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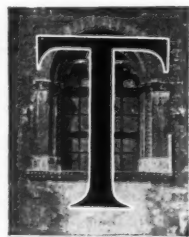


MAIN ENTRANCE TO DELLA ROBBIAS ROOM, LEADING FROM PARK AVENUE

THE VANDERBILT HOTEL, NEW YORK

MESSRS. WARREN & WETMORE, ARCHITECTS

By SAMUEL HOWE



THE designing of hotels has been called, and justly, one of the great tests of the architect. It is a challenge to his professional skill, a test of his knowledge of the world, of its ever-changing demands, and of diversified requirements; for he must thoroughly understand men and women as well as his art and the demands of building materials.

Probably the force of this statement was never—in our time, that is—more severely put to test than here in the me-

tropolis of the New World where distinguished architects are given an opportunity to serve the public. For the section of the public which finds in a hotel a temporary home is, as it were, a jury, self-appointed, captious and getting daily more hard to please, to understand or to get at. A law unto itself, knowing every language, creed, climate and nation, demanding a protection from the climatic changes, space for big things, for big times. It asks also for accommodation where each individual can be alone, secluded as it were for a while, and yet able to jump into wild extravagance at a moment's notice should it so desire.

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Main frontage, showing treatment of windows and introduction of terra-cotta relief. The ornament is low in relief and cream in tone. The walling is of semi-glazed brick, mottled, in shades of blue-grey and plum

All this is a great tax upon the ingenuity and equipment of the architect, particularly when he is so limited to ground space that the only thing he can do is to add story upon story to his building.

The Hotel Vanderbilt has invited something of this by way of introduction because it shows so liberal an appreciation of the modern spirit applied to hotel needs. It shows also a thorough understanding of up-to-date construction and of refinement of decoration. The plan is distinctly of the twentieth century. It is so evidently the work of men who recognize and appreciate many of the things greater in a sense than architecture, while being neither callous nor indifferent to the tenets of the academic goddess, paying due allegiance to her ever-changing moods. The whole composition is modified by a subtle handling of details

as well as of big spaces. The architects have not been content to make of the front the big façade which is usually found in large buildings. The general plan is excellent, involving in addition to two frontages two large open courts, preserving more the comfort of the guest by giving to each room an outside window.

This building is not only important from the standpoint of the ordinary architectural handling of a large problem wherein a specific number of people are to be accommodated on a given area at a given price, but it is interesting because of the way in which it is done. The handling of the scheme from start to finish has been big and liberal in idea, and this is notable everywhere; in the construction is distinctly shown the wisdom of making materials that bear the burden count as decorative

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adjuncts, decorative gems, as it were, in the great crown of necessity. The building decorates itself. Look, for instance, at the color tone and texture of the bricks on the outside, note the ingenious way in which the corners of the building are accented by the skillful use of bonders of an unusual size, at the interesting manner in which the cameo-like Adams medallions and cornice accent the openings and at the treatment of the windows.

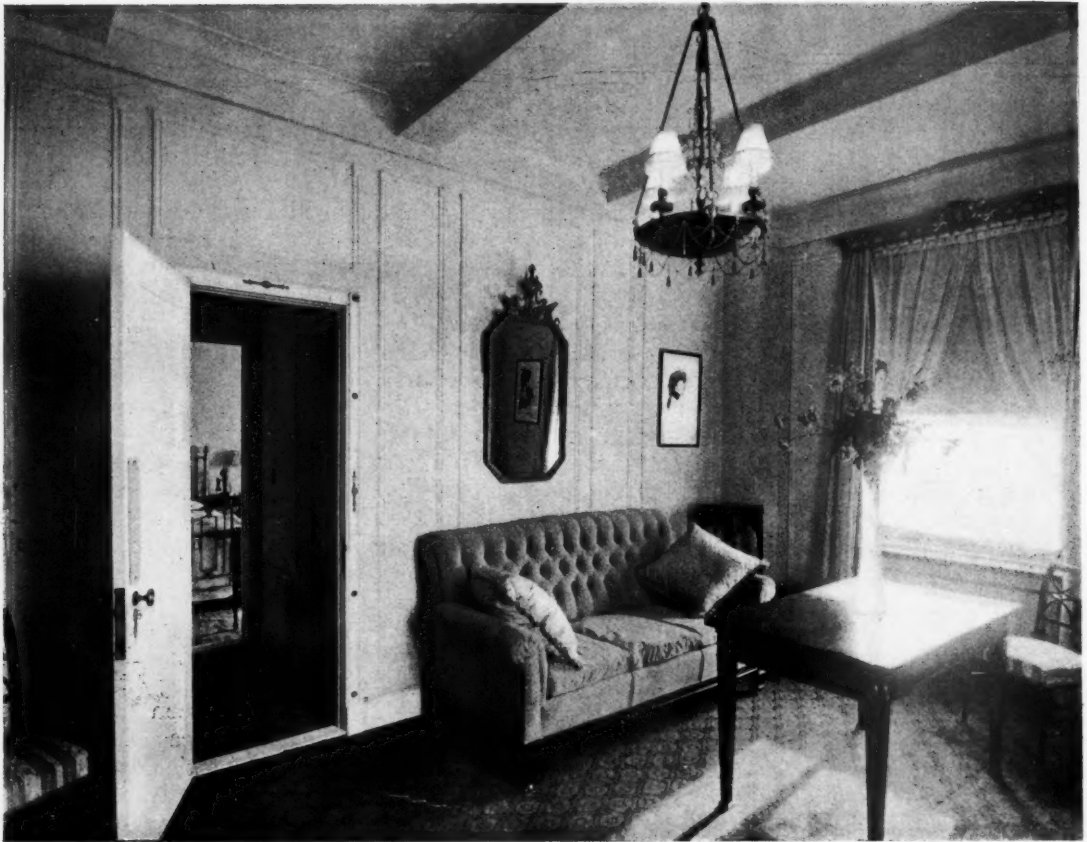
Within we are attracted by the use of plaster and stucco to the vaulting of the main floor, which is simple and very wholesome in outline. This vaulting springs from square piers and side walls without string course, cap or entablature. It knows neither panelling nor falsework, but is cut up somewhat after the fashion of masonry in Caen stone without strictly simulating or imitating it. There is about this a restraint and dignity that cannot be slighted. The construction of the large roof to the vaulted grill room in the basement is also an eloquent testimony to the wisdom of making construction decorate the building. Here the Guastavino tiling, which is laid herringbone fashion into the flat arches, is rich in color and interesting in outline.

The iron or steel doors and casings throughout the building are not alone fire-proof, but they are presentable. The casing is thoughtfully designed and singularly interesting in detail. It is not merely a fire-proof and smoke-tight element of an interesting twentieth century building, but seen by the thoughtful must forever be a reminder of the culture of the eighteenth century when men of the type of Adams, Wedgewood, Chippendale and others ventured to present to an appreciative audience their conception of what the refinements of the classic period meant to them. The floors throughout are proof against fire, the plumbing pipes while concealed are yet findable in that every foot of the piping can be reached by well-located pockets, and so it goes. It is impossible to enumerate the attention which is shown to detail. It can but be expressed by saying that it appears to be the work of artists who have accepted the limitations imposed upon them by economy and structural integrity, improving almost everything they have touched. This is to be seen even in the things so prosaic as the cast iron details of staircases wherein little cameo-heads have been inserted, giving a sort of scale



DETAIL OF OFFICE SCREEN OF POLISHED BRASS WITH MARBLE BASE

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A TYPICAL PRIVATE ROOM

and interest. This is to be seen in the way in which the steam from the boilers is introduced into every little room of the hotel by subtle arrangement of marble-top and asbestos curtain, without making an eyesore of the pipes. This is to be seen in the naïve introduction of pier glasses of good and sufficient length in the panelling of the wall, which panelling, by the way, is of the simplest description, a marking off of spaces, so to speak, giving scale and class to the apartment without lodgment for dust on decorative detail which interferes without enriching. It is, as it were, a memory of the land of ancient courtesies, without its arrogance, without its fashionable demands, without its too-exacting limitations.

