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THE PLANNING OF FIREPROOF APARTMENT HOUSES IN NEW YORK

By H. W. FROHNE

THE exclusive fireproof elevator apartment house presents one of the most complicated of problems in planning and nowhere in the world, perhaps, are buildings of this class to be found either in such number or variety as in New York. The past five years have witnessed the erection, in the metropolis, of blocks upon blocks of them, with apparently little in common in their plan disposition. A closer inspection of their floor plans, however, shows that they agree in many respects. One of their most noticeable common characteristics is the inarticulate mass of parts that seem to be crowded into a given area. These plans, it should be emphasized, are no more representative of the current standard of American planning than are their exteriors of our prevailing taste in design. They are the result and expression alike of a certain quasi-economic development of real estate which is fast assuming alarming proportions and threatening the real economic stability of New York as well as very seriously handicapping its architectural future.

While condemning the prevailing methods of planning the New York fireproof elevator apartment house as a whole it is to be chronicled, on the other hand, that several New York architects have recently made valuable contributions to the cause of better apartment house planning in their model fireproof tenements. Attention is directed to those recently designed and built by Ernest Flagg on West 47th Street near the North River, the open-stair fireproof tenements by Henry Atterbury Smith at 77th Street and First Avenue for Mrs. W. K. Vanderbilt, and another group by Grosvenor Atterbury for Henry Phipps on East 31st Street, all in the Borough of Manhattan. These houses are built for investment to be rented to the

PRIVATE APARTMENT HOUSE, PARK AVENUE AND 61st STREET, NEW YORK
MR. WM. A. BORING, ARCHITECT

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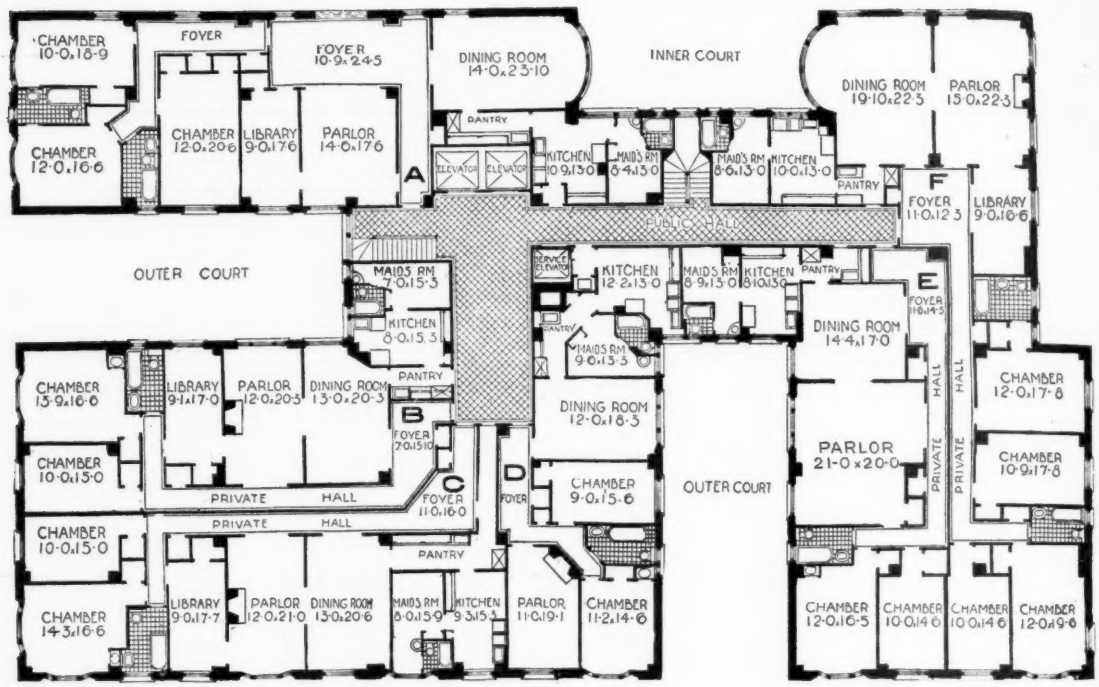
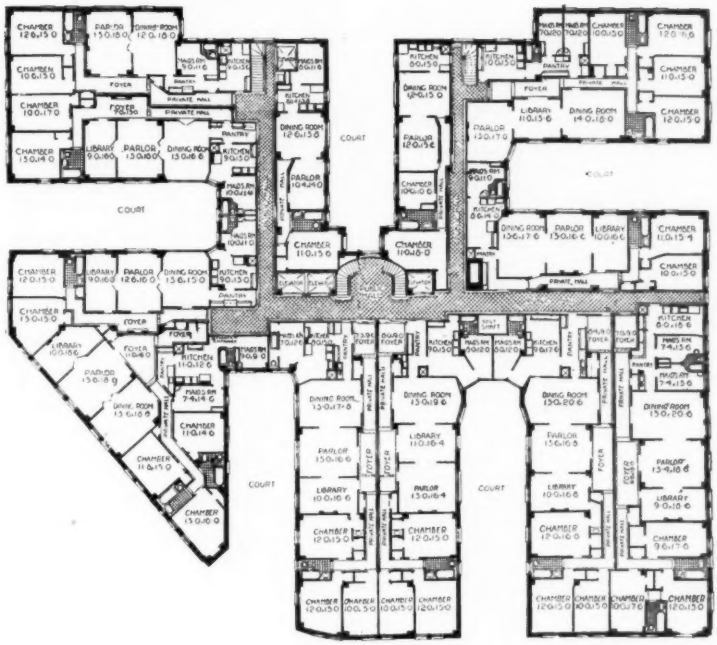


PLAN NO. 1

poorest class of people, who must live near their work and to whom it is of the utmost importance to get the full value for their money, whereas the pretentious elevator apartment houses are generally built on speculation to be tenanted by the well-to-do class who are free to live where they choose. The builders of these model tenement houses are finding it profitable to employ only the most approved types of plans designed by the most capable architects, whose whole interest is centred in providing the best plans from the broadest point of view. Why, then, should not the builders of apartments of the more expensive kind, where the margin of profit is greater, find it profitable to approach their enterprises in the same liberal spirit? If present signs are reliable their field is destined to grow still larger. The well-to-do man, who with his family formerly occupied an entire house, is choosing to live in an apartment; the less favored middle class, dissatisfied with the indifferent value offered them for their money, are taking refuge in the suburbs; while the poorer laboring class is, in a great many cases, moving into the older apartment vacated by the migrating middle class. The query made above has been affirmatively answered in a number of conspicuously successful cases; of most recent date may be mentioned the Apethorpe, a construction covering an entire city block, on Broadway, West End Avenue, 77th-78th Streets, by Clinton & Russell, and another almost directly east therefrom on the other side of Central Park, on Fifth Avenue and 80th Street, by McKim, Mead & White; a few of the older examples are Graham Court, 116th-117th Streets and Lenox Avenue, and the Dakota apartment house on Central Park West and 72nd Street.

A very real difficulty encountered in planning any apartment house of the fireproof type is the difficulty of securing harmony between an inevitably complex plan organism and a necessarily simple and direct system of structural design. It is, of course, necessary that the utmost economy be observed in designing the steel structure, which implies a regular disposition of columns as nearly as possible equally spaced, offering the planner a gridiron of squares or rectangles within which to contrive his plan. Where the lot is ample enough to afford a spacious interior or exterior court

or is situated so that it has the advantage of abundant daylight from more than one side the demands of the plan are more compatible with the requirements of the structure. Such is the case in the model fireproof tenements to which reference has been made above. The interior court is of a size to ensure abundant daylight to every room and, at the same time, afford it a more cheerful outlook than is the case when the court area is distributed over several smaller courts instead of being concentrated into one sizable open space. It has been determined by experience that the smallest economic unit for a plan of this type requires a plot of approximately 50 feet by 100 feet, which is based on the assumption that the units will be doubled. Otherwise the single unit must be placed at 100 feet square. The plan of the model fireproof tenement is here referred to not because it is directly applicable to that of the elevator apartment house of Park Avenue, upper Broadway or Riverside Drive, but because some of the lessons taught by it are applicable in the latter case.



PLAN NO. 2

PLAN NO. 3

Exhaustive study of the tenement plan has indicated certain conditions as necessary to a satisfactory result. Some of the more important of these conditions may be set down as follows:

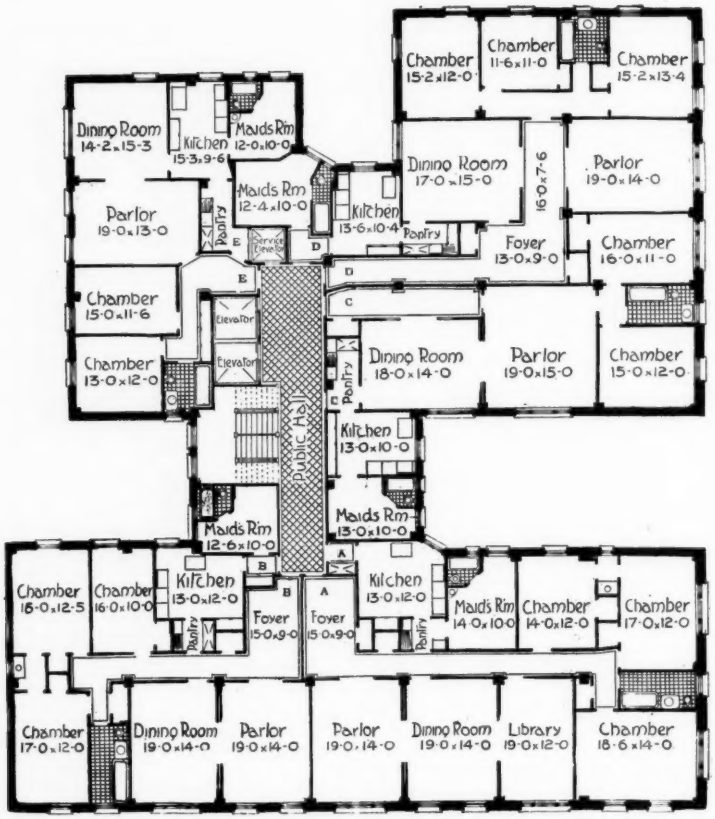
A large rectangular plot approaching in form a square.

A location as free as possible from other classes of structures.

Co-operation of adjacent owners for securing the maximum of light and air.

Concentration of the unoccupied area.

Sacrifice of a greater percentage of the lot area of light and air than the law



PLAN NO. 4

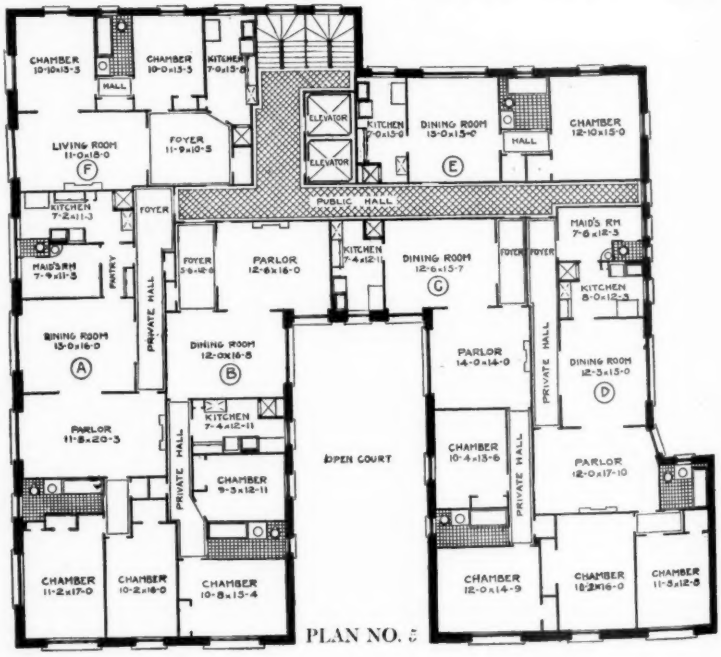
those financially interested, though the prediction can be made with confidence that means are destined to be found in the near future whereby this phase of real estate development will be placed on a sounder economic basis.

In discussing the floor plans printed herewith attention will be confined to the individual case; a consideration of their relation to the surroundings would, in most instances, involve merely a reiteration of what has already been implied above. It should be mentioned, in fairness to the architects in the majority of cases, that the plans, as they stand, are not a fair evidence of their authors' highest skill, but rather the results of slavish submission to a misguided direction of which they have allowed themselves to be made the victims. In work of this kind there cannot be, on the

makes mandatory.

The utmost simplicity in planning.

From an analysis of the foregoing premises it would seem that the planning of apartment houses should be regarded largely as a relative matter, *i.e.*, a matter of mutual concern for the owners and architects of all apartment houses in a given locality. An idea of this sort would, no doubt, be readily accepted in the abstract but its actual adoption would be a most difficult matter to bring about. The idea of co-operation in this department of building, instead of the prevailing aimless rivalry, would not appeal favorably to

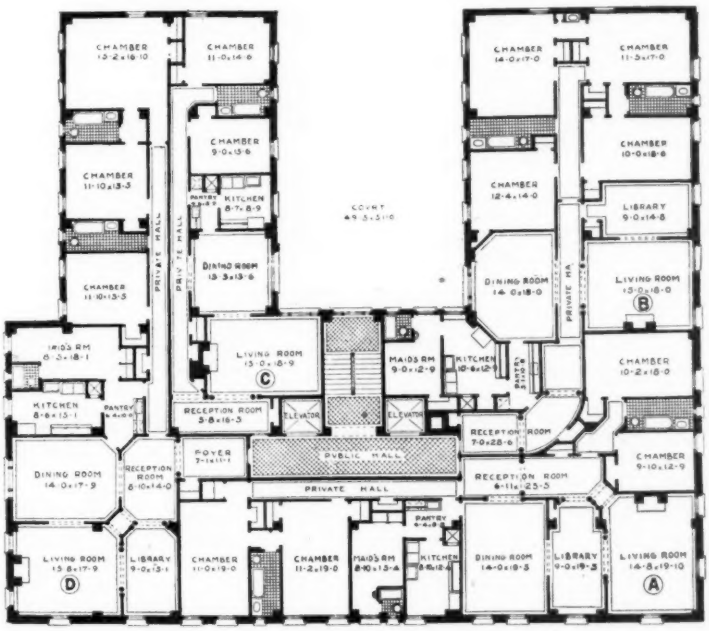


PLAN NO. 5

PLAN NO. 6

author's part, a deep professional interest and sense of responsibility for the result. From a technical standpoint many of the plans are no better than are those of the less pretentious sort on the East Side. In fact, the designers of the latter could, without materially adding to their prestige as architects, have been the authors of the former. In the opportunities offered the conscientious and independently thinking architect the examples illustrated are typical and worthy, in most instances, of more thorough study than they have received.

Plan No. 1 is a typical layout of a 12-story apartment house in the Morningside Heights section of Broadway on a corner plot of about 175 feet by 100 feet, with the long side of the lot on the wide avenue. There are six apartments with a total of 44 rooms on a floor. Two staircases are necessary and but two elevators are provided, one of which must serve also as a freight lift. The key to the plan consists in the use of two dissymmetrically placed street courts each perhaps 20 feet by 50 feet, permitting each of the inside apartments to have two rooms on the street. This disposition results, in the majority of cases, in long rooms lighted from a short side. The separation of the service rooms from the living rooms is well managed, though at the expense of two very essential points of the plan; except in the corner apartment the bedrooms have the street exposure while the living rooms must, of necessity, content themselves with the less cheerful outlook on the courts; in answering the door bell the maid is compelled to pass through the dining room, which



PLAN NO. 7

PLAN NO. 8

invariably occurs between the pantry and the public hall, except in the corner apartment, where the public and service entrances are parallel and lie contiguous. The staircases might have been better disposed and the public halls more agreeably proportioned and more amply lighted.

Plan No. 2 is, in some respects, similar to No. 1, with the bedrooms on the street and the living rooms retired to street courts about as wide as in No. 1 but of greater depth. The house, like No. 1, is 12 stories high but occupies a much larger plot fronting an entire block on the extended Riverside Drive with a depth almost as great on the side streets. One of the defects of plan No. 1 has been avoided, that of having to pass through a living room to get from kitchen to public hall. The form, and consequently the lighting, of the rooms is better; the entrance halls, however, are, in many instances, long and tortuous and, for the most part, not as well managed. The temptation is great to overcrowd and results in small chambers in a plan of this magnitude where street courts are employed, on account of the long street exposure offered by the retreating walls of the courts. If but one or two rooms of each apartment can be got on the street front the apartment is considered on the front and its rent increased. This plan does not escape the temptation of crowding, notably at the interior angles of the courts, where the walls have had to be splayed to admit windows of sufficient size to light the otherwise dark corners of the plan. The public halls, though of necessity long in a plan of this extent, are fairly well lighted and the staircases and elevators conveniently distributed.

Plans Nos. 3, 4, 5 and 6 are all variants of the corner problem on a smaller area than the two foregoing examples. The sites approximate a square and a single street court, the long axis of which runs parallel to the shorter side of the plan. The placing of this court is generally dissymmetrical,

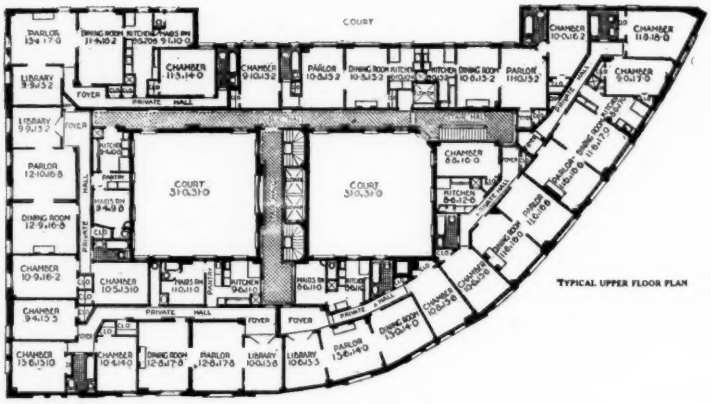
PLAN NO. 9

PLAN NO. 9A

being nearer the intersection of the streets, obviously a condition attendant upon the impossibility of lighting the rooms at the end of the street court. An exception to the rule is plan No. 5, where the lot is small enough and of such a form as to make the symmetrical disposition of the street court advantageous. The planner is enabled thereby to front four apartments on the principal street, an important consideration from the real estate man's standpoint.

