, SHOWING OFFICE AND ENTRANCE TO DINING-ROOM

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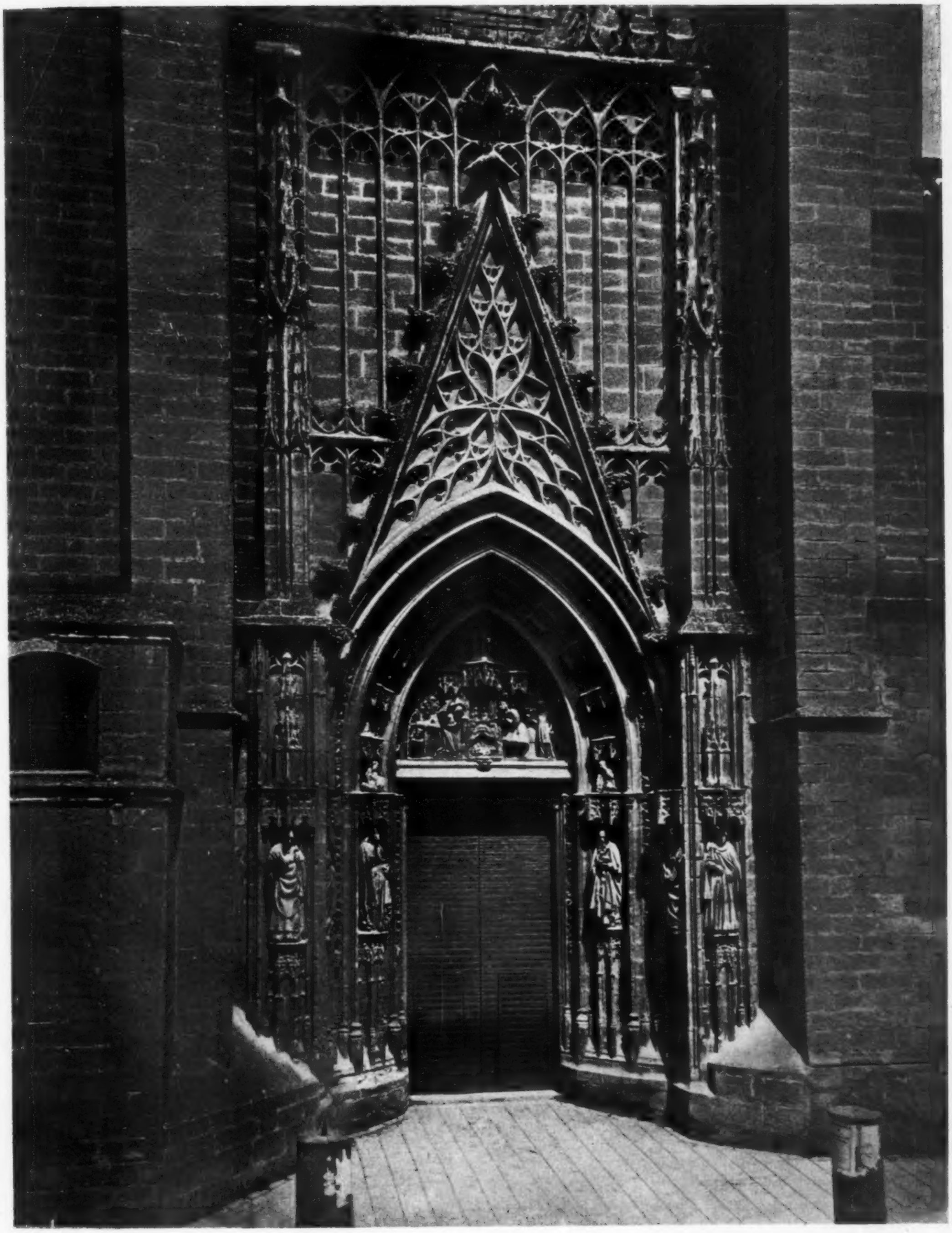

THE SAN MIGUEL DOORWAY, CATHEDRAL, SEVILLE