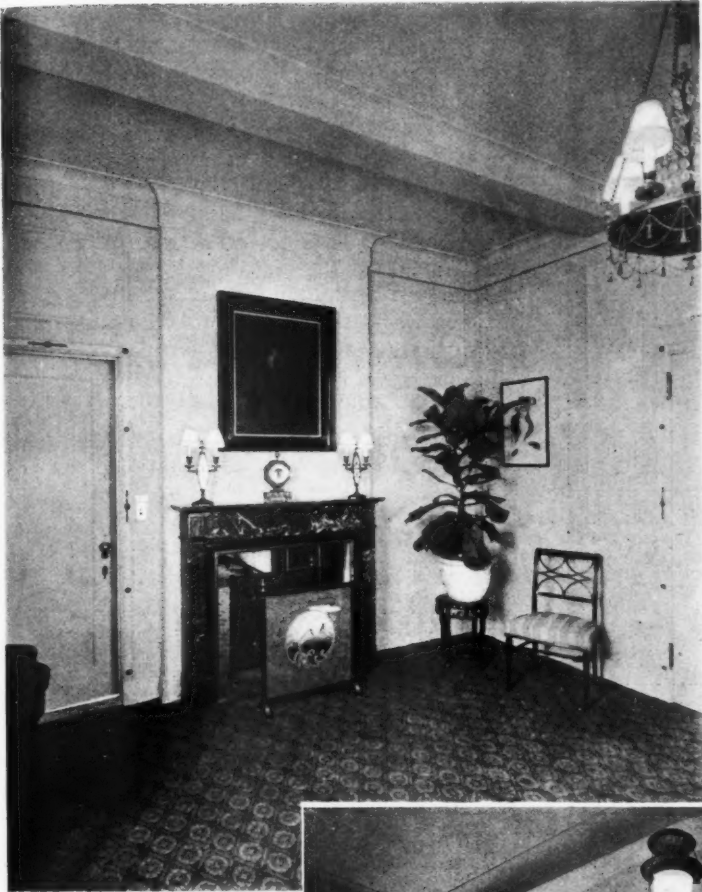
Again, with all this twentieth century observance of strict economy and daily service, there is an Oriental flavor and a Renaissance grace to be seen everywhere.

This is noticeable in the use of Chinese rugs, Chinese that is in color—low, deep, rich—restrained in their drawings, thoughtfully accented, and yet, like the building, economic in ornament. This influence of the Orient is also to be seen in the Chinese room, with its buffet bar enriched with curious views suggestive of fascinating depictions in which the Oriental delights. His humor has been preserved throughout the decoration. Here are to be seen money-changers, pergolas, tea gardens and some delicious absurdities that entertain in a subtle manner. Of course there are a number of ingenious devices applied to each of the chambers wherein the privacy of the tenant is respected, such as electric bells for calling a maid, hall-boy or manservant, an unmistakable sign on the outside of the door to avoid the disturbing of guests at uncomfortable hours, so that the maid can tell whether the room be occupied or

SAN FRANCISCO'S CIVIC CENTER

The plan for the proposed civic center of San Francisco, formulated by local architects, which has been outlined to the Public Buildings Committee, is believed to offer a thorough and satisfactory solution of the problems.

It is with satisfaction we note the activities throughout the country of architects in the now very prominent problems of civic planning, and it is confirmatory of the opinion so often expressed as to their ability in this direction that the scheme which has found greatest favor among the people of San Francisco has been evolved by members of the architectural profession.



Detail of private room, in white, with Adam detail. Painted reproduction of an old master over the mantel and ingenious construction to simulate fire opening.

not without inserting the key in the lock. There are desk telephones in each room and pneumatic tubes connecting with the main office. Much of this is doubtless due to the ingenuity of the manager, for many years vice-president of the Waldorf-Astoria.

The furnishing and fittings show an appreciation of refinement and are marked by good taste.



A TYPICAL BEDROOM

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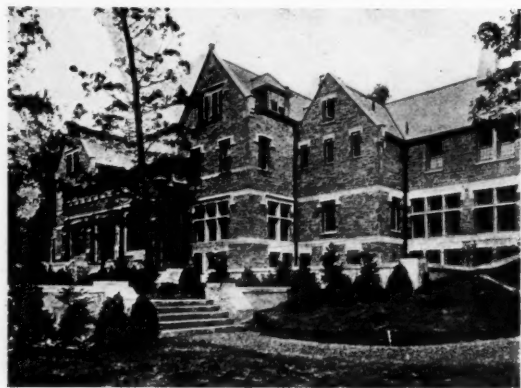


TYPICAL BATHROOM, THE VANDERBILT HOTEL

THE CURRENT ARCHITECTURAL PRESS

The Brickbuilder for December, 1911, interestingly illustrates the use of modern brick with particular reference to the country house.

Houses by Messrs. Cope & Stewardson and Mr. Frank Chateau Brown are well



Garden Front, Country Residence, E. P. Earle, Montclair, N. J.
Messrs. Frank E. Wallis & Wm. J. Rogers, Architects
(From *Architecture*)

designed, and the thorough method of their illustration in elevations and details, facilitates careful study.

Engine houses by Messrs. Ellicott & Emmart and Messrs. Hornblower & Marshall, are also worthy of notice.

The building for the American Antiquarian Society, Messrs. Bigelow & Wadsworth, Architects, Mr. R. Clipston Sturgis, Associated, thoroughly typifies the purpose of its erection and has been carefully studied in design and plan. It deserves high commendation.

The first of what promises to be an interesting series of articles by Mr. D. Everett Waid, is entitled, "How Architects Work," and appears in this issue of *The*



Applied Arts Building, St. Louis, Mo. Messrs. Mauran & Russell, Architects

(From *The Western Architect*)

Brickbuilder. It describes and illustrates the offices of Mr. H. J. Hardenbergh, Mr. Cass Gilbert and Messrs. Maynicke & Frank.

Mr. H. Van Buren Magonigle writes entertainingly on "Commemorative Monuments." There is also an article by Mr. Albert P. Carman on "The Design of a Physical Laboratory."

Continuing its 1911 custom into the new year, *The Architectural Record* for January has for its leading article a description of the new San Francisco; its architectural and social changes wrought by the Reconstruction.

Mr. A. C. David, the author of the article, believes that the new buildings that have been erected compare favorably with other buildings of their class throughout

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American Antiquarian Society Building, Worcester, Mass.
Messrs. Bigelow & Wadsworth and R. Clipston Sturgis,
Assoc. Architects

(From *The Brickbuilder*)

the United States. To support his contention he has reproduced a number of examples. While most of them are already familiar to readers of architectural magazines their grouping in one issue is an interesting thing and affords a most



The People's Savings Bank, Cedar Rapids, Iowa. Mr. Louis H. Sullivan, Architect

(From *The Architectural Record*)

comprehensive idea of the work that has been accomplished.