A general defect in the planning of apartment houses of the more expensive kind, which is especially well illustrated by this and the other three plans grouped with it, is its complete blindness to the value of flexibility. As they are at present planned, it is seldom possible to redistribute the apartments, *i.e.*, add or detach rooms therefrom. The well-planned metropolitan hotel will illustrate the value of flexibility. Let some architect come forward with a thoroughly well-considered plan for a high-class fireproof apartment on a plot of 100 feet by 100 feet, the most frequent case, in which it is possible, with but trifling alterations, at any time, to reapportion the number of rooms into suites as desired; he would find the builders quick to realize its merit. Some modification of current standards of planning and some sacrifices would be required to secure a layout of this kind, but whether the advantages gained thereby would not, in the long run, more than offset the relinquishments is well worth consideration. The character of most sections of New York is subject to rapid transformations; the character of the demand for apartments is, therefore, very apt, in the course of a few years, to change so that the plan which is able to meet a variety of conditions is bound to enjoy a decided advantage in maintaining its rental income over one which cannot so accommodate itself. Experienced builders would, no doubt, readily concede that. Nor could they fail to see the logic of providing more ample light courts, in a plan, for all apartments which must necessarily derive their sole daylight therefrom, even though such larger courts are to be had only at the expense of a portion of the floor area of the apartments to be benefited. The present

PLAN NO. 9B

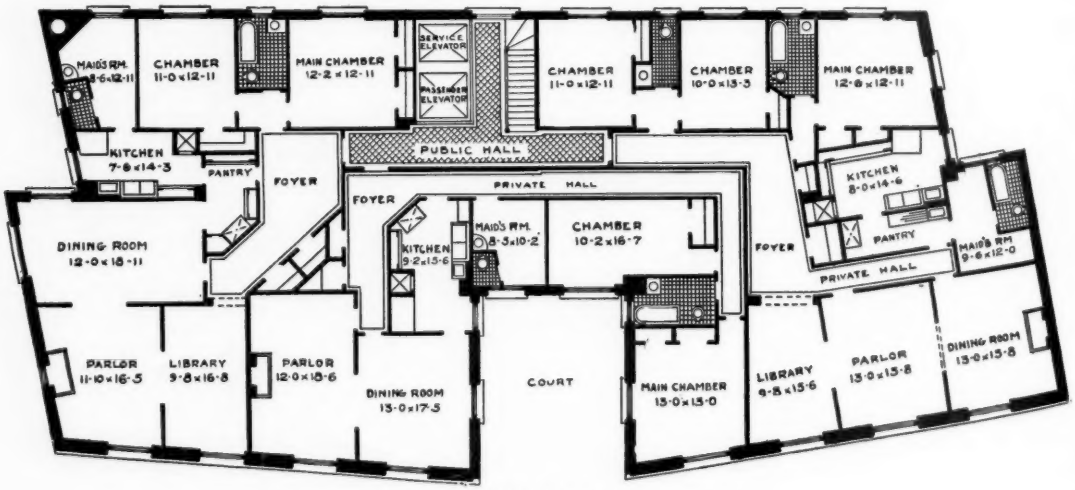


PLAN NO. 10

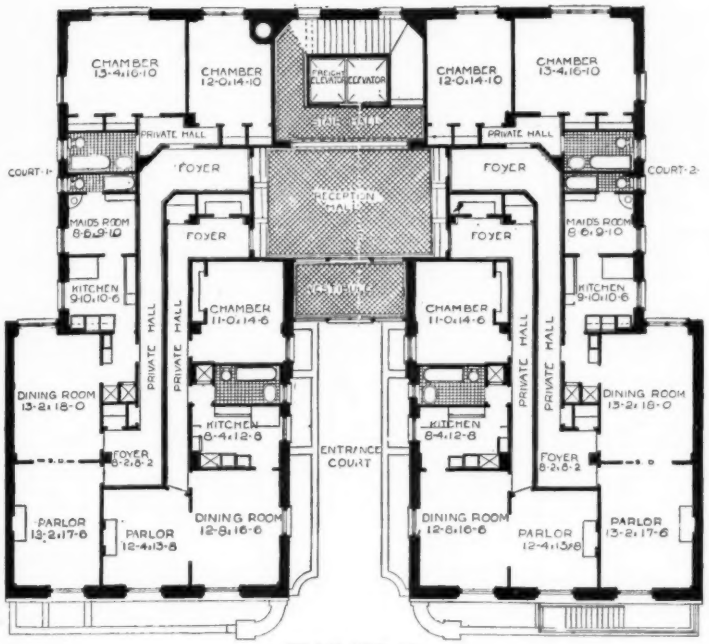
practice of covering the lot area to the limit allowed by law has already ceased to be good business, in a great many instances where houses have, for a few years, enjoyed superior lighting facilities that have suddenly been destroyed by adjacent building operations. A small sacrifice of the lot area would have lessened the great loss of light and, perhaps, have fostered in the owner of the later operation a friendly and mutually helpful attitude. Besides, the saving in the cost of construction would have served to compensate for any loss of floor area.

Of the plans Nos. 3, 4, 5 and 6, No. 4 seems the best conceived, being, perhaps the most compact and certainly the best lighted. The fewest number of rooms depend for their light upon the smaller courts at the sides and the location of elevators and staircases seems most advantageous, although in this last respect Nos. 3 and 6 are equally meritorious. In No. 5 it has been necessary to extend one arm of the public hall through to a court to provide light as required by law.

The next two illustrations, Nos. 7 and 8, are typical cases of corner plans with inner and rear courts. This scheme has the advantage of presenting unbroken frontages on the streets and consequently of getting the maximum number of outside rooms, while it creates dark corners that cannot always be adequately lighted or utilized to advantage. Note, for example, how unsatisfactory is the treatment of the connection in No. 7 between reception rooms and living rooms, necessitating ill-advised devices to produce false effects of symmetry and more dark corners. Note also in No. 8 the maze of closets at the entrance, while the bedrooms lack sufficient closet-space. No. 8 possesses the merit of greater simplicity and more straightforward planning. The reception rooms, in this case, are really ample enough to serve their purpose, instead of, as in No. 7, being merely halls slightly wider than usual. In No. 8 two



PLAN NO. 11



PLAN NO. 12

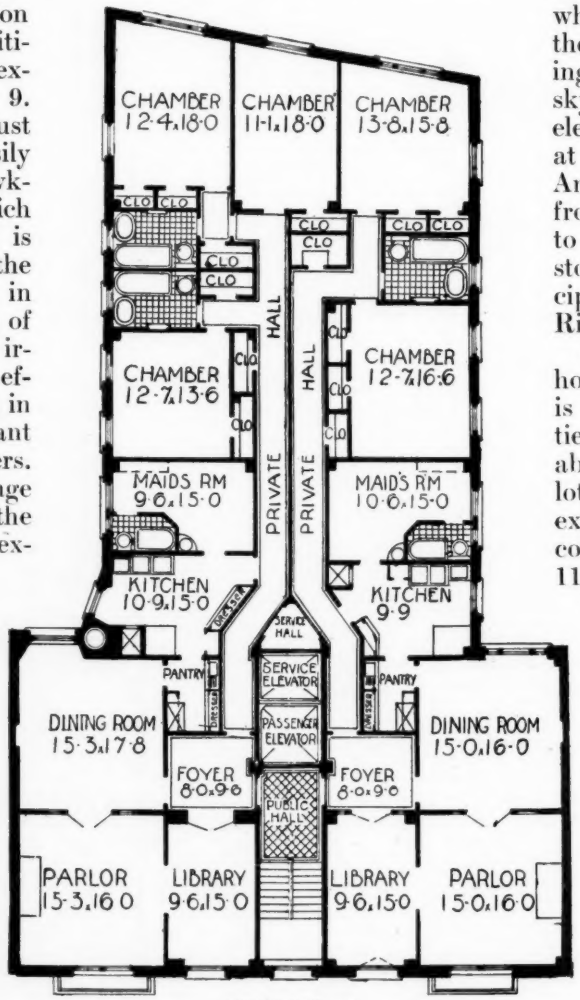
vent shafts are necessary to ventilate servants' toilets, to which there is no serious practical objection although they are very apt to involve some other defect in a plan which calls for them. The placing of bath rooms on the most valuable corner, as in No. 8, does not add to the merit of the plan. The location and arrangement of public stairs, elevators and hall in No. 7 is obviously superior to that in No. 8 which, with more careful study of the private communications would, unquestionably, promise the better solution of the two.

Exceptional interest is attached to plans Nos. 9 and 10 on account of their long curved façades as well as because they are on opposite sides of the same street at its intersection with Riverside Drive, No. 9 being on the south side of the street, curving away from No. 10, with its right-angled corner at the Drive, to afford it a more extensive prospect of the Drive and Hudson River, while it itself, in consequence, enjoys an ample view northward of the river. Aside from similarity of outline in their sites they present distinctly different plan problems, No. 10 embracing more than double the area of its opposite and fronting on three streets while the other fronts on two. They are both 12-story houses; the larger contains 98 apartments, of which two are of the duplex type, the smaller but 16, four being duplex. From these facts and an inspection of the accommodations afforded in each plan, No. 9 is readily selected as much the more pretentious establishment of the two. It is not clear why, in No. 9, it was deemed the wisest course to so dispose elevators and public halls that the duplex apartments occupy the least desirable exposure in the plan. It seems as though it might have been preferable to have placed them farther around to the west and on Riverside Drive which, with a slightly different disposition of the

PLAN NO. 13

court space appears quite possible of accomplishment.

A broad criticism of this sort is, however, made with reserve; it is easy to overlook some very essential condition of the problem discoverable only after exhaustive study, and disregard of which may entirely stall the solution of the plan. The same hesitation need not be felt in criticizing the technical execution of plan No. 9. Its lack of finish must be at once felt and easily detected in the awkward manner in which the crooked passage is accommodated to the curved façade and in the crude dovetailing of the resulting small irregular spaces. The effect is of confinement in some parts and of want of coherence in others. The fullest advantage has been taken of the extensive frontage; except in one instance all bath and toilet rooms have been relegated to the rear. This results sometimes in a lack of that degree of privacy to be expected in an apartment of such pretentions, though the baths and toilets are in no case remote from the bedrooms.



PLAN NO. 14

Plan No. 10 illustrates the benefits of ample interior courts on a large site; compactness, absence of dark corners, well-lighted public halls, elimination of excessively long private halls characterize it. The manner in which the steep grade downward toward Riverside Drive has been utilized to accommodate a lofty driveway on the Drive, without material sacrifice of floor area, is to be commended. On either side of this driveway are disposed the living rooms of the duplex apartments already referred to, which, it is to be noticed, are well above the street level and reached by private staircases giving off the main vestibule. The reception hall is formed by one of the interior courts, which, covered over at the entrance floor ceiling, forms a spacious skylighted space with elevators and staircases at the farther end. Another entrance leads from the rear street to the first floor, a full story above the principal entrance from Riverside Drive.

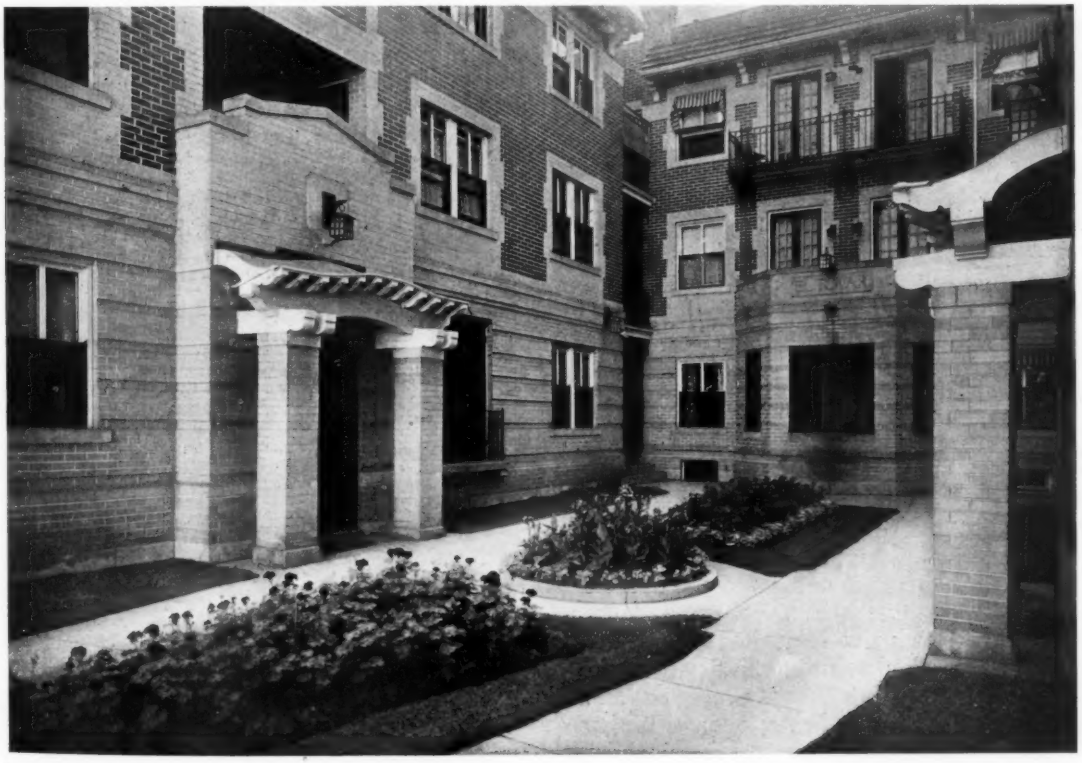
If the apartment house plan on a corner is beset with difficulties often insurmountable, with the inside lot such is, to a greater extent, the case. The concluding plans, Nos. 11, 12, 13 and 14, will bear out this statement. They have been selected to show how the restricted opportunities of the inside lot of under 100 feet frontage diminish as its depth approaches or exceeds its frontage. Plan No. 11 offers, perhaps, the maximum advantages to be found in an inside location; its shallowness in relation to its extensive and broken frontage is entirely exceptional. The conditions are more frequently as in No. 14, which is scarcely superior in its arrangement to the general run of new-law tenements, except that the rooms are larger and that there is an elevator. In lots like Nos. 11 and 12 the employment of a symmetri-

cally placed street court with the aid of smaller side courts results in a fairly well-lighted interior, although in No. 12 the length of the comparatively dark private halls already makes itself felt. Plans on frontages as narrow as Nos. 13 and 14, ingeniously contrived as they may be, are not to be encouraged.

Ancient Egyptian Art at the Metropolitan Museum

THE recently completed wing of the Metropolitan Museum of Art, New York, which has just been thrown open to the public, contains one of the most noteworthy collections of Egyptian art to be seen anywhere in the world today. In completeness, as well as in the matter of presentation, the collection assembled in these ten galleries will vie in importance with the most notable collections both in this country and in Europe. Several of the galleries have been tinted blue of a quality that is designed to show to the greatest possible advantage the old Egyptian colors of the exhibits, which are arranged chronologically, in periods, in nine of these ten galleries, while the tenth is devoted to a miscellaneous collection of Egyptian antiquities.

Of altogether different interest and importance is the loan collection of Colonial portraits and old silver which is shown on the second floor in the room used for temporary loan exhibits. There are some thirty-odd canvases in which are portrayed some well-known worthies of Colonial days. The collection of silver shown in the same room comes from forty-seven churches in New York, New Jersey, Delaware, Virginia and Kentucky and contains excellent examples of work by early American, Dutch and Swedish, as well as English, silversmiths. In addition to the church silver there are many beautiful old tankards, mugs, sugar scissors, quaint old teapots, sauce boats, pepper pots and candlesticks, all deserving of more than a cursory inspection.



VIEW IN COURT

EL TOVAR APARTMENTS, DENVER, COLO. MESSRS. W. E. & A. A. FISHER, ARCHITECTS

THE PRESENT AND FUTURE DEVELOPMENT OF THE APARTMENT HOUSE

By C. W. BUCKHAM, ARCHITECT

WITHIN the past two decades the domestic life of dwellers in our large cities has become radically changed. The two reasons that dominate this change are economic and social. Perhaps these reasons apply in a greater degree in New York than in any other city, and more particularly to the Manhattan Island district than to any other part of that large area designated as Greater New York.

The constant shifting of centres of business activity has resulted in transforming sections of Manhattan Island that were once the districts of the better class of residences into business locations, making it nece sary to seek in other and equally desirable parts of the city a place where houses might be erected, secure for a time from the encroachment of business and surrounded by the seclusion and quietness of neighborhood that are essential to a high class residence section.

The demand for sites of this character has resulted in a large enhancement of real estate values in desirable localities, until to-day it is generally conceded that, when it is added to the cost of the lot and that of a building in keeping with the neighborhood, the cash investment becomes so large that only those with ample means can afford to consider a dwelling of any pretensions on Manhattan Island.

This economic aspect of the problem deals with that class of town dwellers that are possessed of incomes that place them beyond the middle class, and it is this type of dwelling that we are now discussing.

The problem that confronts the architect who seeks to plan a house that shall combine all the exclusive features that surround the individual dwelling, that will afford apartments ranging from those as small as three rooms to the larger ones of perhaps as many as eighteen rooms, is a difficult one. Experiments along these lines have been carried on with varying success in New York and other large cities for some time. Apartments known as home-clubs and co-operative dwellings have multiplied and the results have been so thoroughly known as to make it possible to approach the problem with something more than a conjectural idea. In the home-club type we have a building wherein, as in the co-operative apartment, the tenants each own their respective apartments. Here there is but one central kitchen and one central service. The general management is along lines similar to that of exclusive clubs. The two or three now in operation are moderately successful perhaps, but close observation leads to the opinion that the co-operative idea is probably the better solution. In this class of apartment the central service feature is often preserved, but the various apartments have each an individual kitchen so that the tenants may either prepare their own meals or avail of the central service as desired.

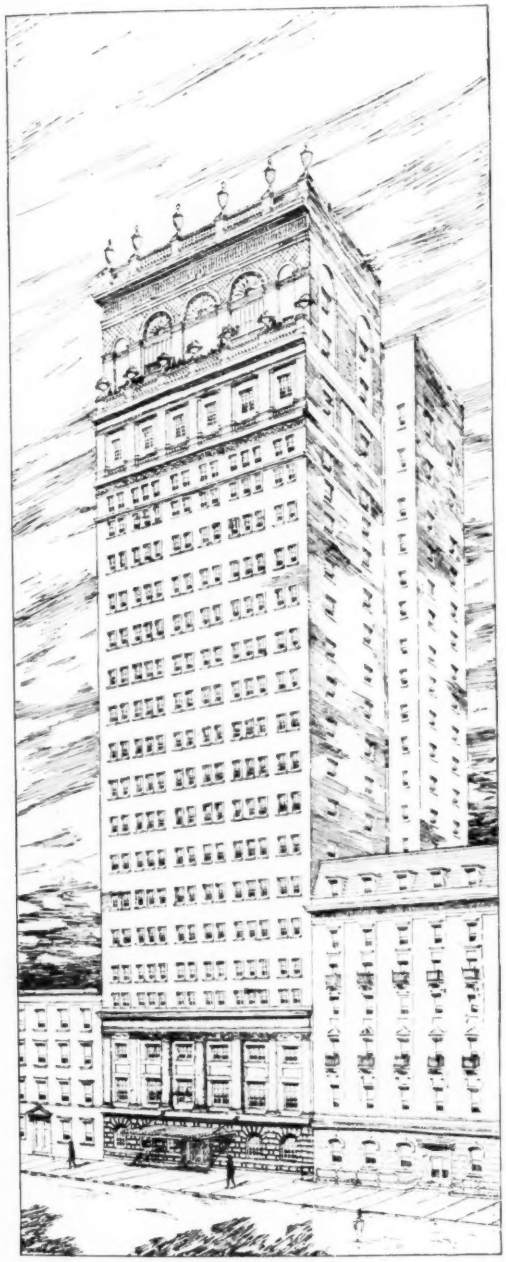
Many of the wealthier dwellers in New York maintain a country place in addition to their city homes and in a number of instances both houses are kept open the year around. And while the city residence may be used but a small part of the year and serve only for occasional occupancy it must at all times be ready and provide, without the necessity for transference of servants and the domestic management, all the conveniences and requirements of daily life.

It was consideration of these various features that influenced the planning of a twenty-story apartment house which it is proposed to erect on upper Fifth Avenue in New York.

The entire area of this plot is 75x100 feet, but, owing to building regulations which stipulate that a certain proportion of the lot must be devoted to open courts, it has only been possible to avail of an area 75x70 feet or, in this case, two-thirds of the entire lot area.

Reference to the floor plans illustrated herewith will show that the salient features

that are a part of the home club and co-operative apartment types have been retained in the proposed plan.



A PROPOSED TWENTY-STORY APARTMENT HOUSE ON UPPER FIFTH AVENUE

Plan A is typical of two six-room apartments. These are arranged so as to enable the tenants to adopt the individual service plan entirely independent of the general service which is provided in case the tenants desire to use it.

This plan reflects thoroughly the insistence of tenants for all the utilities that can be secured and to which they have been accustomed in the private dwelling. It will be noticed that there are bathrooms in connection with each bedchamber and that there is also an additional bathroom off the dining room. In planning these bathrooms, the idea was that in case the tenant should elect to use the general service in the house the dining room might be easily converted to a bedchamber, which, with its adjoining bathroom, would be as complete in its conveniences as the other sleeping rooms.

Plan B is typical of floors that have four apartments. The two apartments in the rear have kitchens, while those in front have none, and therefore are entirely dependent on the general service.

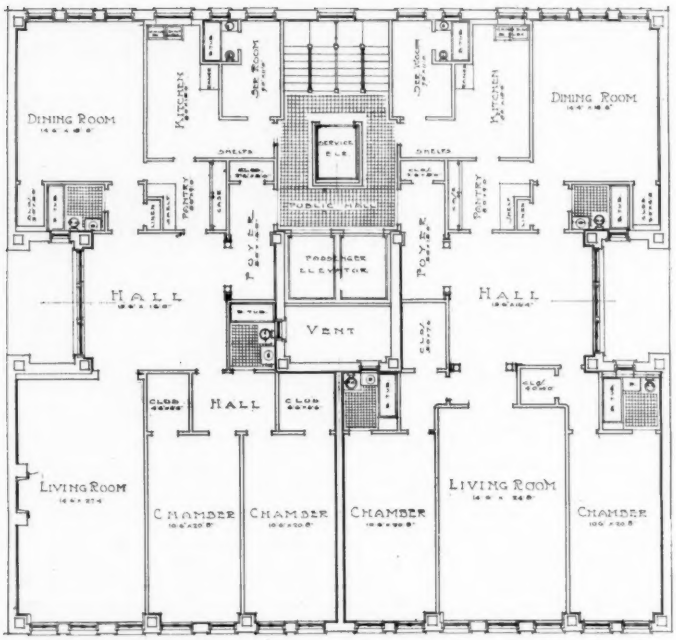
Plan C shows the conversion of these apartments to an unusual duplex type.

The structural features of an apartment building of twenty stories do not present any greater difficulties and the general problems to be solved are but little different from those involved in the tall office building. The same questions of wind-bracing, elevator service and water supply are present in each case.

In an apartment building of twenty stories, the larger consumption of water, owing to the many bathrooms, makes the problem of an adequate and efficient water supply more difficult perhaps than in the office building.

While the usual type of tank supply could of course be installed, in apartments of this exclusive character and location the pent house and other features which mar the roof line cannot be considered. An additional reason perhaps is that it is becoming generally understood that there has been in the past a large waste of space on the roofs of apartment houses and it is sought to give these long-neglected spots some architectural treatment along the lines of roof gardens or recreative places for the tenants and particularly the children and their nurses.

Probably the best means to secure adequate water supply is the later form of



PLAN A, TYPICAL FLOOR PLAN OF LARGE APARTMENTS

compression tanks where water by means of compressed air is forced to the topmost floors, thus insuring an equal and dependable supply in all the apartments throughout the entire twenty stories.

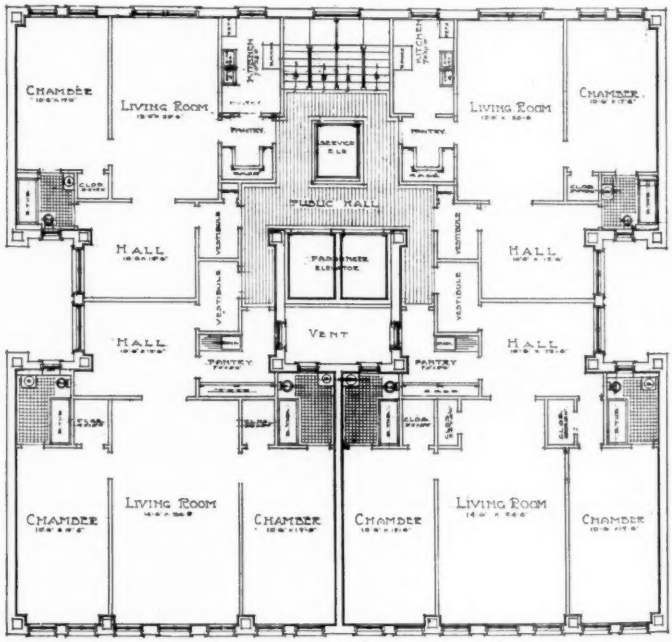
The elevator service does not entail any very serious consideration and will be identical with the best forms in use in other buildings, but owing to the height of this building, at least one will be of the express or fast running type.

The general kitchen service referred to will, in general, be along lines similar to the service provided by any first class hotel or club, the exception being that meals will not be delivered at a central dining room, but to each apartment where they can be served by the servants of the tenants.

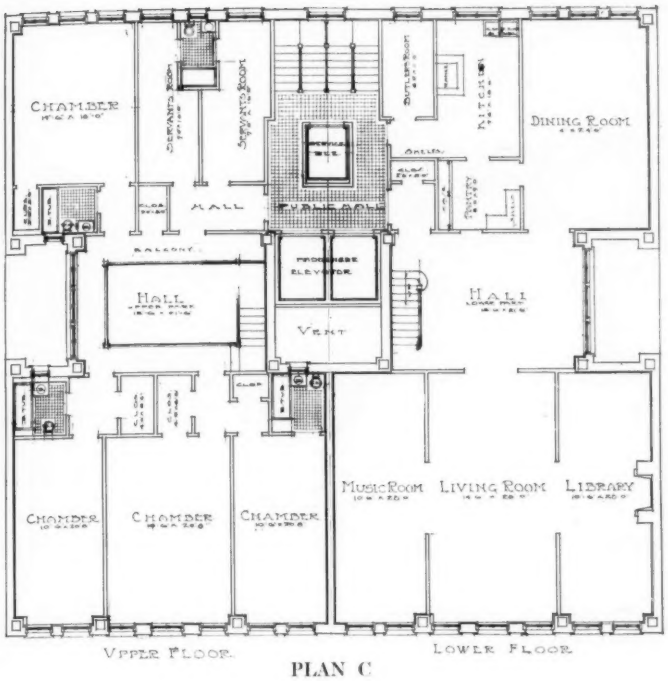
The basement plan, shown in a smaller scale in the illustration of the Plaza Home Club, shown in this issue, is typical of the planning which it is proposed to pursue in the house of twenty stories.

An apartment house of this height appeals to the investor, as it affords a maximum renting area, and the increased height does not proportionately add to the cost of operation. In fact the writer's experience indicates that above a certain height the cost of operation remains practically constant.

To design the exterior of the building in a way that will meet the approval of the many people who have interests in and will occupy it, has been a problem of some difficulty. The insistence has been that the exterior of the building should not suggest the usual apartment house but follow more along club or private hotel lines. The elevation, illustrated herewith, is very plain in character, and as far removed as possible from that unfortunate type of speculative architecture which it is regretted has become so usual. The two lower and two upper stories will be of cut stone, those intervening



PLAN B, TYPICAL FLOOR PLAN OF SMALL APARTMENTS



PLAN C

of plain brick. The window openings are framed with white glazed terra cotta.

The two upper stories are studio apartments to meet in a way the demand that has never been adequately supplied in New York for well-lighted studio apartments where the artist may be sure of good light even on the dullest days during Winter months.

In fact, this class of apartment is in demand by tenants outside the profession of the Arts. It is a type that appeals to the artistic sense now so largely developed and admits of those features of decorative treatment that are sought by people of good taste.

CITY PLANNING IN THE UNITED STATES

Extracts from an Address by Mr. Willis Polk, Architect for the Panama-Pacific Exposition, Delivered Before the Civic League, Portland, Ore.

CITY planning in the United States really began when George Washington went out on the plains of the Potomac and laid out the city of Washington. He had a magnificent opportunity because there was not a road or a house in existence, he had a plain piece of paper, so to speak, and he had the services of Major L'Enfant, fresh from the gardens of Versailles, who gave us the great plan of Washington.

Washington, perhaps, is the only city in this country that has had from its beginning a definite plan to work to. Nearly all American cities, like Topsy, "just growed," they had no definite plan. Very few of our cities realized their destiny soon enough to take any steps in advance of their progress, and in the present movement of city planning, Cleveland, Chicago, Seattle, Minneapolis, Detroit, St. Louis and Washington (going back again to the L'Enfant plan which was lost temporarily by the action of our Congressional delegations in the '60s) have all started in on planning, and in nearly every instance as soon as a plan was made and presented it scared the taxpayers and property owners and they threw up their hands—"We cannot do it, it is going to increase taxes, it is going to call for a large bond issue, it is going to be a burden we cannot bear, resources must be reserved for necessary extension of sewers, water systems and other necessities that a growing city demands." That is very true, a growing city grows beyond itself; the minute it ceases to grow beyond itself it ceases to be a growing city and becomes a dead city and is of no importance, but a growing city outgrows itself every ten years and should at least

(*Continued on page 230*)

APARTMENT HOUSE, NO. 998 FIFTH AVENUE, NEW YORK

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PALAZZO VALMARANO, VINCENZA, ITALY.

APARTMENT HOUSES

THE various opinions that have found expression within the past year in the technical press of both England and America seem to warrant the general statement that progress in the development of domestic architecture has been greater in America during recent years than in any other country. In fact, we are confident that the accuracy of such a statement will not be questioned if we accept a definition of domestic architecture which limits it to country and suburban houses. It is a question, however, whether we should not include under this general designation every building that is used as a human habitation. There appears to be no good reason why a city dwelling does not belong with as much right to this class as a country dwelling. If city dwellings are admitted, it is obvious that the various types, detached, semi-detached, or even the apartment building variety in which a number of dwellings are provided under a single roof, should also be included. It is this latter subdivision to which the current issue of THE AMERICAN ARCHITECT is devoted and while there are commendable individual examples of apartment houses to be found, some of which are presented herewith, the inclusion of apartment buildings with country and suburban dwellings under the general caption of "domestic architecture" would probably have the effect of appreciably lowering the average of excellence to which the general classification would otherwise be entitled.

The reasons for apartment house architecture failing to equal in character that of the country or suburban house, or the detached city house, are neither obscure nor difficult of comprehension. First among them probably is the fact that a private house is ordinarily built as a home in which the owner takes great pride and interest. His initial move when about to undertake the building of a residence is to consult an architect of training and reputation by whose advice he is guided throughout the operation. Apartment buildings, on the other hand, have until recently been considered rather in the nature of speculative investments. They have been owned and erected by realty companies whose only thought or interest was to build in a manner insuring the largest possible return on the money invested. As long as the public has been content to accept as habitations and pay a large rental for these structures, devoid of all artistic qualities and whose plans did violence to every requirement which would be considered fundamental in the planning of a private residence, the builders could not perhaps be expected to appreciate the ultimate wisdom of securing competent architectural advice.

With the increasing appreciation of good architecture on the part of the public, which has been generally noted, there has been a corresponding improvement in the character of apartment buildings. Moreover, a recent movement known variously as the Home Club or Co-operative Apartment plan, by which a number of persons

combine and erect one building in which is provided a home for each of them, has done much toward bringing the same interest, which accounts in such large measure for the good results in country house architecture, to the apartment building field. All things fairly considered, it seems safe to state that, compared with the apartment buildings of ten years ago, those now being erected in the larger American cities probably represent an improvement equal to that recorded in any other field or department of architecture in an equal period of time. There is still much to be desired. One feature still lacking in the design of apartment buildings is that which in the country house suggests the domestic side of life. Doubtless, however, "expression" will come with a further study of the problem. Architects of highest ability and training are beginning to give their time to the design of apartment buildings that meet the requirements of cultured people. The comforts and conveniences afforded by the better class of apartment buildings have already resulted in their acceptance as residences by many wealthy tenants as well as by those in more moderate circumstances. Their present popularity seems to bode a great development in this field, and architects will undoubtedly have much more to do with this type of building in the future than they have had in the past. The possibilities of the field are practically unlimited and a careful study of the problem appears well worth while.

City Planning In the United States

(Continued from page 227)

provide for the next ten years in some consistent way.

I haven't the slightest doubt in the world but that Pericles, the great man of Athens at the zenith of the fame of that wonderful city—I haven't any doubt but that purely as a matter of statesmanship and not at all from love of the beautiful he decided to beautify Athens. Athens, at that time, was beginning to feel the rivalry and the inroads upon her commercial supremacy of other cities, even as far west as Marseilles on the French coast. Pericles called his wise men into council and said, "Gentlemen, Fellow Athenians, how can we best preserve the supremacy of Athens, what can we do?" And as a matter of pure statesmanship they decided to make Athens so attractive that even if a man went to Marseilles to sell his cargo he came back to Athens to spend the money he got in that transaction, and the whole world from that time to this has been paying tribute to the wisdom of Pericles and his wise men. Italy sent her children to Athens, every art student that has gone out in pursuit of the beautiful has landed in Athens sooner or later, and for 2,000 years the world has been paying that tribute to that broad man, that broad set of men who created that beauty spot in the world. It is the same with the city of Paris—I think the figures are correct. There is over $100,000,000 a year left in Paris by visitors who go there for no other reason than just to see Paris. Think of it! One hundred million dollars a year! You talk of a municipal government that cost you $6,000,000 or $8,000,000 a year as being such a big job, what would you do if you had $100,000,000 extra to spend? Paris has been slow in the line of development; starting way back in the time of the Louises, Louis XIV and Louis XV commenced the great avenues leading out of Versailles, and accomplished the building of the Louvre and those beautiful bridges across the Seine, and among the marvelous things under the reign of Napoleon was the extension of that work—it came to Baron Haussman, in 1857, nearly sixty years ago, to undertake the doing of things quick, and Paris will be working on this plan still 100 years from now. Baron Haussman went into Paris and planned the Avenue de L'Opéra and built the Opéra itself, the grandest in the world; extended the Champs Elysées up to the Arc de Triomphe and connected the Avenue du Bois de Boulogne to that great park; the Grands Boulevards, so called, were all conceived and practically executed under Haussman's administration. They made Paris a wonderful place.

There are many other cities—in Rome

itself, there are many extensions, Florence, Genoa, Naples—nearly all of the Italian cities are at work in the most marvelous way.

We think we are a great people, the center of the world, the advance guard of all the industries, but it would be instructive to go to Italy and see the amount of energy and enterprise and activity that is going on in those cities, and Germany is the same way.

St. Mark's Tower, Venice

By ROBERT WILLIAMS, F.R.I.B.A.

SOME nine years ago I journeyed from Egypt on my way home to view the ruins of the noble tower of St. Mark's. Only the stump, from 10 to 12 feet high surrounded with the débris of mortar and broken brick and stone, remained. The authorities had put a strong close-boarded hoarding around all. Inside, the workmen were carefully gathering together and sorting out the moulded stonework and unbroken bricks. The broken marble work and sculptured panels of Sansovino's beautiful loggia had been already reverently collected and carried into a court of the ducal palace just across the square.

Can anyone feel real sorrow on viewing the destruction of a work—a work by human hands? One may think so. The great square, with its mighty watch-tower at the corner nearest the sea, seemed empty. The great new hoarding with signs of débris at its outer margin looked like the hedging in of the new grave of one even mightier than Cyclops—a proud sea-mark struck under, never to rise.

Thoughts of the spirit of Ruskin for the moment chased other thoughts away. It was one of his "noble towers." What would he say were he to see the great tower thus prostrate? He, Ruskin, had compared St. Mark's Tower in a special plate in the first volume of the "Stones of Venice" with a "British" tower, much to the discredit of the latter, although in a later work, "Modern Painters," Ruskin says in a note that the "college tower (Edinburgh, finished in 1850) is not kindly represented." He might have confessed, also, that it was hardly fair to compare a British tower 121 feet high with an Italian campanile some 350 feet high. "There must be no light-headedness in your noble tower," he writes; "impregnable foundation, wrathful crest, with vizor down, and the dark vigilance seen through the clefts of it; not the filigree crown or embroidered cap. No towers are so grand as the square-browed ones, with massy cornices and rent battlements." Thus generally on towers, and of St. Mark's specially, he wrote in his diary: "I think the campanile of St. Mark's is the most perfect instance of the power of proportion that can be given."

Thinking on these words, fair and true as they were, I turned away with a feeling of sadness. The lantern, with its emblematic figures of the Venetian Republic and of Justice; the bells, which had tolled warnings out to sea; the golden angel fitly crowning the steeple and the massive shaft, all—all of this goodly tower of noble proportions had fallen prostrate to the ground. The Queen of the Adriatic had lost her highest pinnacle; the book of the world's art had lost an invaluable page.

It was wisely decided to rebuild. In due course new, wider and deeper foundations were begun, and in about two years I had the pleasure of viewing the foundations, then partly above ground, built in strong, massive, carefully dressed Istrian limestone, set on concrete packed on to deep-driven piles. A small nucleus of the old concrete was left in the centre. There was no hurry. The architects built with care and love. The base of the old tower had stood the test of a thousand years, and they desired, at least, a like period for the life of the new tower. So the work went on for years.

Again my sail set for fair Venice. It was dusk when I approached a week ago, and looming up before me as the gondolier plied his oar toward the mouth of the Grand Canal I could see the head of the splendid tower reared on high, once more, enveloped in the bandages of a bracketted scaffold, the body having been stripped of scaffolding some time before. There was the tower, as before, only stronger and better and endowed with a new and longer lease of life. It was a glorious treat to see how lovingly and well the architects had done their rebuilding. And here I felt that Ruskin's words were, once more, true of the tower: "It is built as simply as it well

can be to answer its purpose; no buttresses; no external double walls, with an ascending inclined plane between them, with apertures as small as possible, and these only in necessary places, giving just the light required for ascending the stair or slope, not a ray more." An exact description of the new tower.

I might add that Sansovino's beautiful loggia, at the base of the tower, is also approaching completion. This, too, is as beautiful as ever.