Mr. Montgomery Schuyler has contributed to this issue an illustrated article on the "Peoples Savings Bank of Cedar Rapids, Iowa," Mr. Louis H. Sullivan, architect. It is no disparagement of Mr. Sullivan's work, which without doubt has certain features to commend it, to say that the architectural student, and perhaps Mr. Sullivan himself, may not fully coincide with Mr. Schuyler's views.

Mr. Aymar Embury II continues in this issue his series on early American churches. The illustrations are particularly interesting. "Famous Roman Courtyards," by Mr. M. D. Walsh, is a well written account of

rambles in these interesting neighborhoods. The illustrations will be familiar to our readers as most of them have been published as frontispieces in *THE AMERICAN ARCHITECT*.

The usual monthly article on "Recent Designs in Domestic Architecture," in *The International Studio* for January 1912, describes and illustrates some dignified English country houses. It is interesting to note that the English architects have in the subjects illustrated shown thoughtful study in designing the lines of the houses to fit into the landscape and have also



House at St. Louis, Mo. Messrs. Cope & Stewardson, Architects

(From *The Brickbuilder*)

shown skill in planning the pretentious gardens that surround these houses.

There may be some differences of opinion as to the interior planning judged by standards of this country, but there can be no question that our English brethren have a most artistic conception of the handling of material.

A review of French Art in America, an



House at West Newton, Mass. Mr. Frank Chouteau Brown Architect

(From *The Brickbuilder*)

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interesting article by Arthur Hoeber on the late Howard Pyle, and the usual critical reviews of current art are to be found in this issue.

Architecture for January illustrates a number of country houses, the particulars of which will be found in the index printed elsewhere in this issue. Of these the house of Mr. E. P. Earle, by Frank E. Wallis and W. J. Rogers, is probably the most pleasing. Aside from an article by Aymar Embury II on the "Decorative Use of Structural Steel," the text in this issue contains nothing of moment.

The most important feature of *The Western Architect* for January is the reproduction of the accepted plans for the Minneapolis Art Museum, Messrs. McKim, Mead & White, architects. The plans show a dignified exterior with a finely considered interior arrangement. This competition deserves to be called to the attention of the profession on account of the high regard

shown in its conduct to the standards that the Institute is seeking to apply to the conduct of competitions.

Other subjects illustrated will be found in the index to current periodicals which we print on another page.

Mr. E. C. Morgan Willmott, A.R.I.B.A., contributes an article on "Modern English Domestic Architecture." The author somewhat dulls the force of his argument and asserts his prejudice, when at the outset he declares:—"It is pleasing to reflect that in placing this illustrated article upon modern English Domestic Architecture, before critical American professional readers, it is the placing before them of a phase of building work, in which, without being in any way insular, one may state Englishmen are pre-eminent."

If the illustrations that accompany the article are in support of this contention, it is doubtful if the author has fully proven his case.



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WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS.

FRONTISPIECE:—

VILLA CAMBIASO, GENOA, ITALY.

MISREPRESENTATION

THE following was sent us by the Chairman of the Committee on Public Information of the Boston Society of Architects:

On December 29, 1911, the president of the Boston Society of Architects and the secretary of the Boston Architectural Club wrote to all the Congressmen from New England advising them that these organizations wished to urge the location of the proposed Lincoln Memorial on the site in Washington on the bank of the Potomac recommended by the National Fine Arts Commission.

On January 3rd and 4th, however, two New England Senators, to whom these letters were addressed, introduced in Congress petitions purporting to be from the above organizations, but praying instead that the Lincoln Memorial take the form of a memorial highway from Washington to Gettysburg. Such incredible misrepresentation of the facts must have arisen from carelessness or wilful intent to deceive. The affair merits the strictest investigation.

It does not seem possible that any member of Congress would wilfully commit such

an act of disloyalty to his constituents as is indicated above, even if he held a view contrary to the one expressed by them. The effect, however, is the same regardless of the causes which may have led up to the unfortunate representations of these public servants, and the questions now prominently before the organizations interested (after investigating the circumstances connected with such gross carelessness and consequent error) would seem to be, first, how to effectively overcome any misapprehension arising from being misrepresented, and, second, how to prevent a possible recurrence of the blunder. Probably the widest publicity given to the matter of their position on the subject of a Lincoln Memorial by the various interested bodies offers the most efficient means available for correcting any false impressions that may have been gained. In fact it is apparently the only means at hand, aside from a public retraction by the Senators if an error has been committed. As to the prevention of future difficulties of a similar nature, there is no good reason apparent why public servants should not be amenable to the same rules that would govern in the case of a private representative who either through involuntary error or design failed to prove himself worthy of the trust which the nature of his service required should be safely reposed in him. Under such circumstances in private life, it is safe to say, a change of representatives would occur at the earliest opportunity. Probably a similar course offers the only remedy in this case.

CLAY PRODUCTS EXPOSITION

A COMMENDABLY broad spirit is being manifested in the efforts that are being put forth to insure the success of the forthcoming Clay Products Exposition, to be held in Chicago, March 7th to 12th, inclusive. It is apparently realized by the directors of this enterprise that the movement is entirely an educational one. No considerations of revenue or expense have been allowed to interfere to such degree that the essential elements of success are in any way endangered. These are recognized as, first, a show that will be truly educational in character, and second, the attendance of those whose interest and education means

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the most to the Clay industry. In line with this policy, the management is doing everything possible to make a visit to the forthcoming Exposition not only profitable but inexpensive so far as lies within its power. Such intention is exemplified by the issuance, on application, of season complimentary tickets to architects.

ARCHITECTURAL EXHIBITIONS

NO doubt the attendance and interest shown at recent Architectural Exhibitions justifies the continuance of the more decorative features such as mural painting, sculpture and landscape gardening in all the prominence that has been shown them. It would seem, however, that the tendency to devote so great a proportion of available space to these features would ultimately lead to a loss of interest by the profession generally. It is believed that there are many members of the profession, even aside from the younger element, who are still deeply interested in the methods and processes employed in the preparation of working drawings, the presentation of preliminary sketches and other purely technical matters. Photographs of completed work are of course valuable, but owing to the activities of the architectural press, the majority of worthy subjects finds illustration

throughout the year and have therefore become familiar to architects. Not so with the technical side of the architects' work. This portion of his output is not readily susceptible of reproduction in an architectural publication, by reason of the size of the drawings and their usual character not lending itself readily to a considerable reduction in scale. There is no dearth of material of the proper kind and if hung with care we believe its educational value and interest to architects would be readily recognized.

Would it not be worth while to set apart in future exhibitions at least one section of the gallery for this technical presentation? Here the architect, the draughtsman and the student would find matter of absorbing interest. Moreover, the thoughtful layman who visits this section would undoubtedly leave it with a deeper respect for the profession of architecture than after all of his wanderings through a gallery of photographs no matter how well taken or how dignified the subjects might be. It is realized that an ultra-technical section cannot be created without the hearty co-operation of members of the profession. Also that those members most likely to contribute material of greatest interest are continually busy with the duties of their practice; but if given sufficient time and assurance of purpose, we believe their support can be enlisted.

THE HONOR LIST OF THE WORLD

THE world's greatest men cannot be named to the satisfaction of everyone. Mr. Carnegie's list of twenty is challenged. It gives us hope when it is suggested that sculpture, painting, and music should be represented. Some of the other contributors, who include Leonardo da Vinci and Michelangelo, do not say in what capacity they are named, though we are inclined to say that their work as architects was not considered; for in the epitome of votes, Michelangelo, halfway down, is described as "painter and sculptor." Is this more evidence of the general unconcern about architecture, or cannot an architect be found to rank with the engineers, inventors, soldiers, statesmen, authors, and others who have caught the public eye?—*The Builder* (London).

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SOCIETY OF BEAUX-ARTS ARCHITECTS

OFFICIAL NOTIFICATION TO S. B. A. A. STUDENTS OF AWARDS MADE IN THE JUDGMENT OF JANUARY 30TH, 1912

The Committee on Education in New York and its Local Committee in San Francisco received 90 Esquisses (Preliminary Sketches) and 40 Projets Rendus (Sets of Final Drawings) in the

CLASS "A"—II PROJET (Problem in Design) "A BOARDING SCHOOL FOR BOYS"

Author	Award	Atelier	City
H. L. Shay.....	1st M.	S. of A., U. of P.	Philadelphia
C. W. Stedman....	1st M.	"	"
O. E. Adams.....	2d M.	"	"
F. W. Hastings....	2d M.	"	"
F. C. Disque.....	2d M.	Carnegie Tech. Sch.	Pittsburgh

The following students received "Mentions":—Carnegie Technical Schools, Pittsburgh: T. R. Critchlow; W. H. Crosby, G. A. Ebeling, A. H. Gikison, P. R. Hay, E. J. Holthausen, Walter Jones, Jr., M. G. Kingsley, H. M. McCullough, P. S. Mewhinney, C. O. Rieger, M. M. Steen; Atelier Hornbostel, New York City: R. W. Hubel, C. E. Fetherston; Philadelphia Atelier, University of Pennsylvania, Philadelphia: C. H. North, J. W. Cope, H. P. Foster; Atelier Prevot, New York City: J. A. Thomson; School of Architecture, University of Pennsylvania, Philadelphia: J. M. Arellano, A. Simons.

The following students received "H.C.":—Carnegie Technical Schools, Pittsburgh: W. T. Jones; Atelier Hornbostel, New York City: E. P. Chrystie; School of Architecture, University of Pennsylvania, Philadelphia: D. D. Ellington; Syracuse University, Syracuse: J. A. Montgomery, V. W. Upham.

The Committee on Education in New York and its Local Committee in San Francisco received 105 Esquisses (Preliminary Sketches) and 23 Projets Rendus (Final Drawings) in the

CLASS "A" AND "B" ARCHÆOLOGY—II PROJET (Problem in Design)

"A SMALL BALL ROOM"

Author	Award	Atelier	City
L. J. Cowley.....	3d M.	Ware	N. Y. City
O. B. Raser, Jr....	3d M.	Bosworth	"
F. X. Keally.....	3d M.	Carnegie Tech. Sch.	Pittsburgh

The following students received "Mentions":—Carnegie Technical Schools, Pittsburgh: H. C. Franks, J. J. Haushalter, R. Hodgdon, M. G. Kingsley, C. E. Moss, Helen G. Thomson, Mary E. Williams, L. A. Withers; Remey School of Architecture, Washington, D. C.: R. K. Galbraith; Rhode Island School of Design, Providence: B. F. Olson; Atelier Swales, Montreal: A. Mercil; Atelier Ware, New York City: C. E. Pierpont, A. Hazell, H. F. Secord.

The Committee on Education in New York and its Local Committee in San Francisco received 28 Sketches in the

CLASS "A"—II ESQUISSE-ESQUISSE (Rendered Sketch)

"A SCULPTOR'S RESIDENCE"

Author	Award	Atelier	City
T. H. F. Burdett....	3d M.	Hornbostel	N. Y. City
J. F. Harbeson....	3d M.	Phila. Atelier, U. of P.	Philadelphia

The following students received "Mentions":—Atelier Bennett, Chicago: R. Wolff; Atelier Bosworth, New York City: J. E. Stanton; Carnegie Technical Schools, Pittsburgh: E. W. Boyer; Atelier Wynkoop, New York City: L. Ward.

The following students received "H.C.": Atelier Bosworth, New York City: O. B. Raser, Jr.; Carnegie Technical Schools, Pittsburgh: W. H. Crosby; Atelier Prevot, New York City: D. C. Lange.

The Committee on Education in New York and its Local Committee in San Francisco received 66 Sketches in the

CLASS "B"—II ESQUISSE-ESQUISSE (Rendered Sketch)

"AN AQUARIUM AND FISHERY BUILDING"

Author	Award	Atelier	City
F. C. Disque.....	1st M.	Carnegie Tech. Sch.	Pittsburgh
P. F. Jagow.....	1st M.	Atelier Prevot	N. Y. City

The following students received "Mentions":—Atelier Barber, New York City: A. Eisemann; Atelier Brown, S. F. A. C., San Francisco: E. Flanders, S. C. Flawn; Carnegie Technical Schools, Pittsburgh: L. B. Bradley, A. H. Good; Chicago Architectural Club, Chicago: C. J. Brown; Washington University, St. Louis: R. Price.

The following students received "H.C.":—Atelier Brown, S. F. A. C., San Francisco: A. I. Rouda.

The Committee on Education in New York received 39 Sketches in the

PUPIN PRIZE COMPETITION

Offered for ornamental treatment of some scientific appliance. First Prize, \$50.00. Second Prize, \$25.00.

The prize is the gift of Prof. M. I. Pupin, of Columbia University.

"A FLAG POLE"

Author	Award	Atelier	City
B. Hoyt.....	1st Prize Ware		N. Y. City
F. C. Walker.....	2d Prize Bennett		Chicago
E. F. Griffith.....	Placed 3d	Carnegie Tech. Sch.	Pittsburgh
T. Bendell.....	Pl. 4th Sch. of A., U. of P.		Philadelphia
A. C. Frank.....	Pl. 5th Licht		N. Y. City

SUPPLEMENTARY JUDGMENT OF DECEMBER 26TH, 1911

The Local Committee on Education in San Francisco received 34 Analytiques (Final Drawings) in the

CLASS "B"—II ANALYTIQUE (Order Problem)

"THE CENTRAL MOTIVE OF A COURT HOUSE"

The following students received "Mentions":—University of California, San Francisco: W. J. Graham, A. W. Rushforth, Gertrude E. Comfort, E. K. Martin, Doris Spencer; S. L. Jory; Atelier Kelham, S. F. A. C., San Francisco: F. A. Chapman, F. Allamand, W. Spivock; Atelier Brown, S. F. A. C., San Francisco: W. Garren, L. Starks, J. Magee, J. Vollmar, J. P. Maloney, H. Shulz; Seattle Architectural Club, Seattle: F. D. Richardson, W. K. Macomber, R. Olston; Los Angeles Architectual Club, Los Angeles: G. N. Aleon, C. A. Hill.

The following students received "H.C.":—Atelier Brown, S. F. A. C., San Francisco: A. I. Rouda.

The Local Committee on Education in San Francisco

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received 16 Projets Rendus (Sets of Final Drawings) in the

CLASS "B"—II PROJET (Problem in Design) "A Y. W. C. A. BUILDING"

Author	Award	Atelier	City
Flanders, E.	1st M.	Brown, S.F.A.C.	San Francisco

The following students received "Mentions":—Atelier Brown, S. F. A. C., San Francisco; C. I. Harrison, W. J. Helm, F. W. Jones, A. Hewetson, F. Kramer, E. Flanders,* T. Kent, S. C. Flawn; A. Horstmann, R. Monson; Atelier Kelham, S. F. A. C., San Francisco; H. A. Thomsen, Jr.