All architects will, I am sure, be glad to know of the near completion of this fine tower, and I am sure they will rejoice with me that the architects and the local council with whom they worked have carried out their task with so much love, care and artistic taste.—*The Architect & Contract Reporter.*

The Relation of Construction to Architecture

PROFESSOR BERESFORD PITE, in a paper on "Building Construction and Architectural Education," which he read before the Architectural Association recently, was absorbed with emphasizing the claims of construction as expressed in building. He said it was evident that if material and workmanship were assumed in any view of the art of architecture, the scenic make-up in stucco of an architectural order or style was a result equivalent to the original construction as an expression of art. "The study of form and proportion in an academic classic method, or by the so-called historic periods, which ignore the constructive craftsmanship of building art, is delusive and harmful. Transliterated forms in any re-arrangement, 'freshly designed' maybe, are as empty and vague of meaning as the decorative inscriptions composed of disjointed sentences from the Koran employed in Mohammedan building. Unhappily, a knowledge of the forms of architecture and a knowledge of modern building construction, each separately studied, are to a great extent the staple of present-day studies, examination, and practice, and to this imperfect method of education much of the superficiality of design and construction in modern architecture may be justly imputed. The sense that the architect of a particular building was emphatically the master of his work, rather than the unwilling slave of intractable materials and awkward conditions, is so rarely conveyed to the mind by a modern erection other than a simple work of engineering that the conclusion is enforced that many architects have no genuine enjoyment in their handling of the building crafts, and are unable from want of properly directed study to express any appreciation of the means they employ to attain their ends in their works. To the architectural student the remedy for this weakness does not lie in devotion to a new style of architecture, but in a new style of building; not in a fresh revulsion from license in form to austerity, or in a craze for individualistic ornament. The remedy is a complete recognition of the artistic value of thorough knowledge and direct purpose in construction. 'In quietness and confidence shall be your strength—but ye would not.' Genuine interest will be found in the quality of each craft or trade, and the unaffected employment of each for its native or innate beauty and interest will replace superficiality, and a sense of texture in material and suitability in form will follow."—*The Architectural Review* (London).

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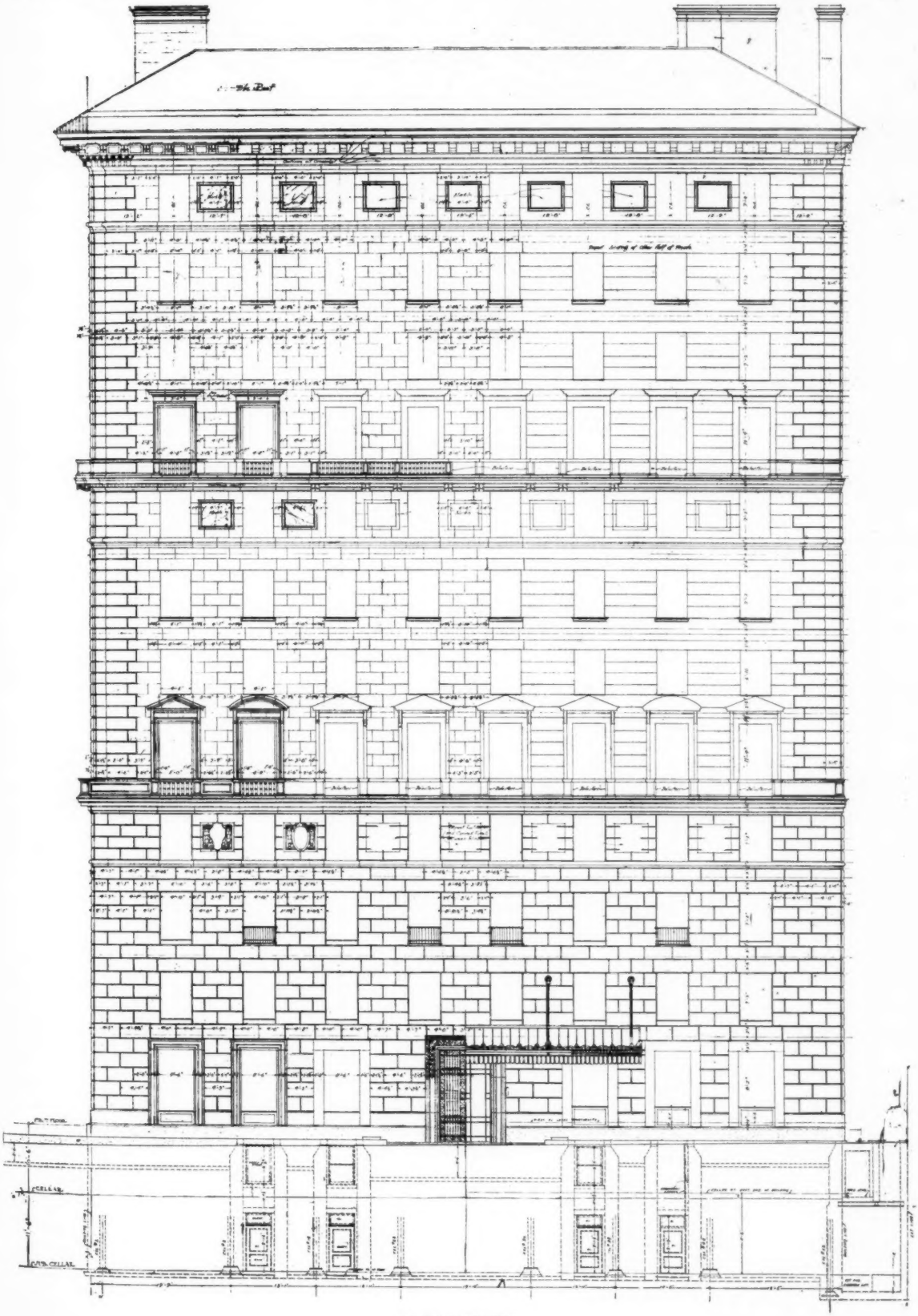

SOUTH ELEVATION

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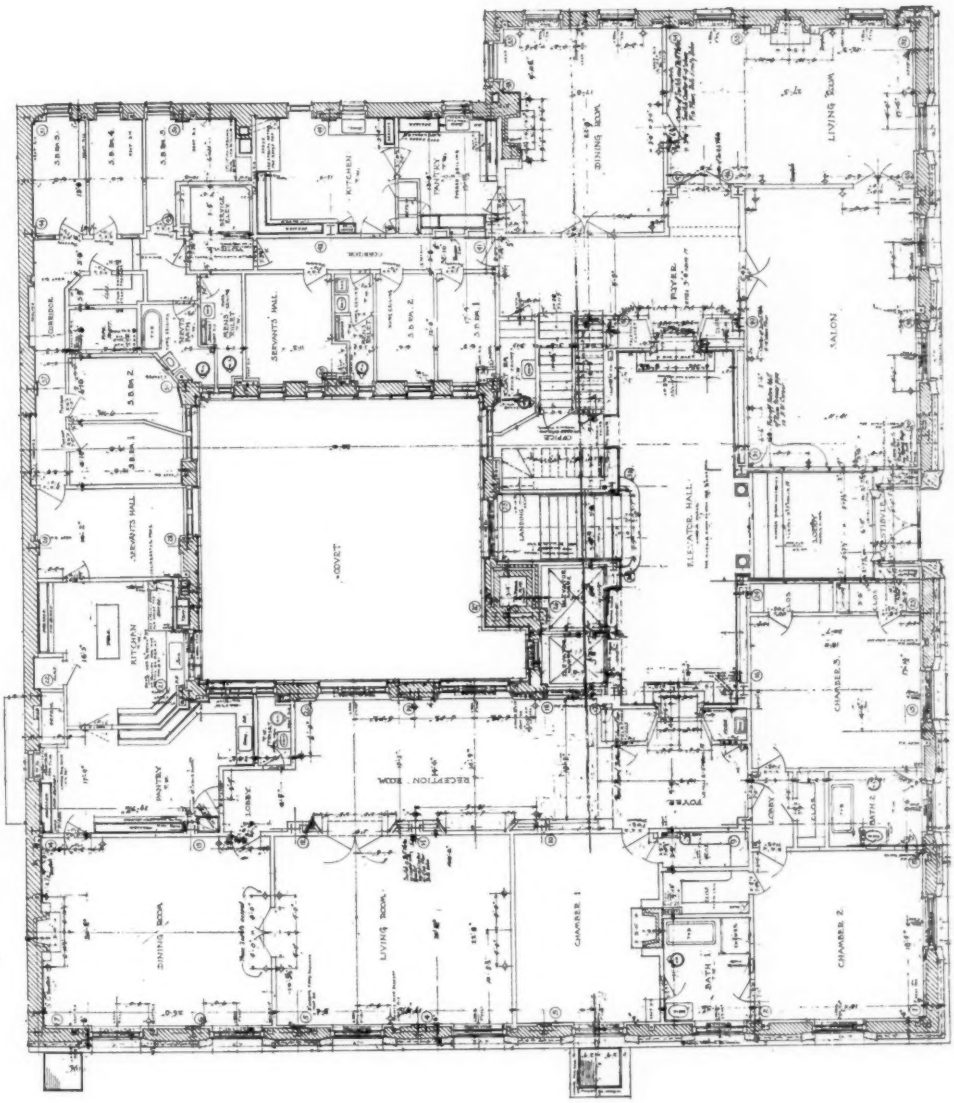

FIRST FLOOR PLAN

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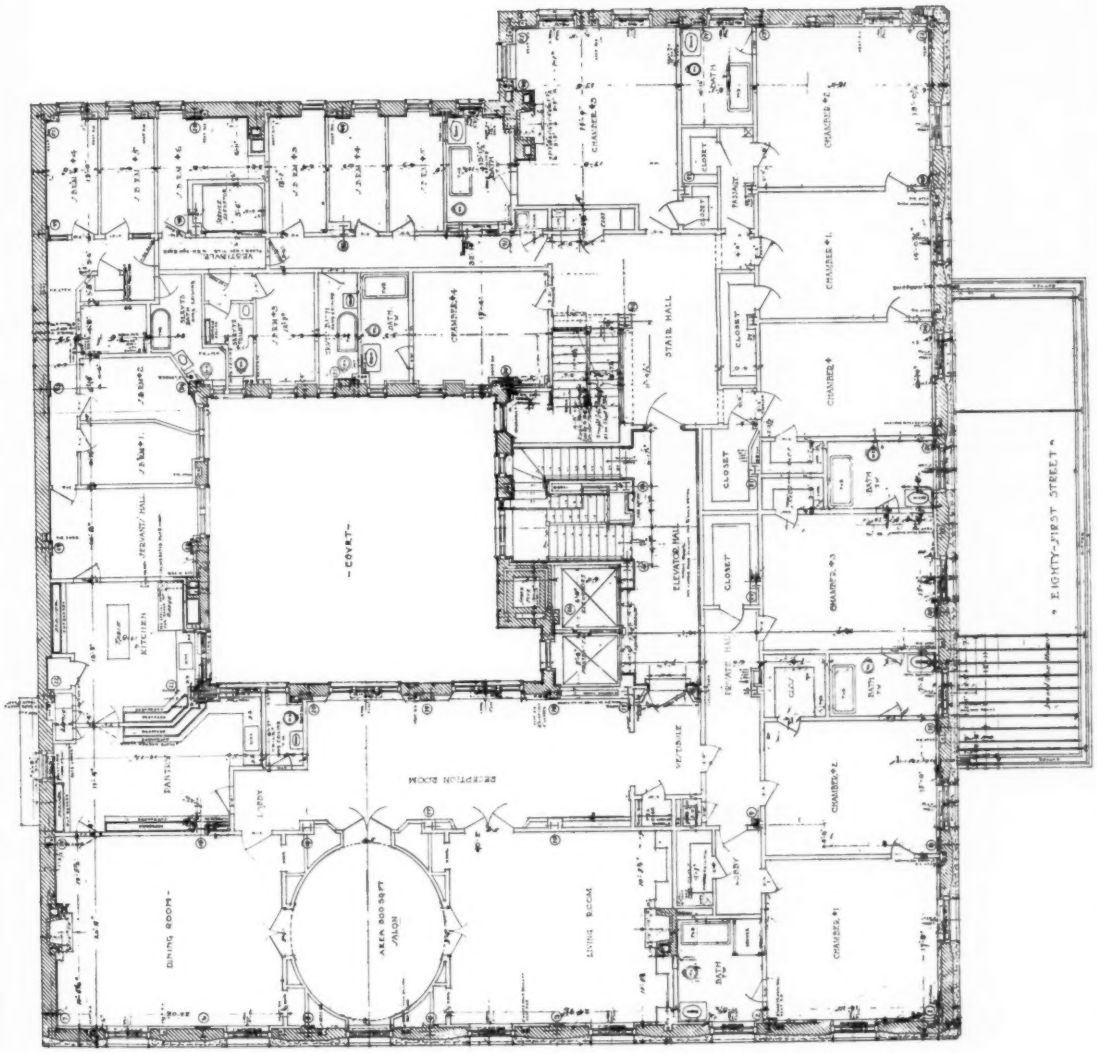

SECOND FLOOR PLAN

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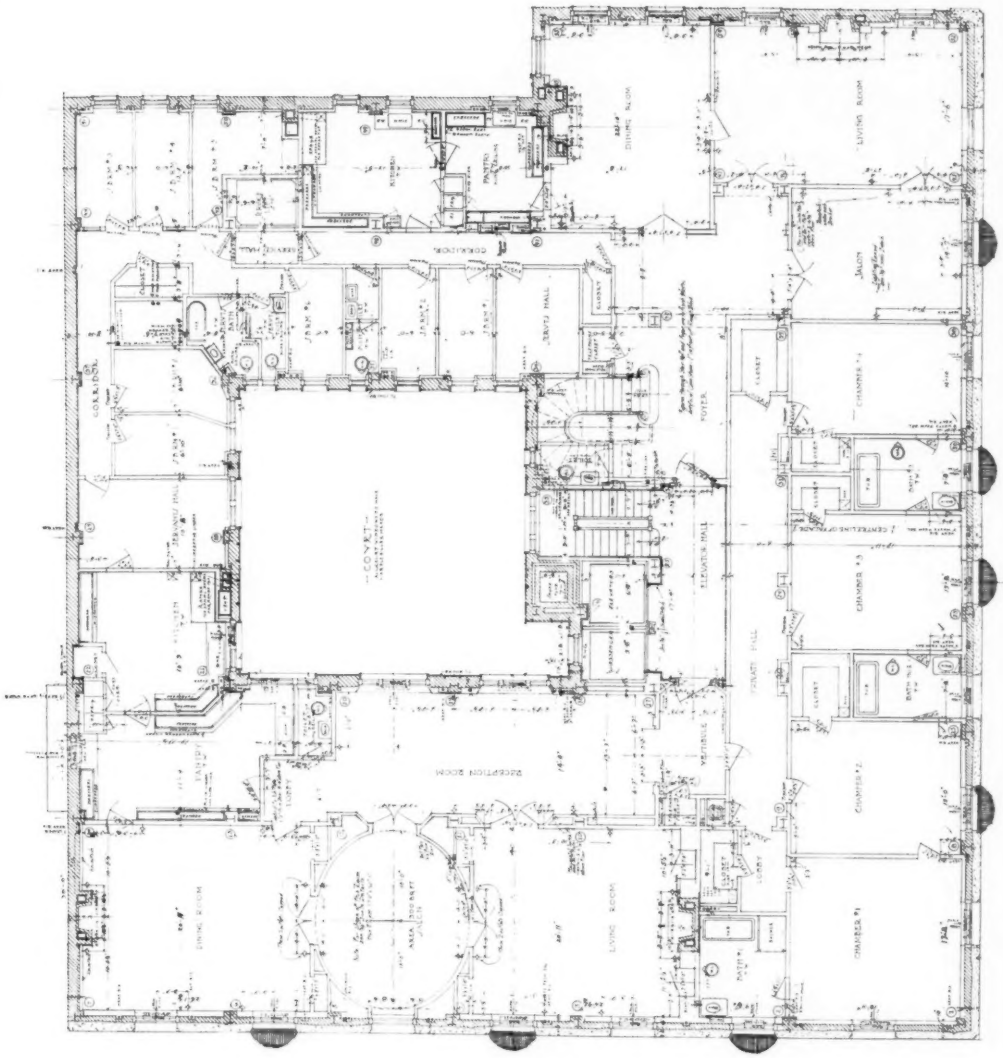

THIRD FLOOR PLAN

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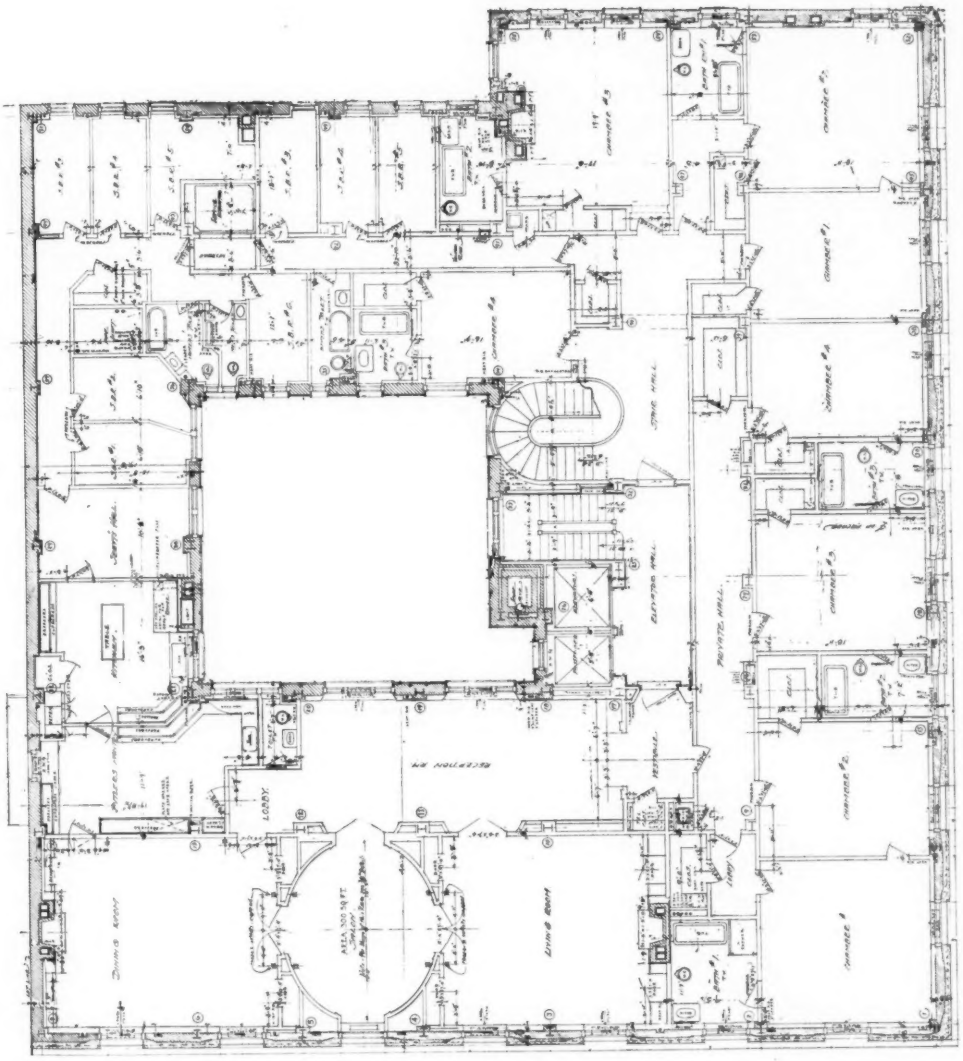