The following students received "H.C.":—Atelier Brown, S. F. A. C., San Francisco; H. E. Burnett; Atelier Kelham, S. F. A. C., San Francisco; P. W. Longchamps.

*NOTE.—Sent to New York Judgment for higher award and received a "1st Mention."

SUPPLEMENTARY JUDGMENT OF DECEMBER 5TH, 1911

The Local Committee on Education in San Francisco received 1 Projet Rendu (Final Drawing) in the

CLASS "A" AND "B" ARCHÆOLOGY—I PROJET (Problem in Design) "A CHATEAU D'EAU"

The following student received a "Mention":—Atelier Brown, S. F. A. C., San Francisco: L. Starks.

REPORT OF THE JURY

A BOYS' BOARDING SCHOOL IN THE COUNTRY

In criticizing the drawings rendered for this problem it is fair to say that in a majority of cases one of two fundamental errors in conception was apparent. Either too great stress was laid on the size of the different units required and their availability as balancing factors in a composition, while too little attention was paid to their character and logical position; or, when there was a thoughtful disposition of the various divisions, they were cramped or distended beyond reason to obtain a desired balance. In those projets mentioned, however, there was evidence of honest work and ability in expression.

In the projets for which medals were given the facts had been observed that there were certain buildings of semi-public character, others for general assembly and still others for instruction, and easy means of access and circulation had been provided. The buildings had been designed in the character of a Country School and excellently presented, so that the consideration of lesser details determined the first medals. The criticism that, in one of the projets to receive a first medal, there appeared

rather a weak angle in the circulation was disarmed by the fact that this angle was explained by the nature of the surrounding country.

CLASS "A" AND "B" ARCHÆOLOGY—II PROJET (Problem in Design) "A SMALL BALL ROOM"

The large majority of the drawings presented as solutions for this interesting problem showed very well the adherence to the general character of the style of the Adams Brothers, namely, a mixture of grotesque stucco and painted ornaments together with the flowing rainceau with its fanciful figures and winding foliage in combination with thin elongated pilasters, arches, niches, statues, etc. The distinctive use of the circle and other geometric forms as medallions was noticeable. In making the special awards the jury sought the designs which most suggested the idea of a Ball Room (there were many which did not), bearing at the same time the unmistakable stamp of the period and being simple and pleasing in composition.

THE PUPIN PRIZE

In deciding upon the merits of the thirty-nine drawings submitted in competition for the Pupin Prize, the jury placed particular emphasis upon two points, the apparent constructive possibilities of the designs and the architectural handling of the base of the structure.

The drawings presented showed not only unusual variety, but great merit, and it was only after a most painstaking elimination that the prizes were chosen. The first prize excelled in that a most graceful form resulted from a successful combination of the masonry base with the steel superstructure. While the second prize, though perhaps more charming in outline of the steel construction, was less well presented and provided a much less architecturally satisfactory handling of the base.

CLASS A ESQUISSE-ESQUISSE

Few of these designs frankly recognized the limiting conditions of the program.

CLASS B ESQUISSE-ESQUISSE

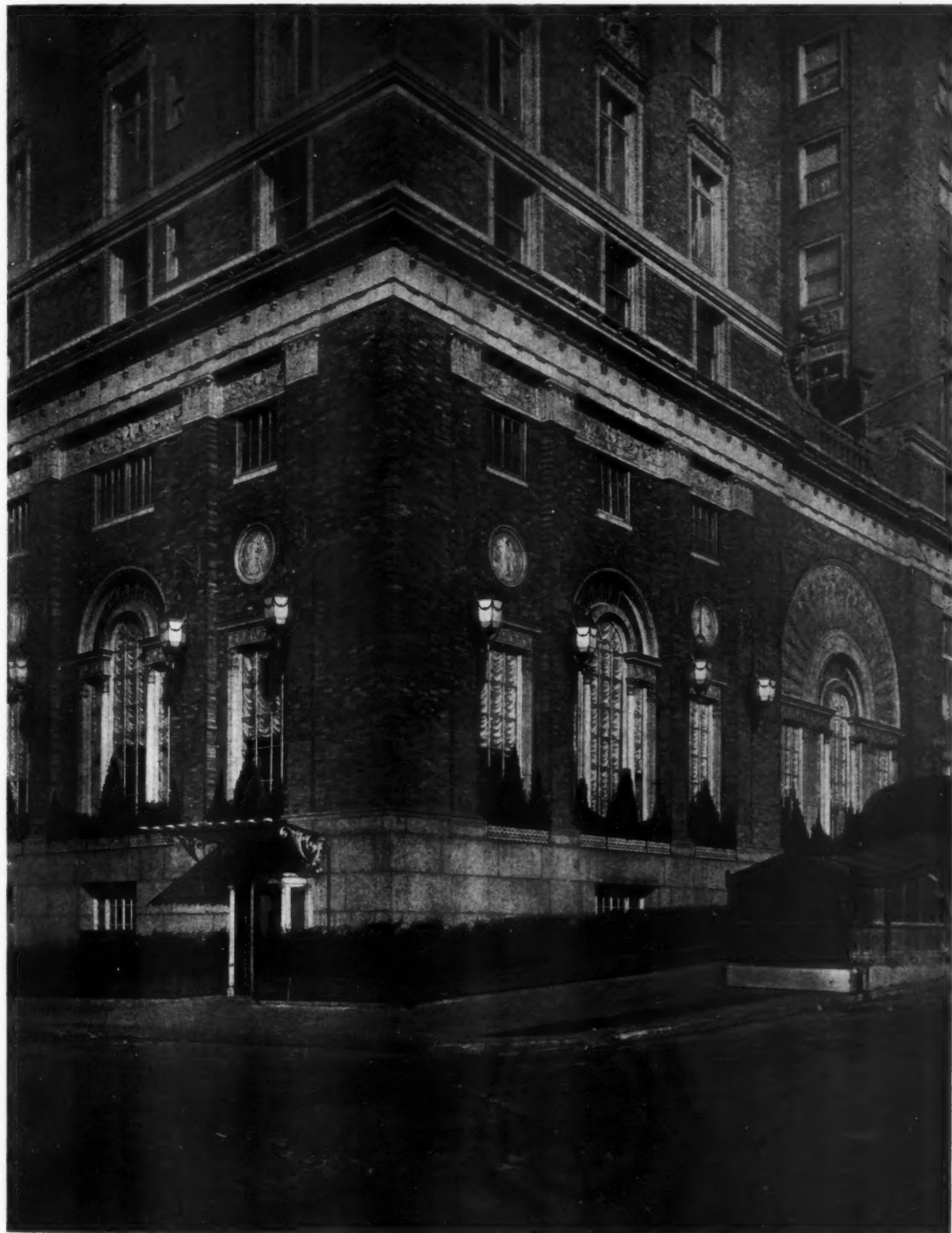
A most gratifying collection of drawings, both in number and in quality, resulted from the program. The jury urges Class B students to do as many of these competitions as possible.



VIEW FROM NORTHEAST

THE VANDERBILT HOTEL, PARK AVENUE, NEW YORK

MESSRS. WARREN & WETMORE ARCHITECTS



Detail of corner at Park Avenue and 33d Street, showing pilasters, caps and band course, also medallions and electric lighting

THE VANDERBILT HOTEL, PARK AVENUE, NEW YORK

MESSRS. WARREN & WETMORE, ARCHITECTS



Main office, showing brass screen, detail of ceiling under balcony and vaulting to central hall.
The flooring is of Numidian Marble

THE VANDERBILT HOTEL, PARK AVENUE, NEW YORK

MESSRS. WARREN & WETMORE, ARCHITECTS



The dining room portion of central hall on left of entrance, showing construction of vaulting, cut glass chandeliers, figure frieze in low relief of children, and golden toned border which runs around the room

THE VANDERBILT HOTEL, PARK AVENUE, NEW YORK

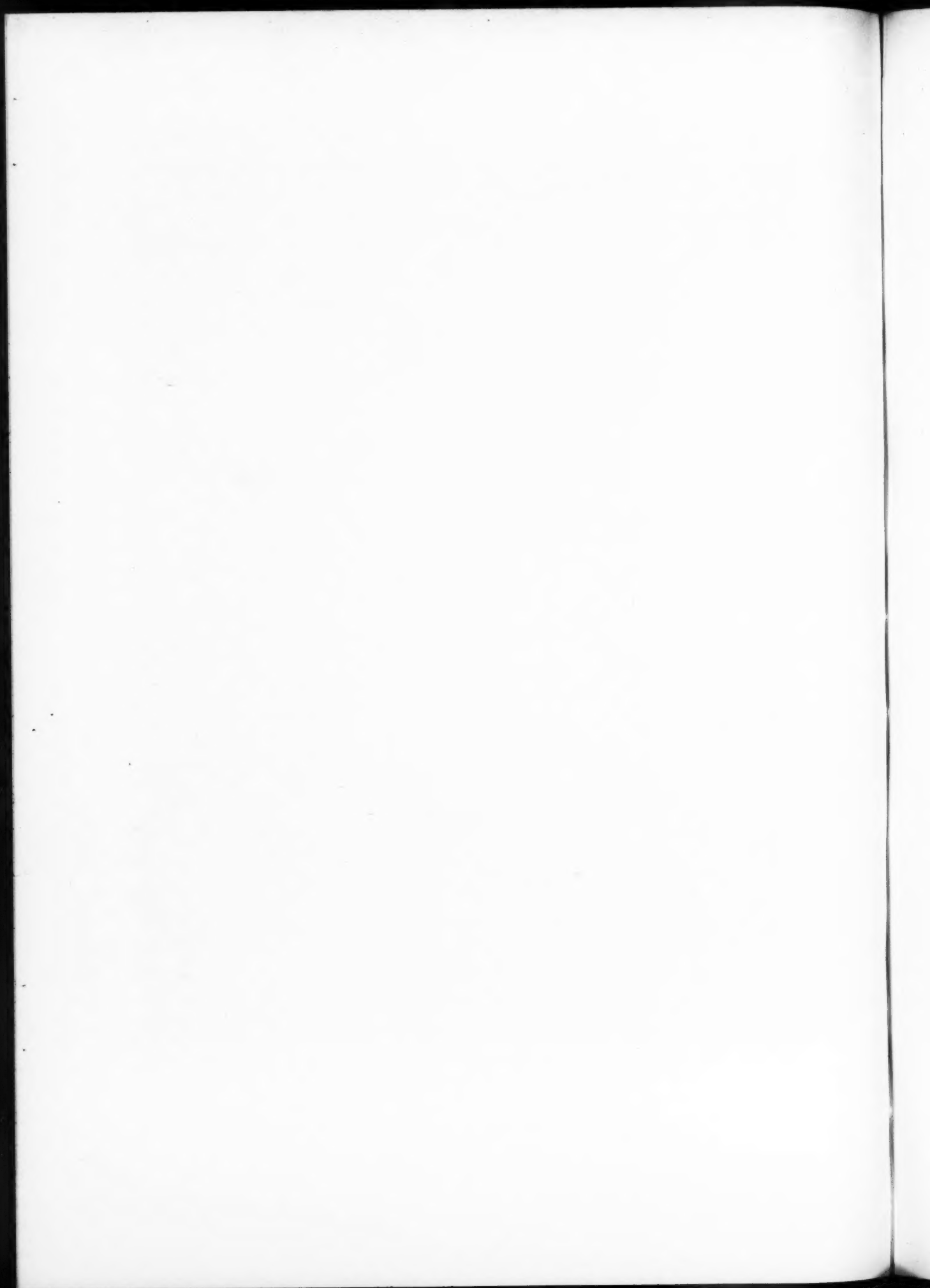
MESSRS. WARREN & WETMORE, ARCHITECTS

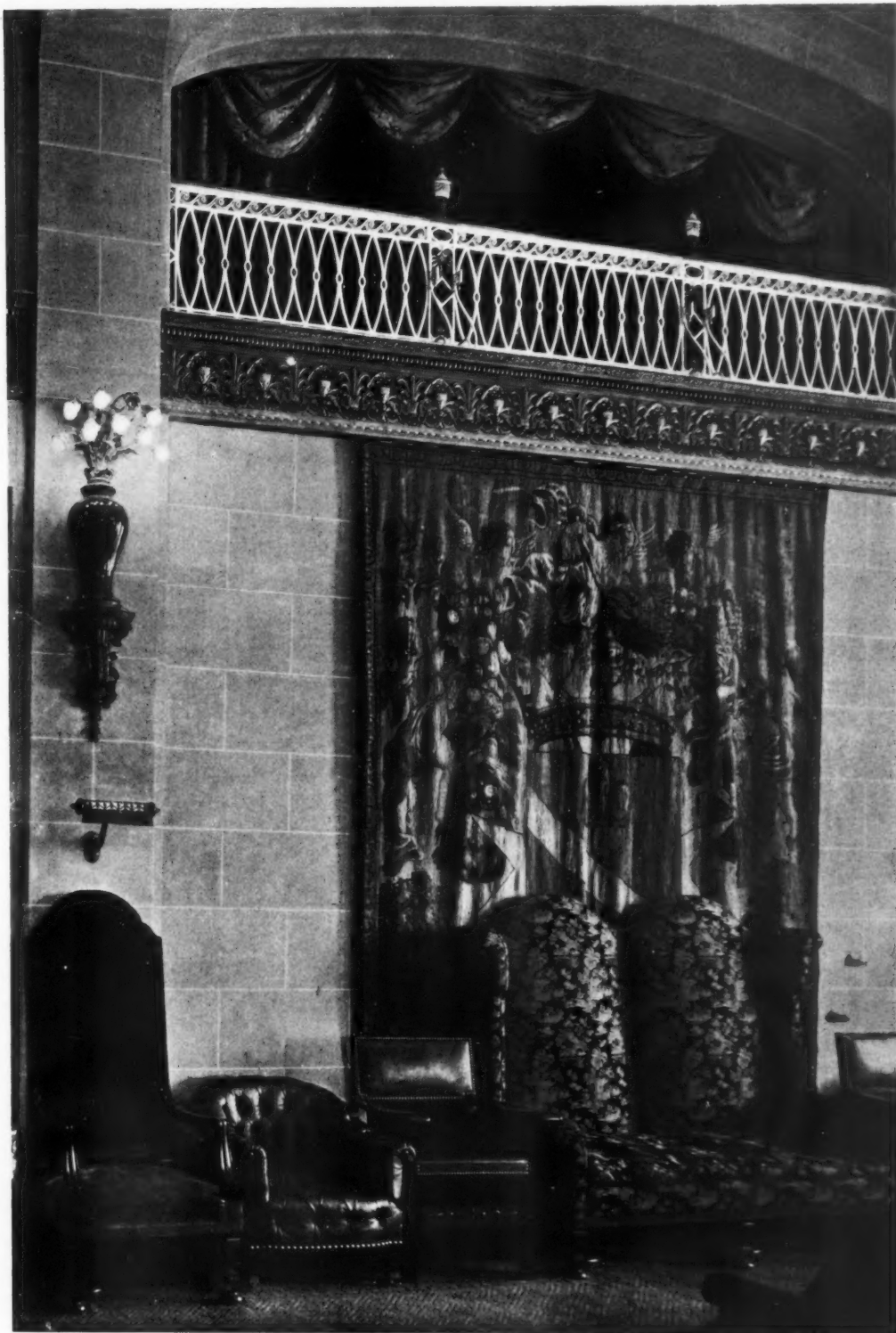


View showing treatment of main windows to the dining room portion of the central hall. Spandrels, pilasters and vaulting are of plaster in imitation of Caen stone.