FOURTH FLOOR PLAN

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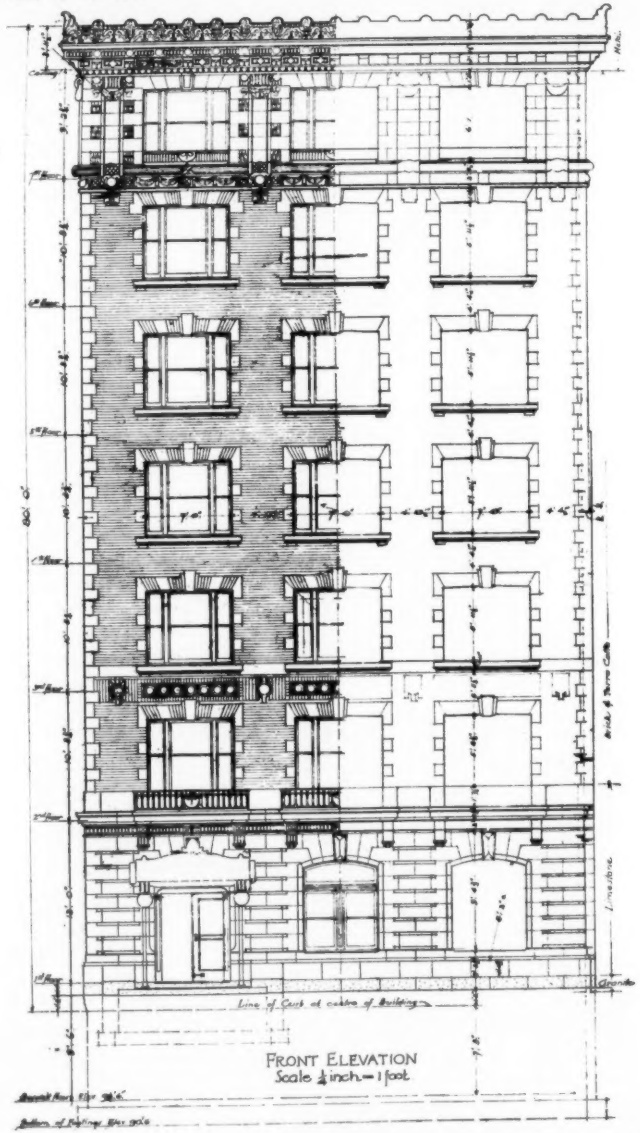

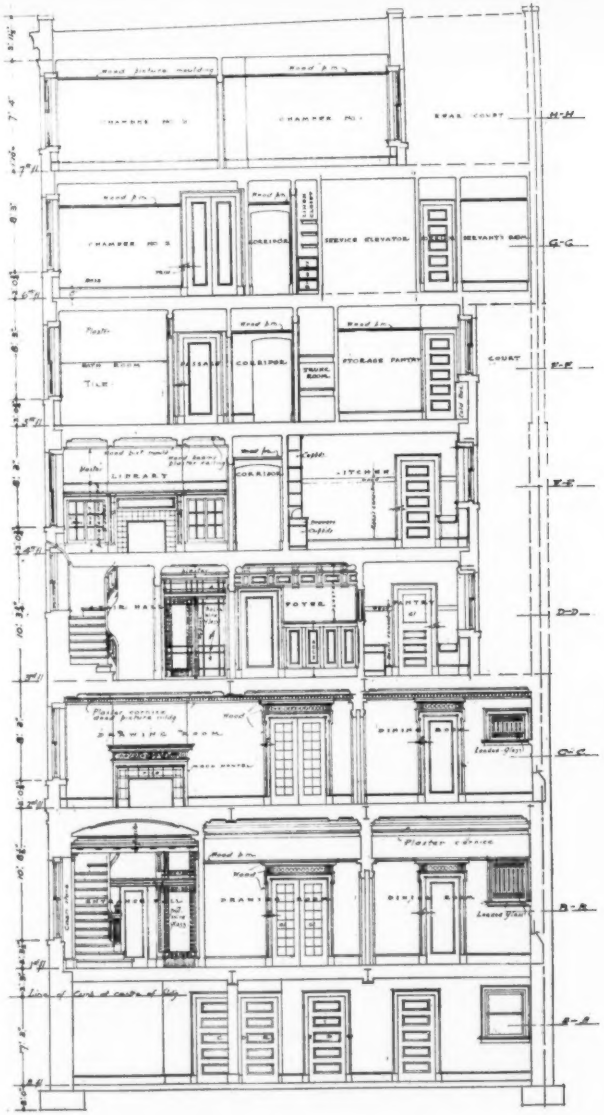

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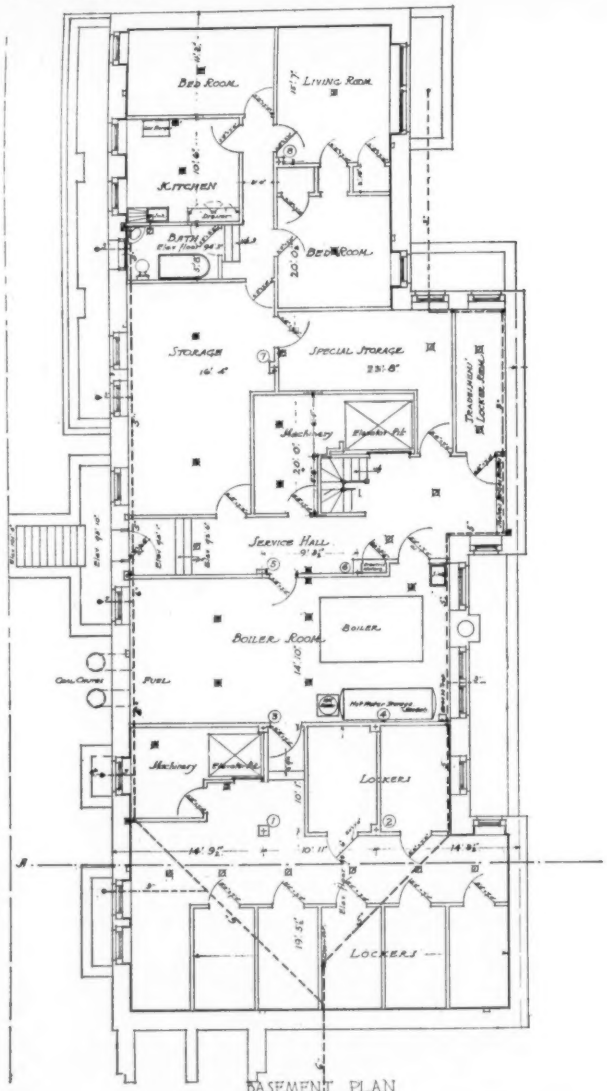
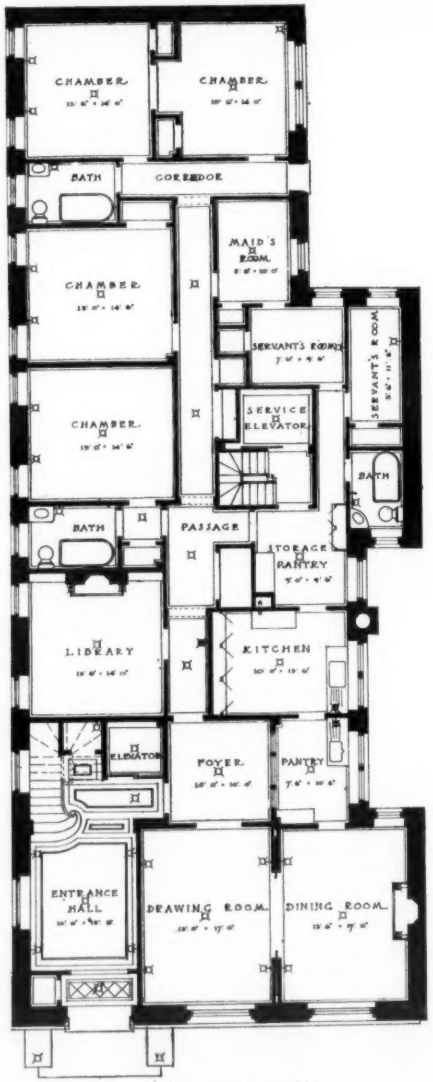
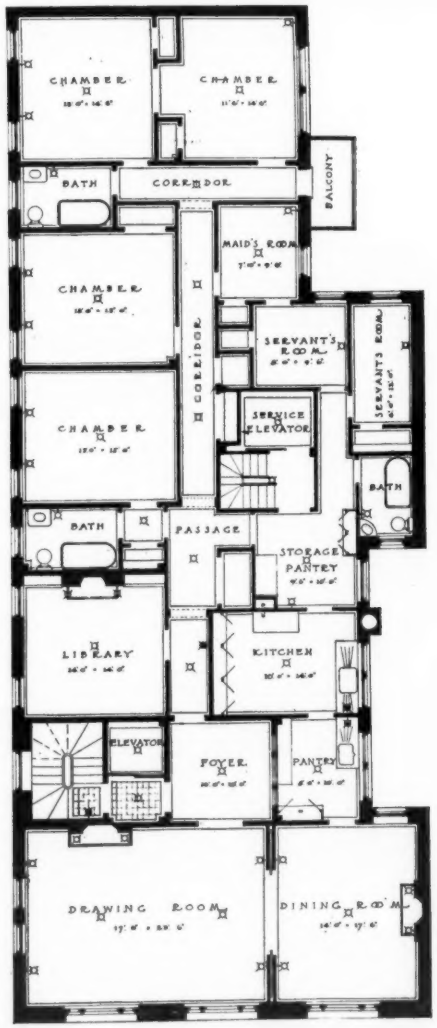


BASEMENT PLAN
Scale ¼ inch = 1 foot



FIRST FLOOR PLAN



TYPICAL FLOOR PLAN

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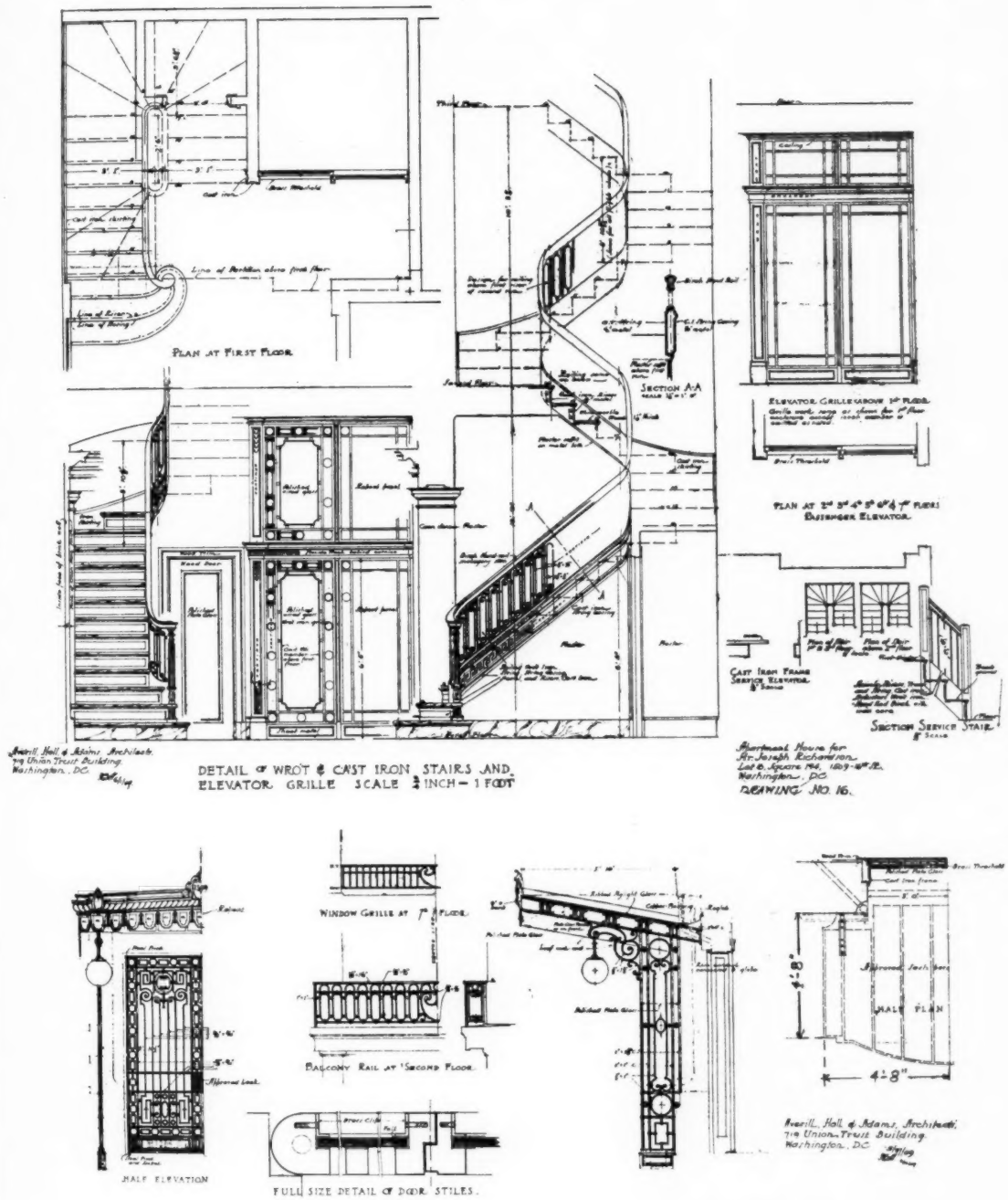

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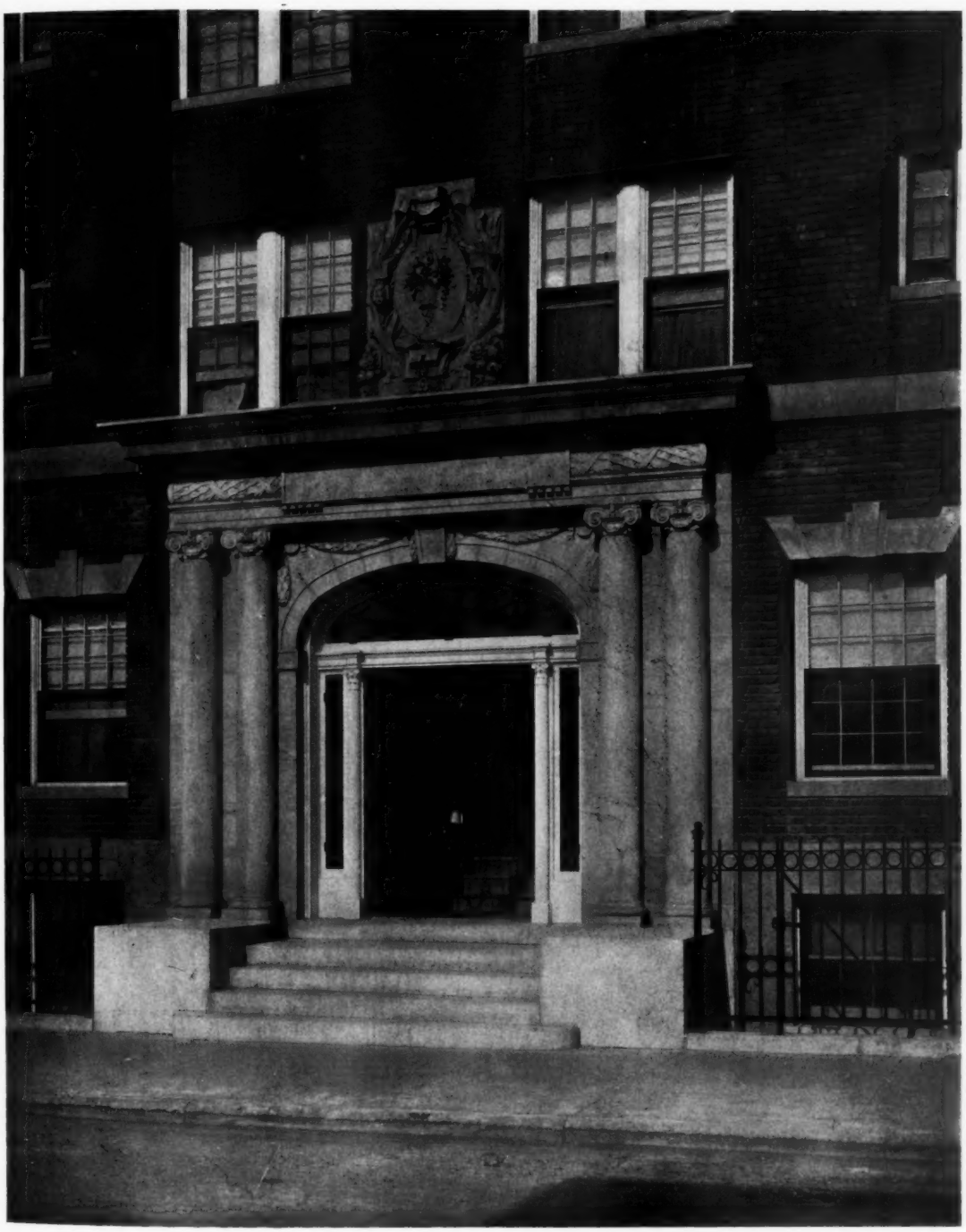

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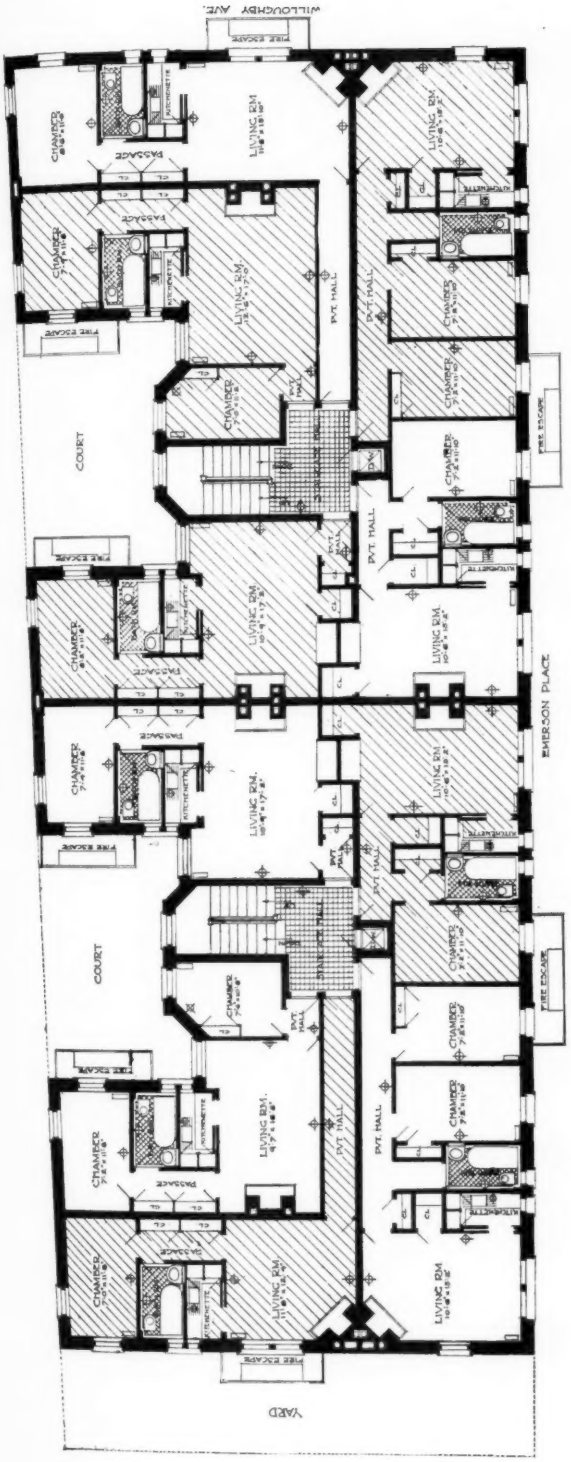