THE VANDERBILT HOTEL, PARK AVENUE, NEW YORK

MESSRS. WARREN & WETMORE, ARCHITECTS





View in central hall, showing panel of tapestry and some of the furniture. The walls are treated in imitation of Caen stone. The rich blue vase from which electric lights spring is an interesting color note to each pier and pilaster.

THE VANDERBILT HOTEL, PARK AVENUE, NEW YORK

MESSRS. WARREN & WETMORE, ARCHITECTS



TWO VIEWS OF THE DELLA ROBBI A ROOM
THE VANDERBILT HOTEL, PARK AVENUE, NEW YORK
MESSRS. WARREN & WETMORE, ARCHITECTS



View in Della Robbia room, showing gallery piers, vaulted roofing and decorated wall panels. General scheme is blue, full and rich in tone, dull in texture with main field of roofing and wall panels cream and of the piers, blue.

THE VANDERBILT HOTEL, PARK AVENUE, NEW YORK

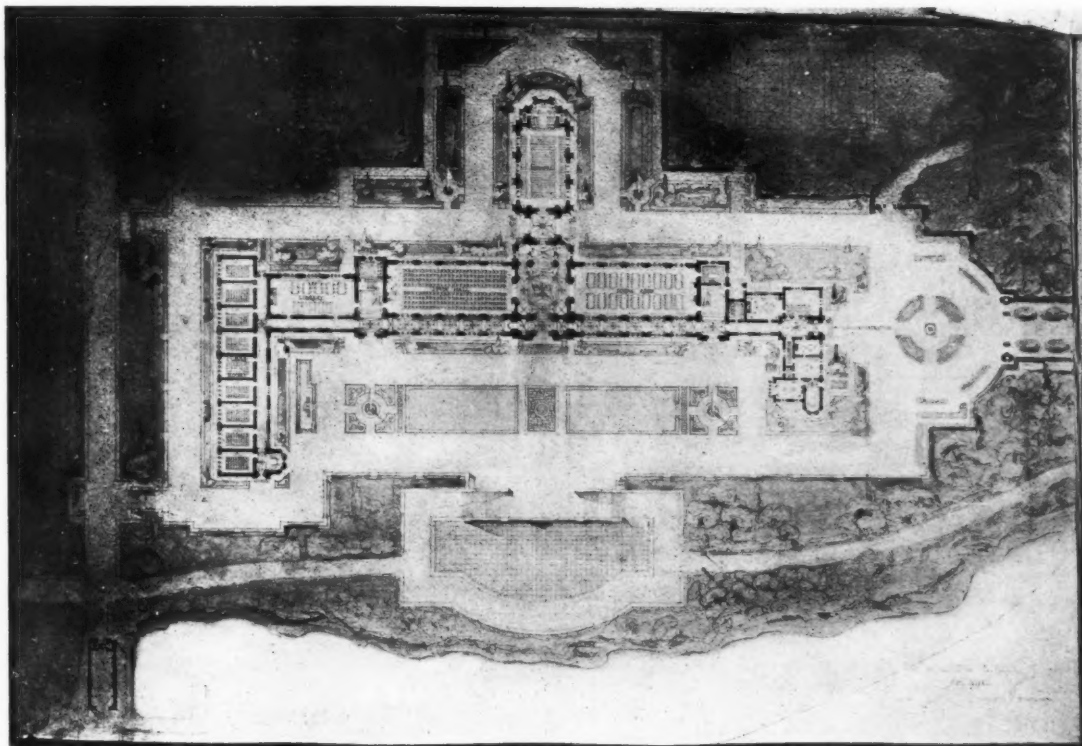
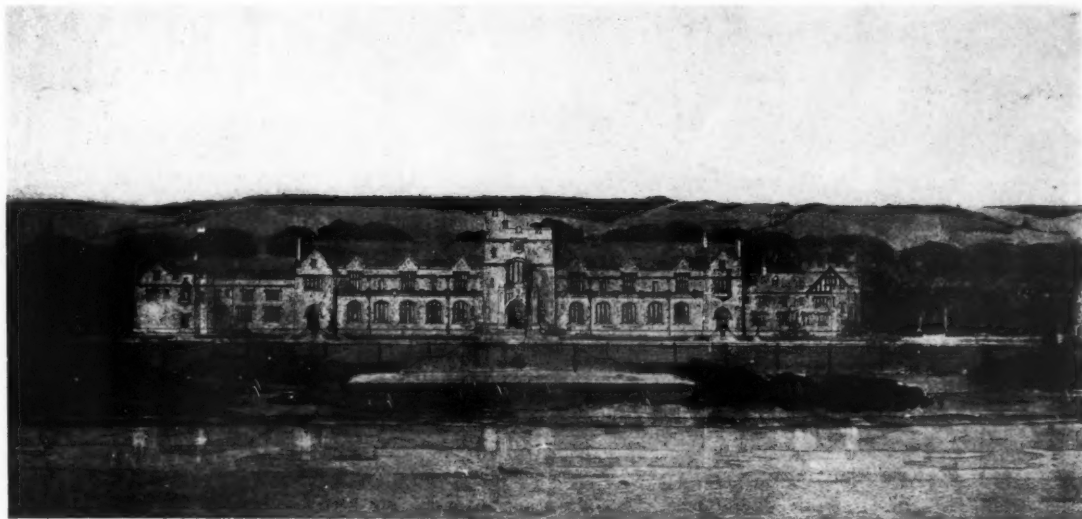
MESSRS. WARREN & WETMORE, ARCHITECTS



Another view in the Della Robbia room, showing the general spread of vaulting and treatments of wall surfaces. Note the frank acceptance of the radiators and skillful handling of festooning. The blues of the tile enter freely into the painting.