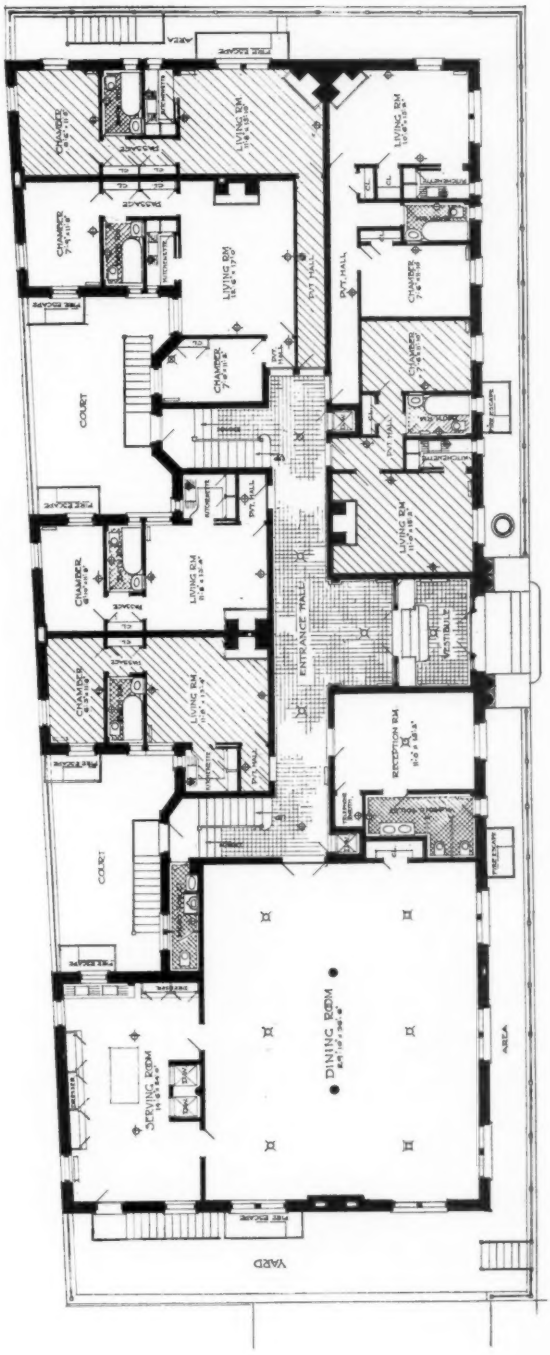

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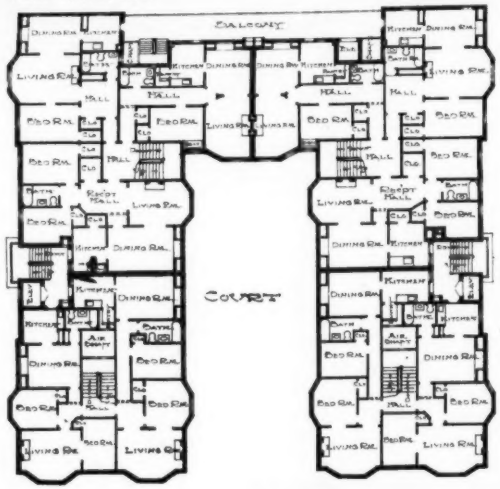

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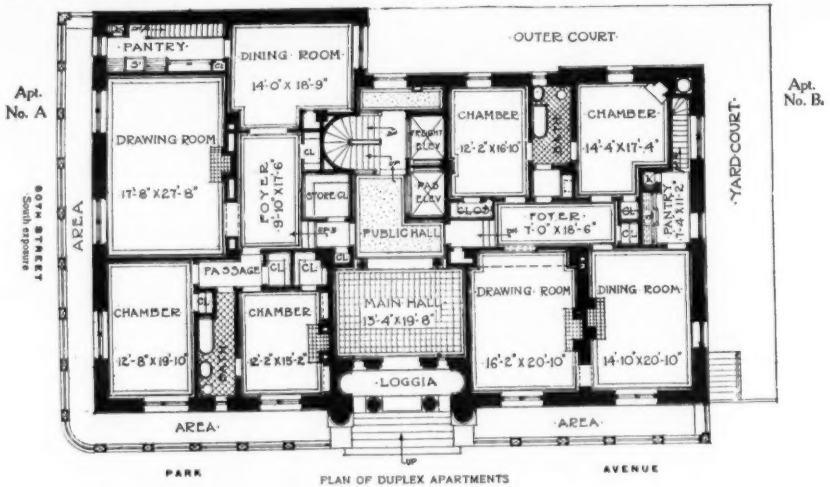
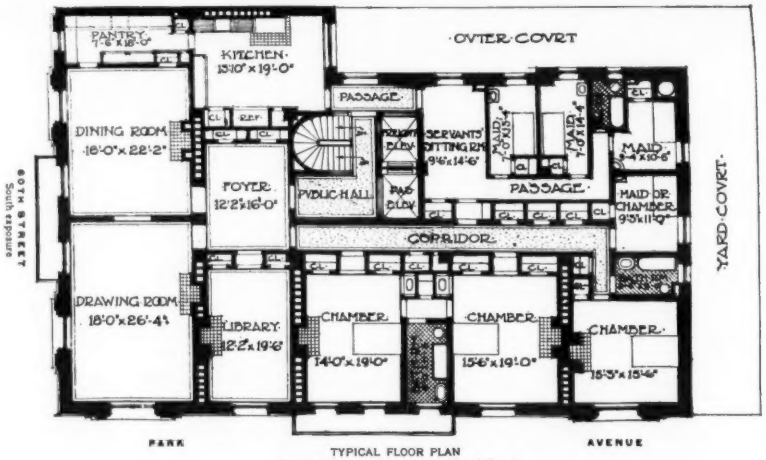
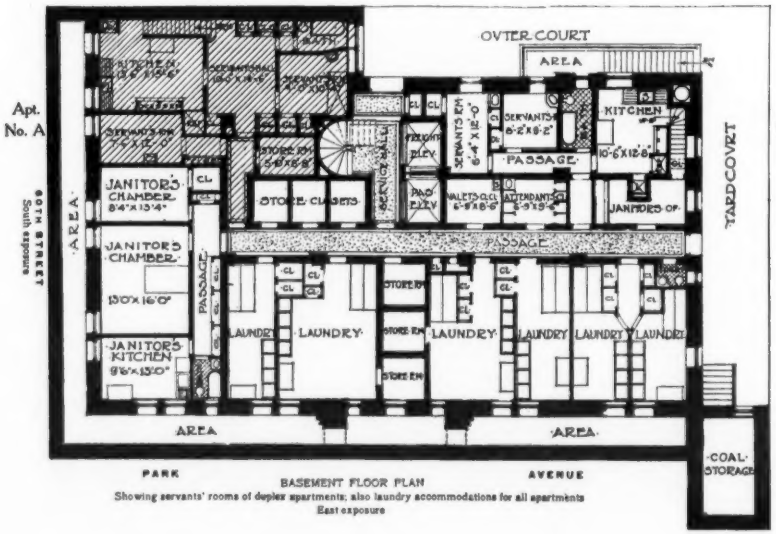


PLAN OF DUPLEX APARTMENTS
Showing rooms on first floor
East exposure



TYPICAL FLOOR PLAN
Seventh, eighth, ninth, tenth and eleventh floors
East exposure



BASEMENT FLOOR PLAN
Showing servants' rooms of duplex apartments; also laundry accommodations for all apartments
East exposure

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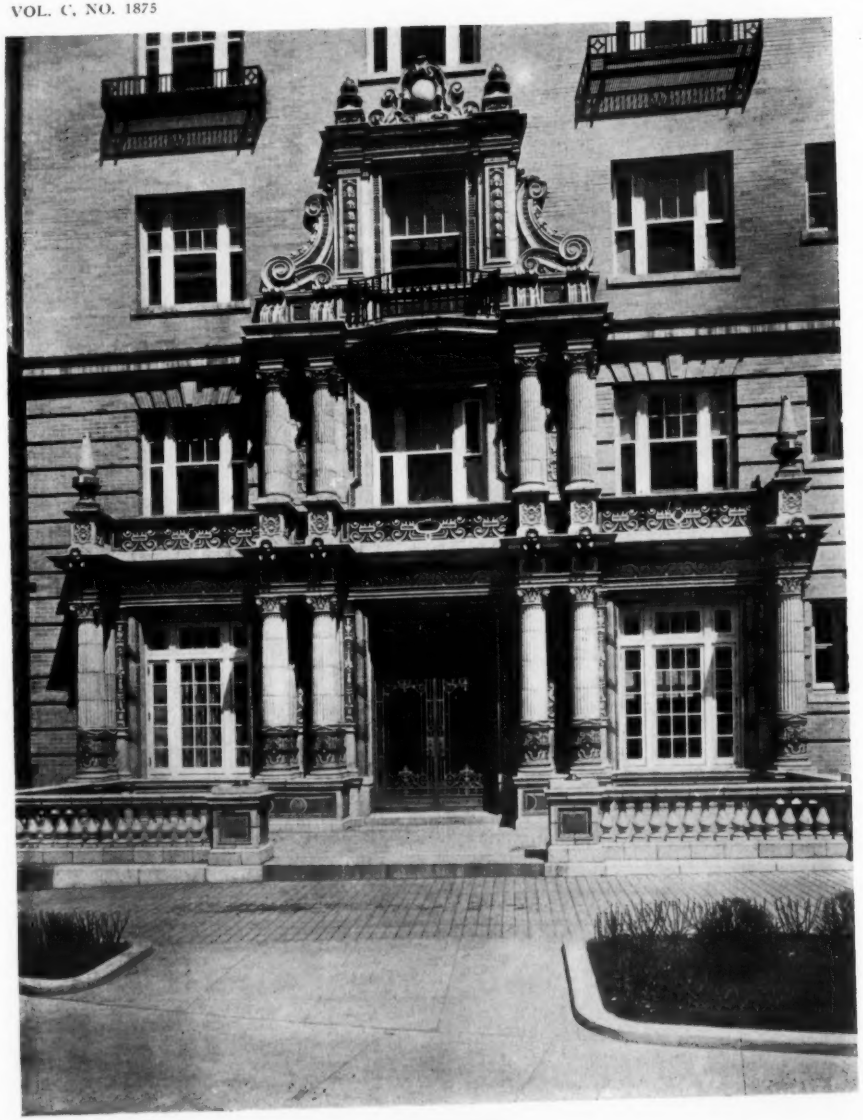

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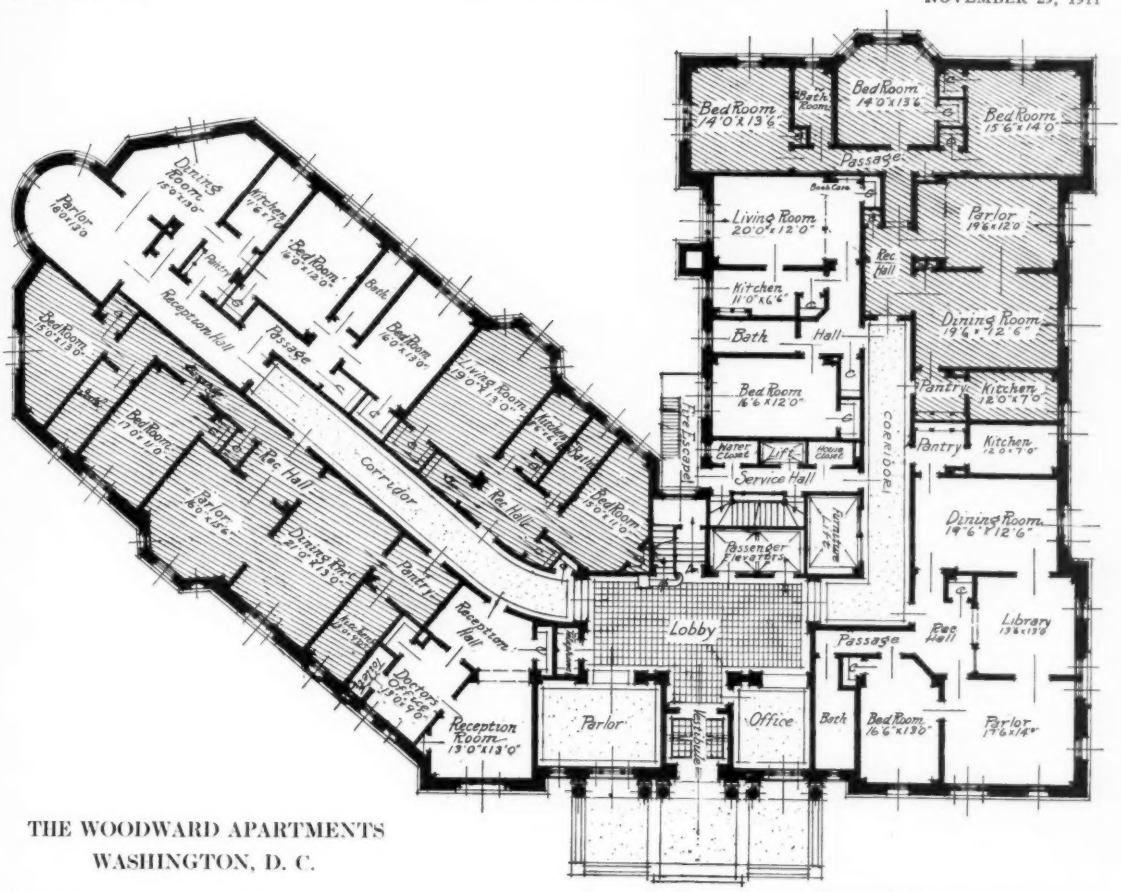
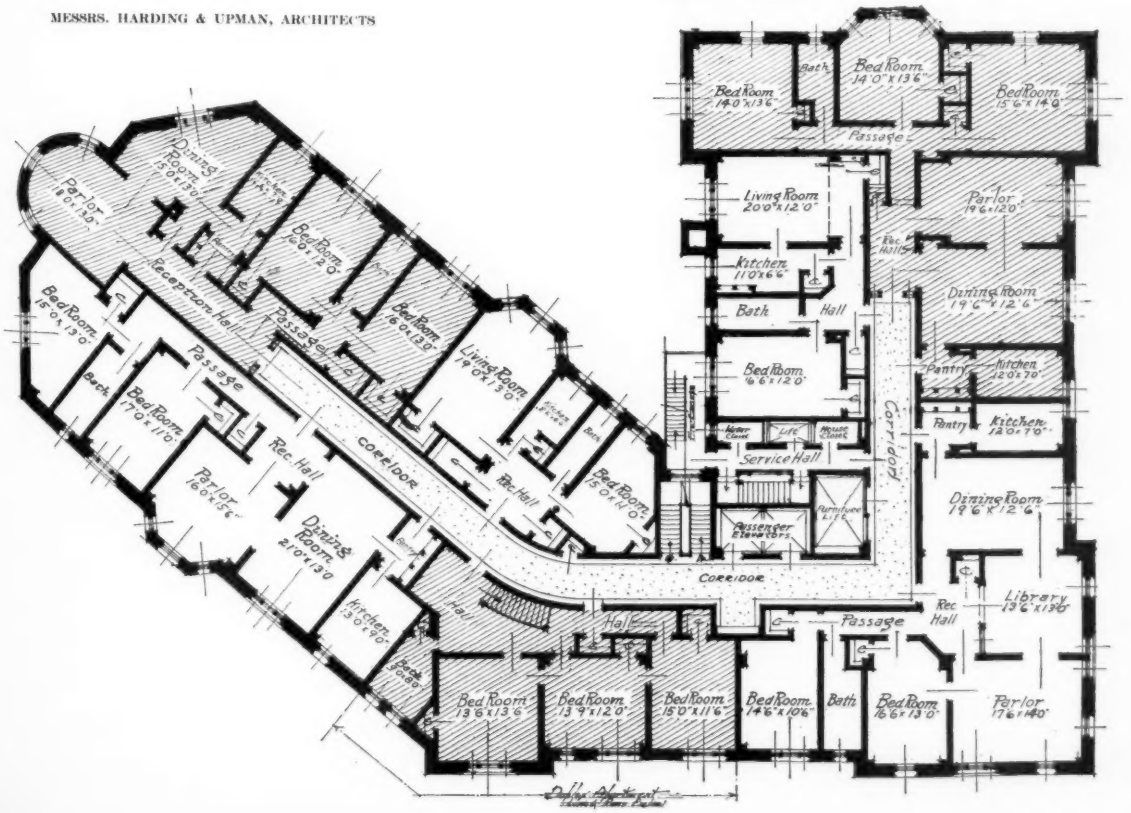


THE WOODWARD APARTMENTS
WASHINGTON, D. C.

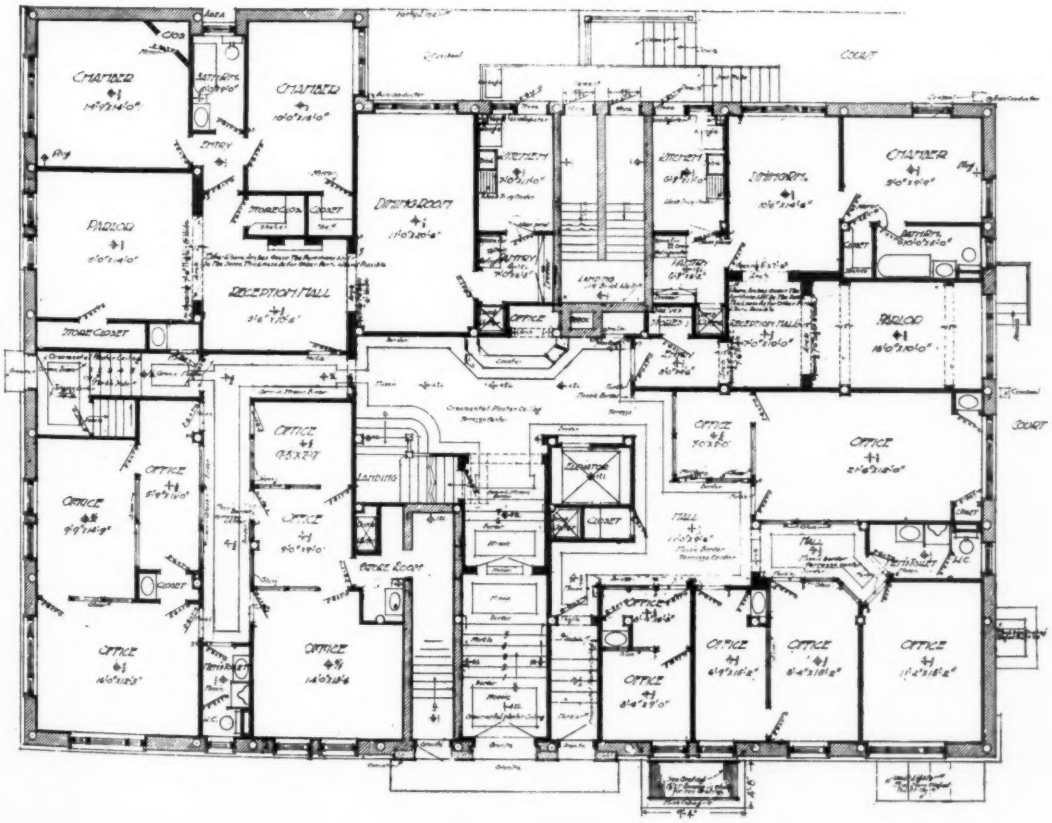
MESSRS. HARDING & UPMAN, ARCHITECTS



APARTMENT HOUSE, 22ND AND CHESTNUT STREETS, PHILADELPHIA, PA.

MESSRS. MILLIGAN & WEBBER, ARCHITECTS

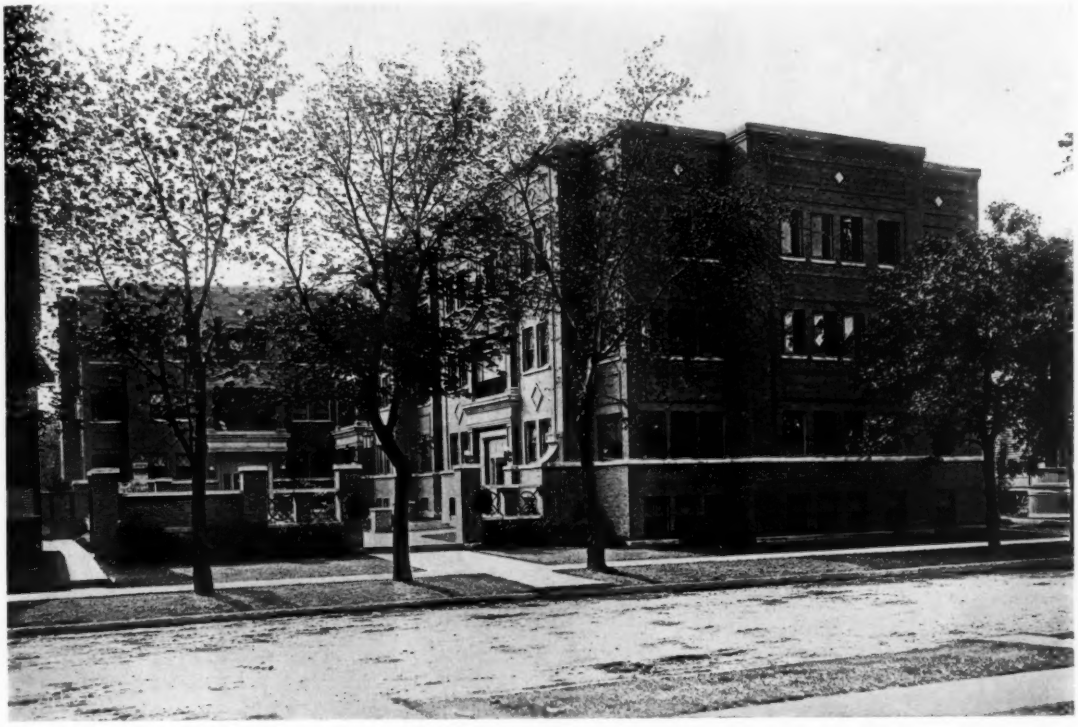
"TYPICAL FLOOR PLAN"

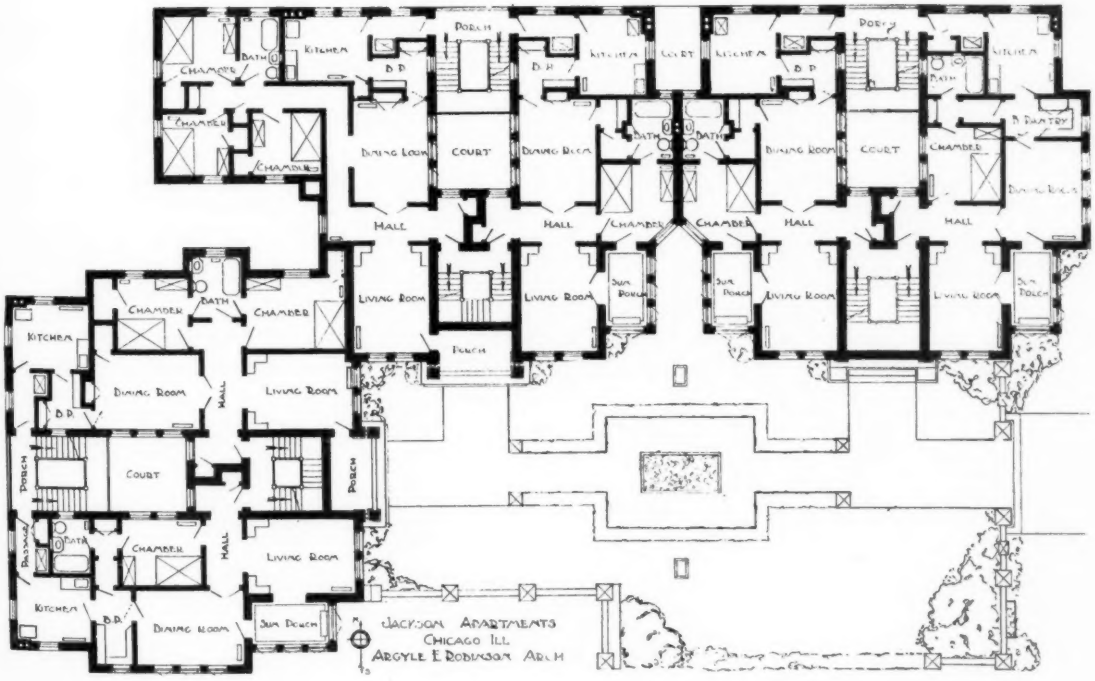


"PLAN OF FIRST FLOOR"

APARTMENT HOUSE, 22ND AND CHESTNUT STREETS, PHILADELPHIA, PA.

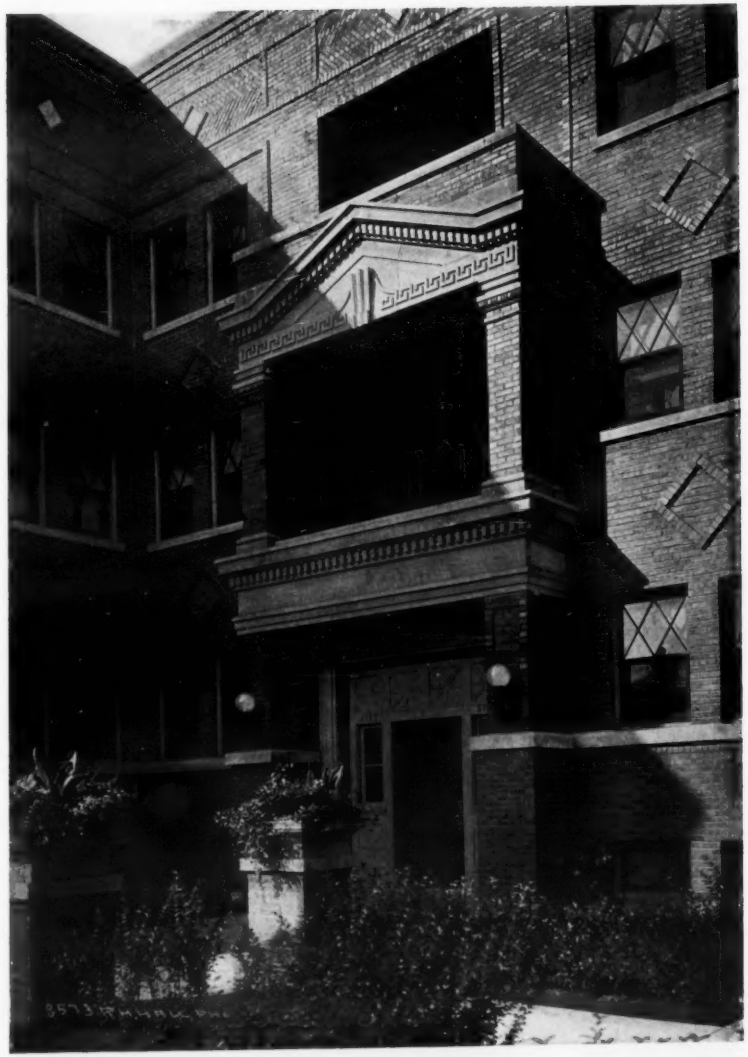
MESSRS. MILLIGAN & WEBBER, ARCHITECTS





APARTMENT HOUSE ON MONROE AVENUE, CHICAGO, ILL.

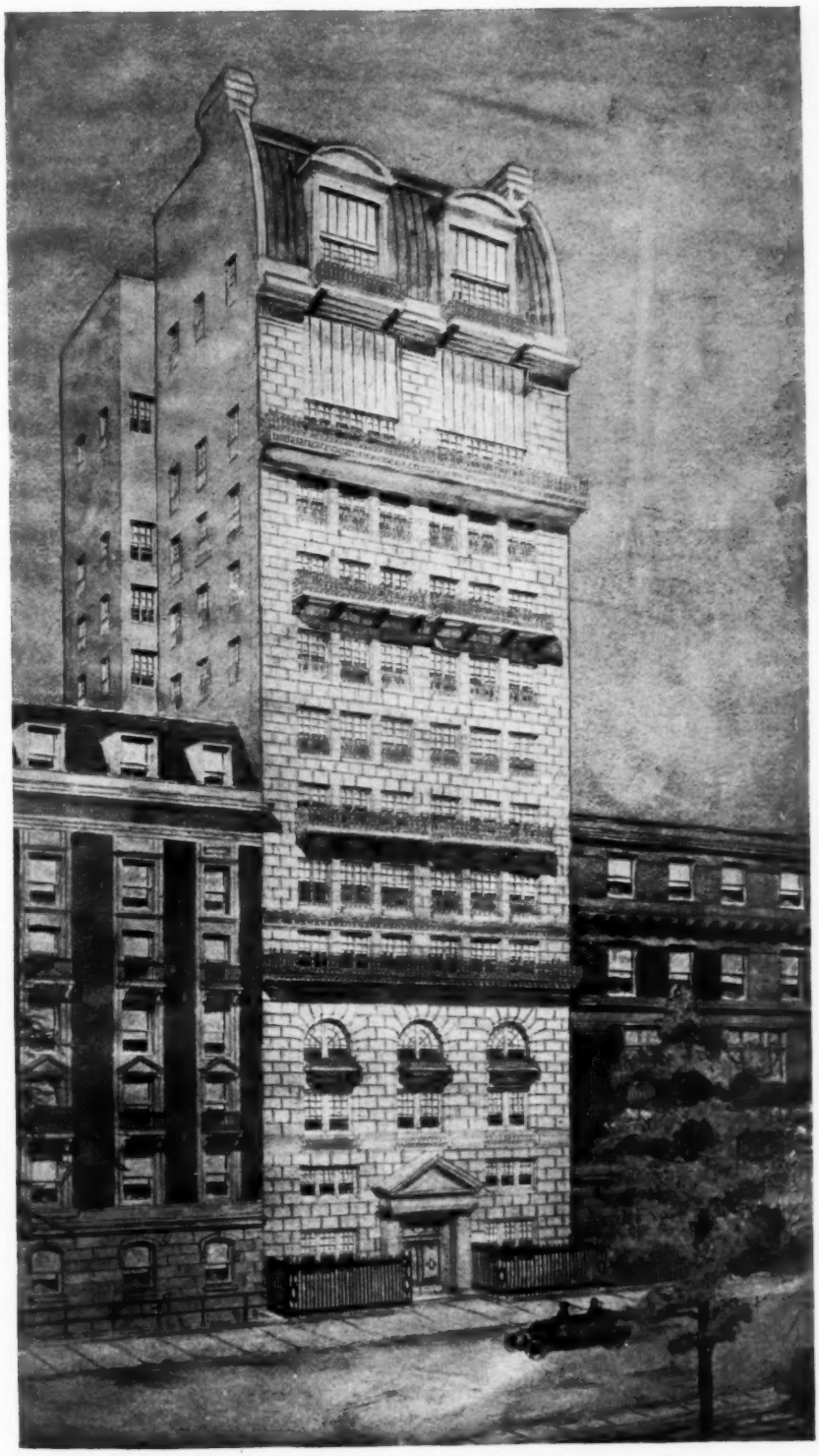
MR. ARGYLE E. ROBINSON, ARCHITECT



APARTMENT HOUSE ON MONROE AVENUE
CHICAGO, ILL.

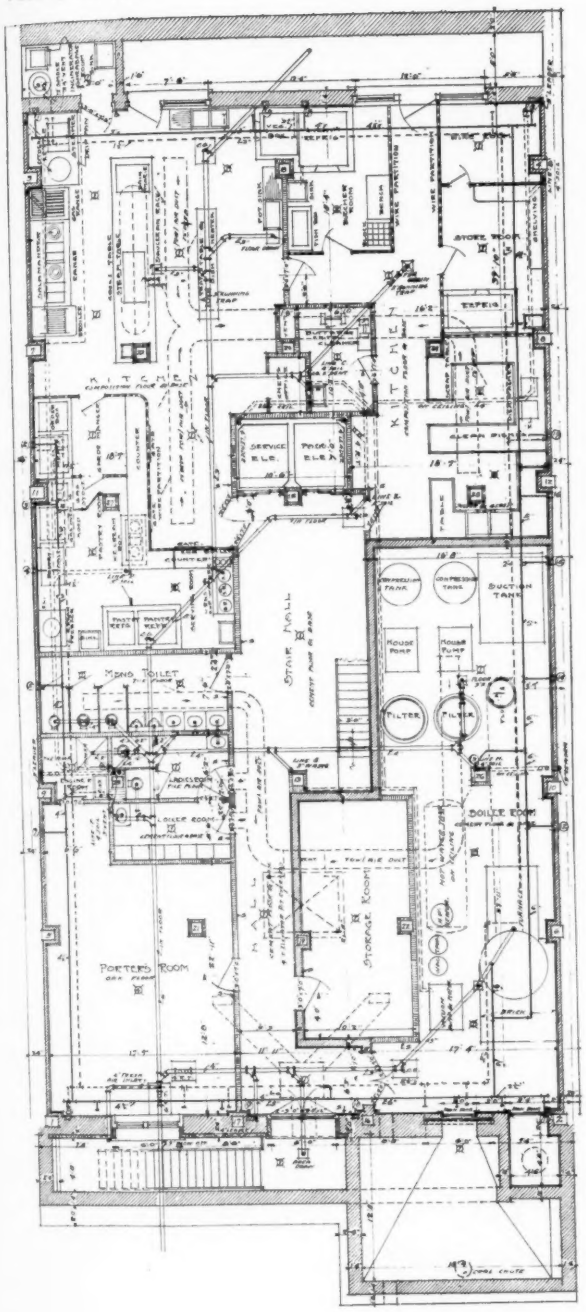
MR. ARGYLE E. ROBINSON, ARCHITECT

XUM



PLAZA HOME CLUB APARTMENTS, CENTRAL PARK SOUTH, NEW YORK

MR. C. W. BUCKHAM, ARCHITECT

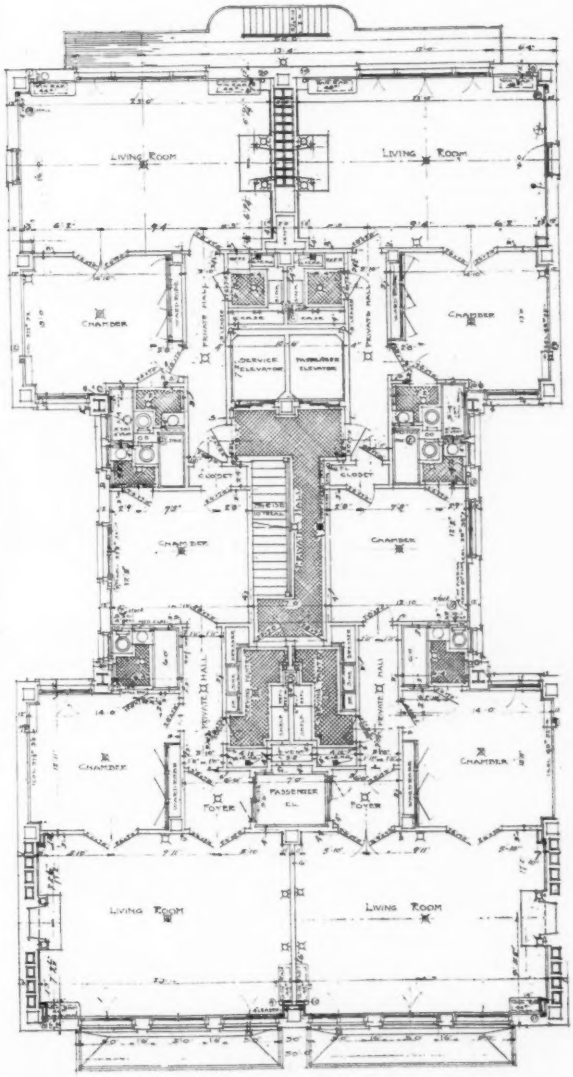


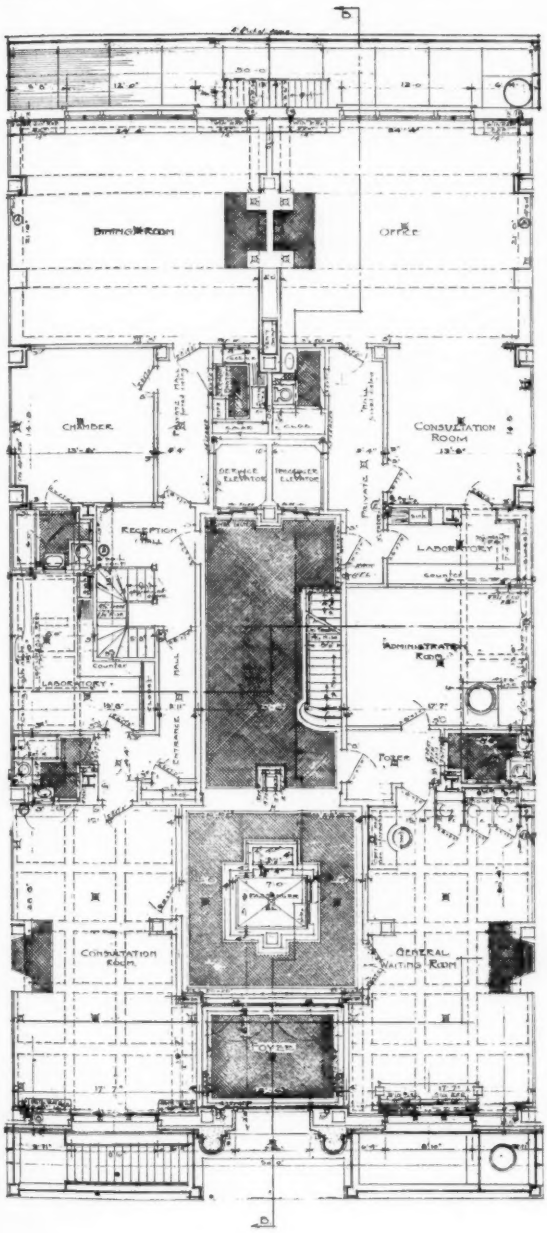
BASEMENT PLAN

MR. C. W. BUCKHAM, ARCHITECT

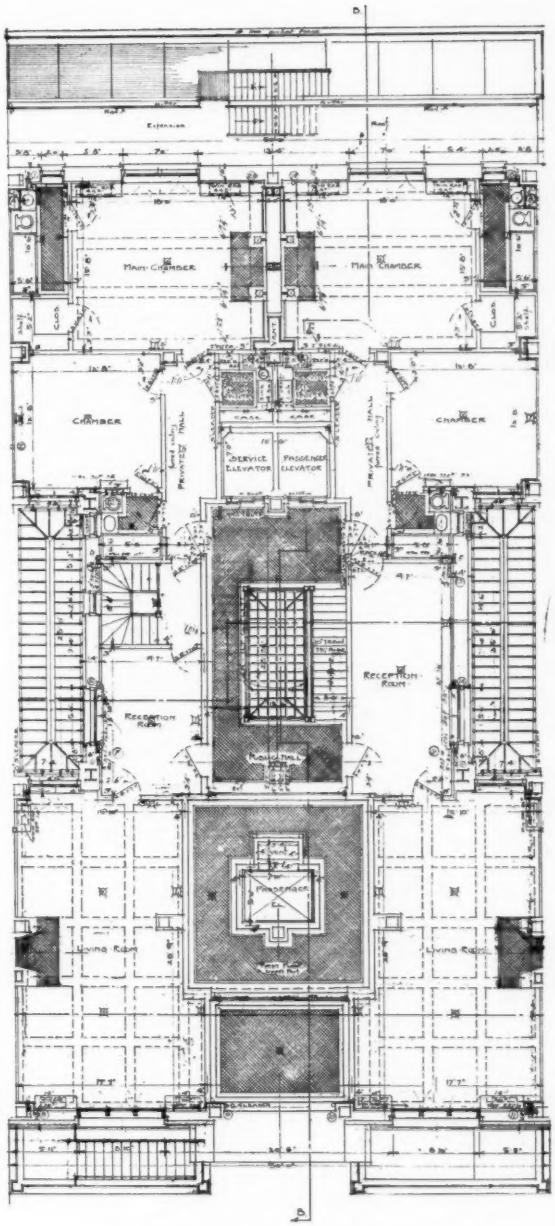
PLAZA HOME CLUB APARTMENTS
CENTRAL PARK SOUTH
NEW YORK

TYPICAL FLOOR PLAN





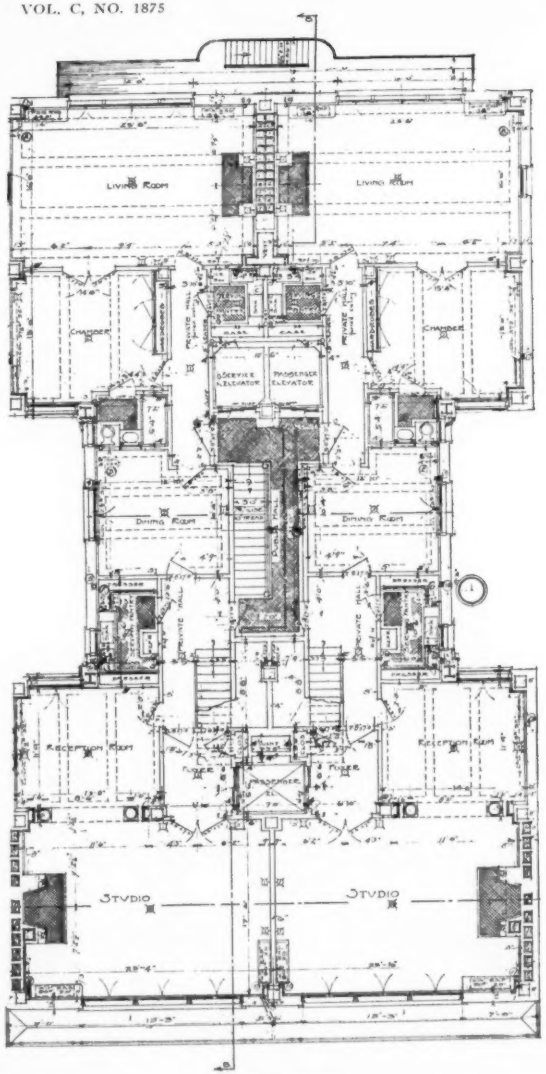
FIRST FLOOR PLAN



FIRST MEZZANINE FLOOR PLAN

PLAZA HOME CLUB APARTMENTS, CENTRAL PARK SOUTH, NEW YORK

MR. C. W. BUCKHAM, ARCHITECT



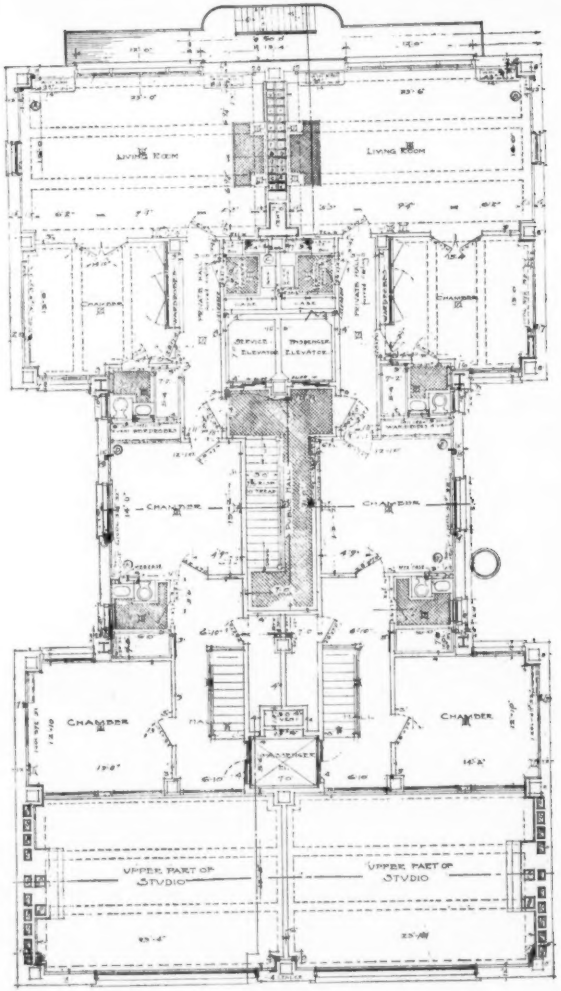
LOWER FLOOR

PLAZA HOME CLUB APARTMENTS
CENTRAL PARK SOUTH
NEW YORK

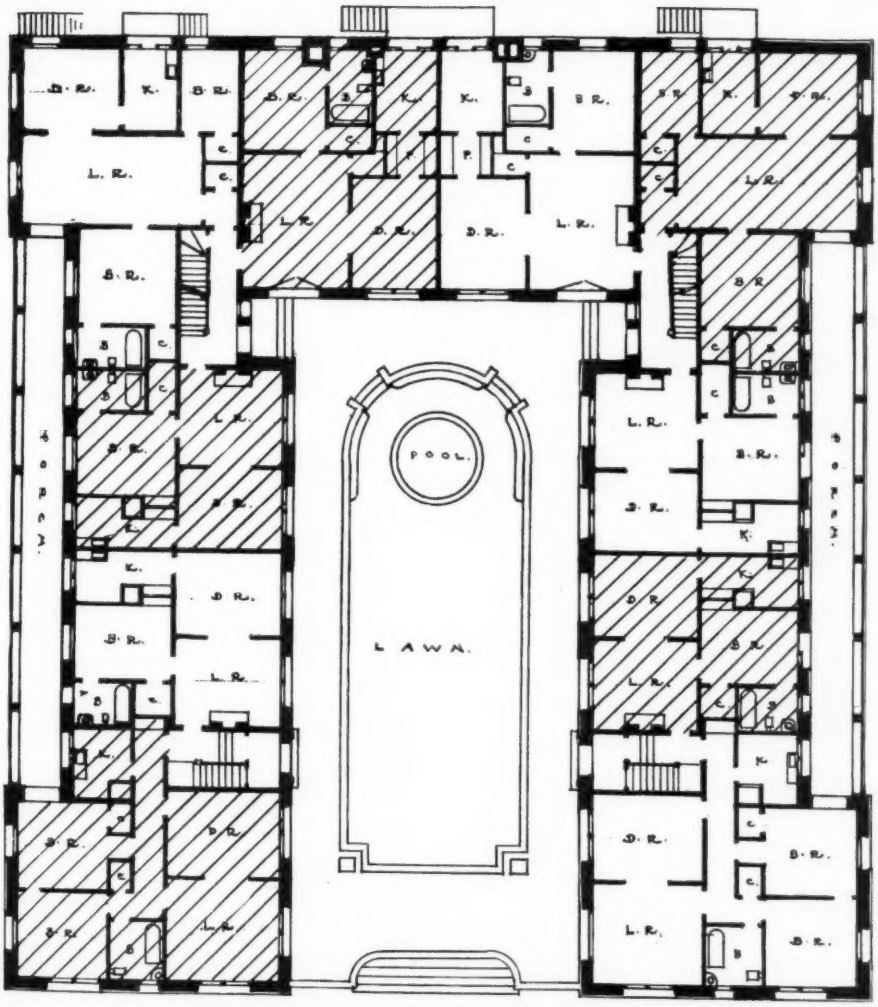
MR. C. W. BUCKHAM, ARCHITECT

PLANS OF STUDIO DUPLEX APARTMENTS

ELEVENTH FLOOR

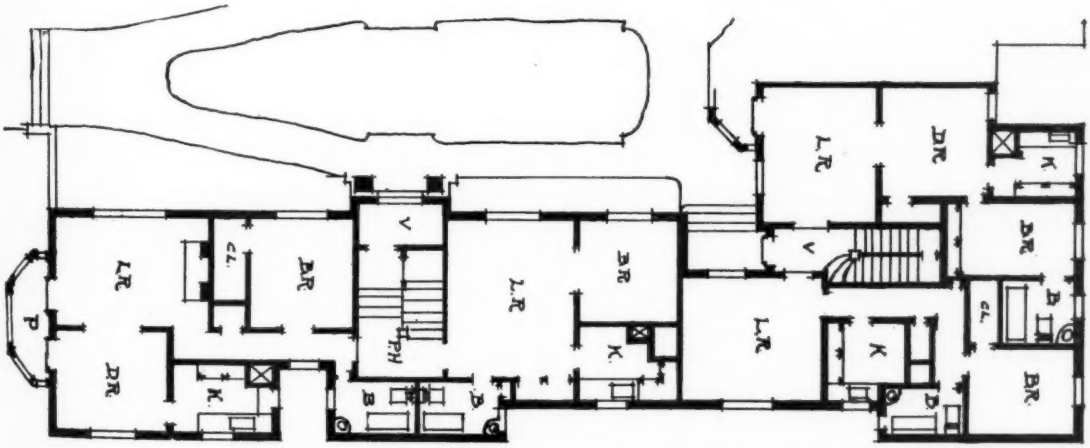


UPPER FLOOR



BROWNLEIGH COURT, DENVER, COLO.

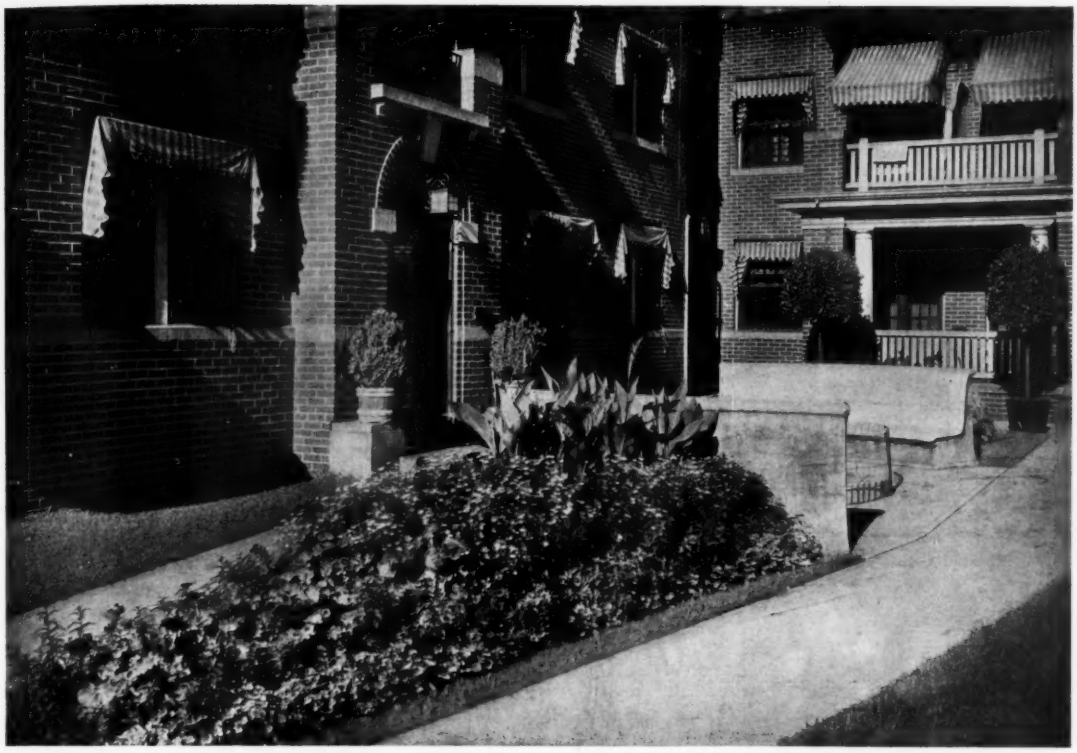
MESSRS. W. E. & A. A. FISHER, ARCHITECTS



CHELWOOD COURT APARTMENTS, DENVER, COLO.

MESSRS. W. E. & A. A. FISHER, ARCHITECTS

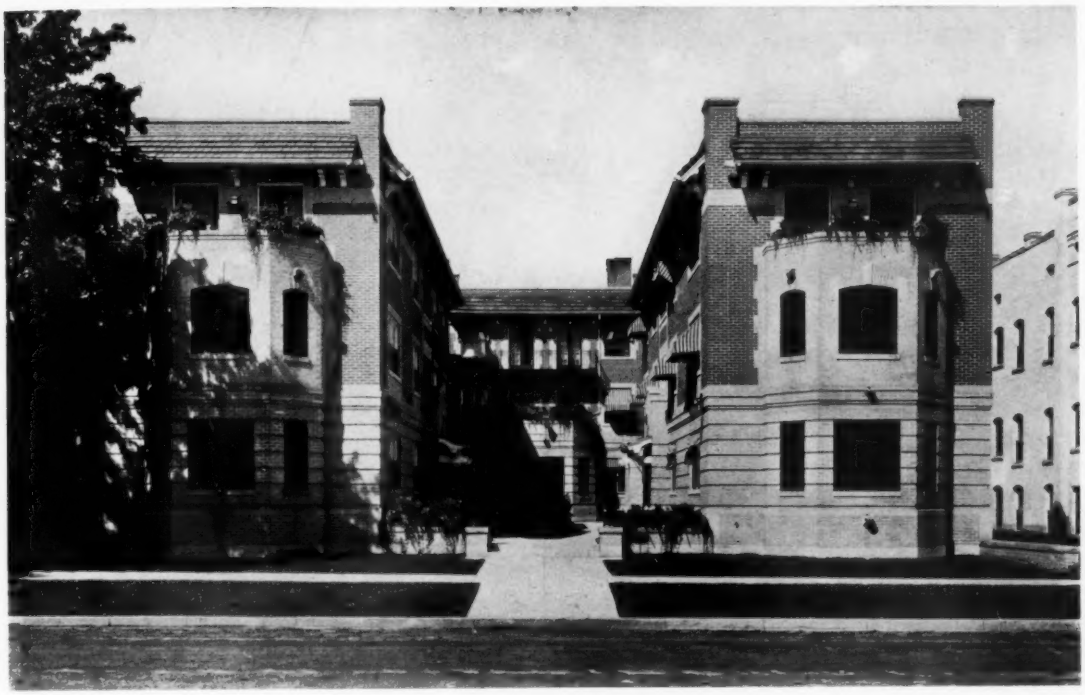
XUM



VIEW IN COURT, CHELWOOD APARTMENTS, DENVER, COLO.

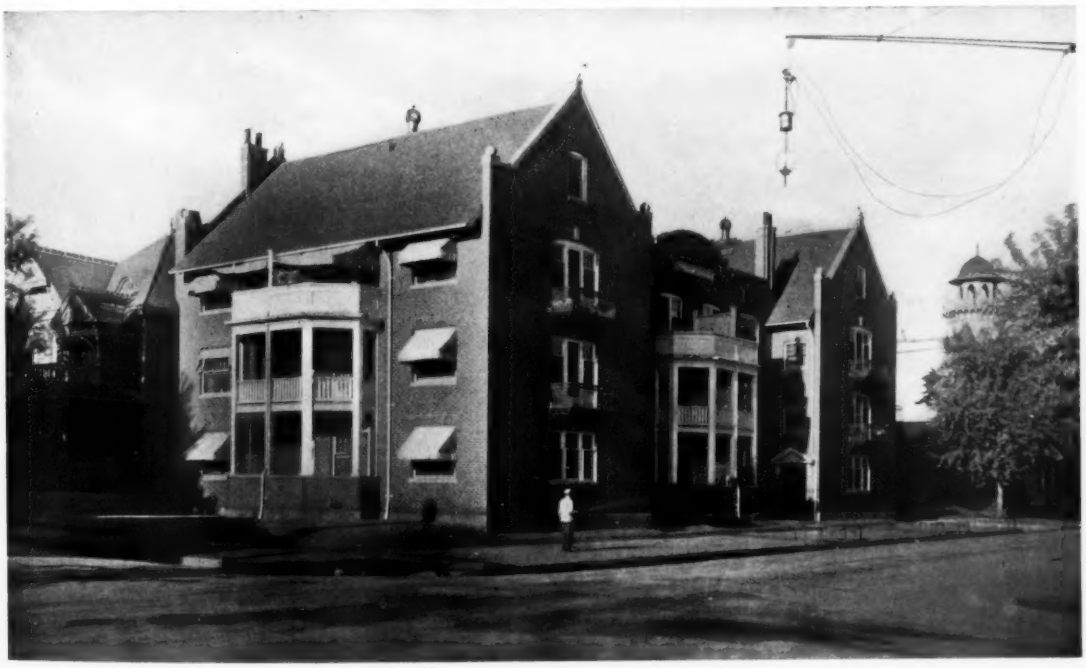
DETAIL OF ENTRANCE, BROWNLEIGH COURT APARTMENTS, DENVER, COLO.

MESSRS. W. E. & A. A. FISHER, ARCHITECTS



EL TOVAR APARTMENTS, DENVER, COLO.

MESSRS. W. E. & A. A. FISHER, ARCHITECTS



ESSEX APARTMENTS, DENVER, COLO.

MESSRS. W. E. & A. A. FISHER, ARCHITECTS

SORRENTO APARTMENTS, DENVER, COLO.

MESSRS W. E. & A. A. FISHER, ARCHITECTS

VIEW IN COURT, BROWNLEIGH COURT APARTMENTS, DENVER, COLO.

MESSRS. W. E. & A. A. FISHER, ARCHITECTS

PALAZZO BONIN, VICENZA, ITALY

ANDREA PALLADIO (1518–1580), ARCHITECT