THE VANDERBILT HOTEL, PARK AVENUE, NEW YORK

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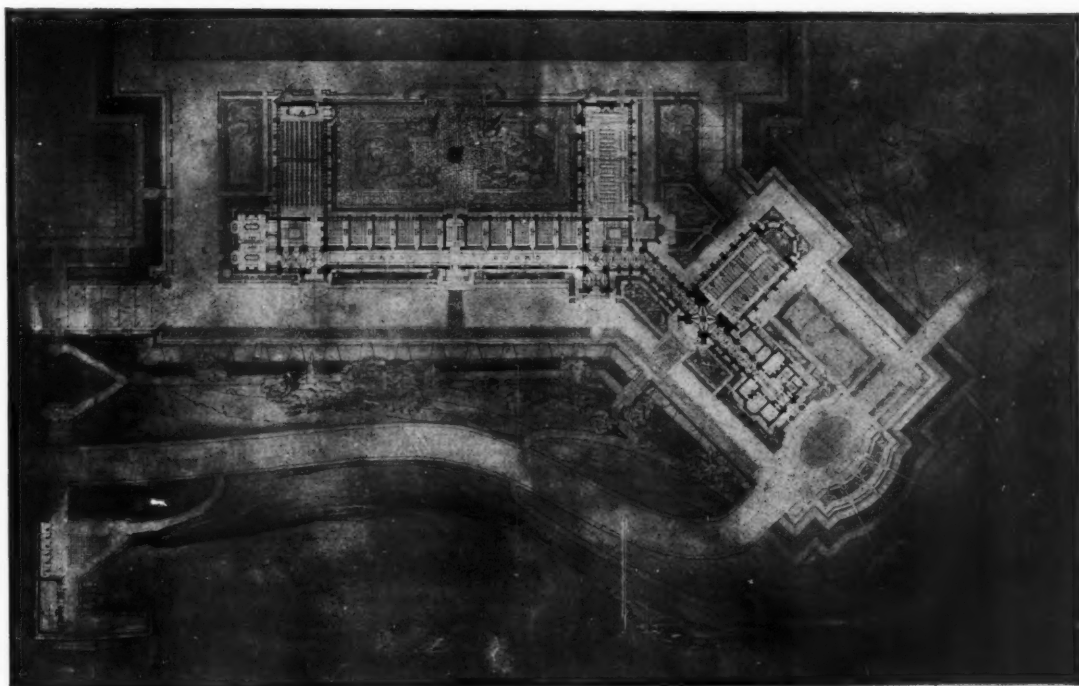
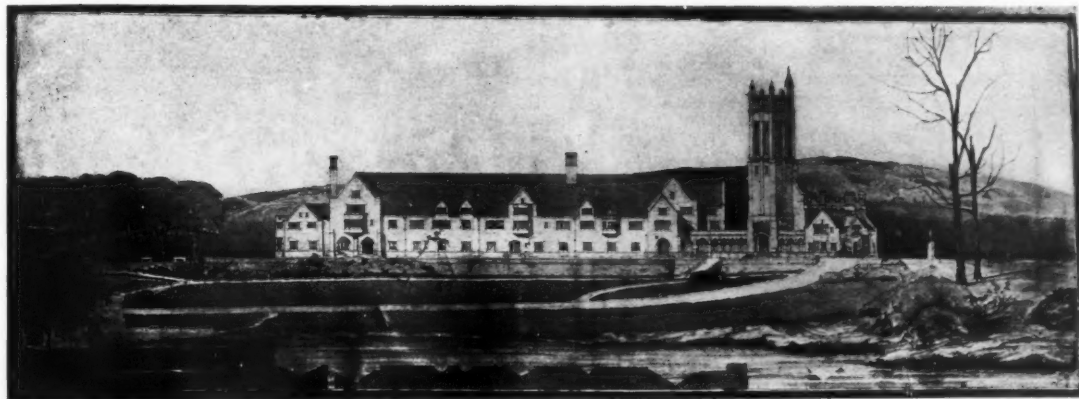
H. L. SHAY, FIRST MEDAL, UNIVERSITY OF PENNSYLVANIA

Class "A" II Projet, Problem in Design, A Boarding School for Boys
STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS

THE AMERICAN ARCHITECT

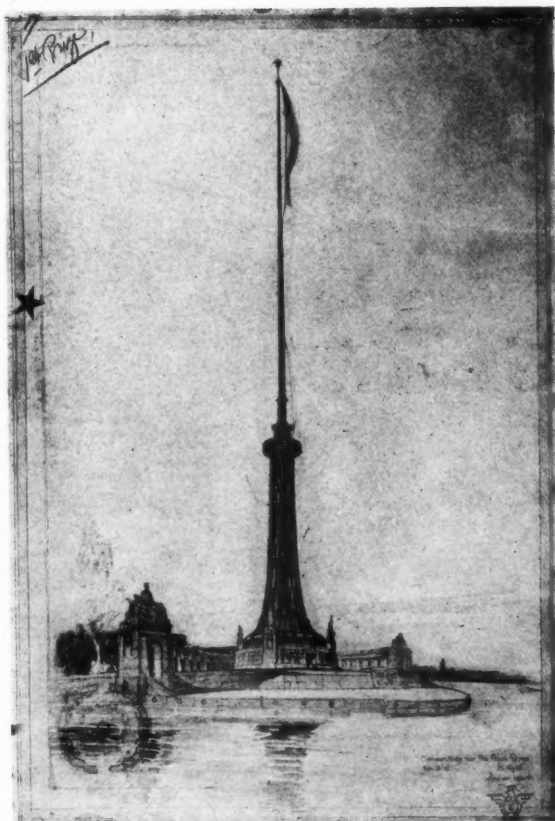
VOL. CI, NO. 1886

FEBRUARY 14, 1912



C. W. STEDMAN, FIRST MEDAL, UNIVERSITY OF PENNSYLVANIA

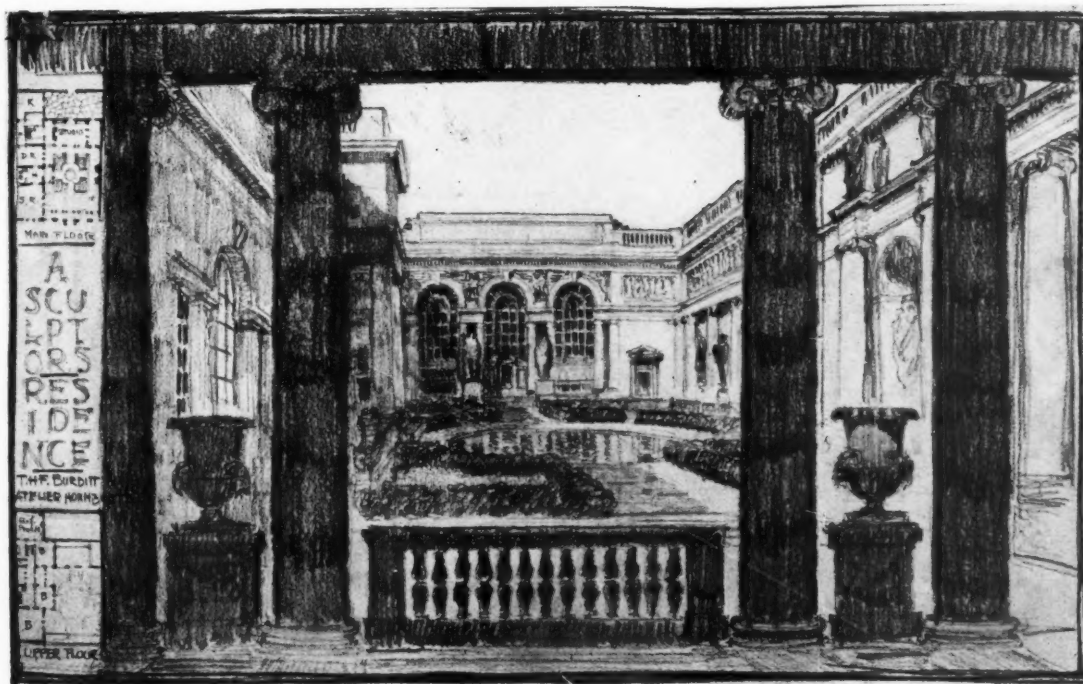
Class "A" II Projet, Problem in Design, A Boarding School for Boys
STUDENT WORK, SOCIETY OF BEAUX-ARTS, ARCHITECTS



B. HOYT, FIRST PRIZE, ATELIER WARE



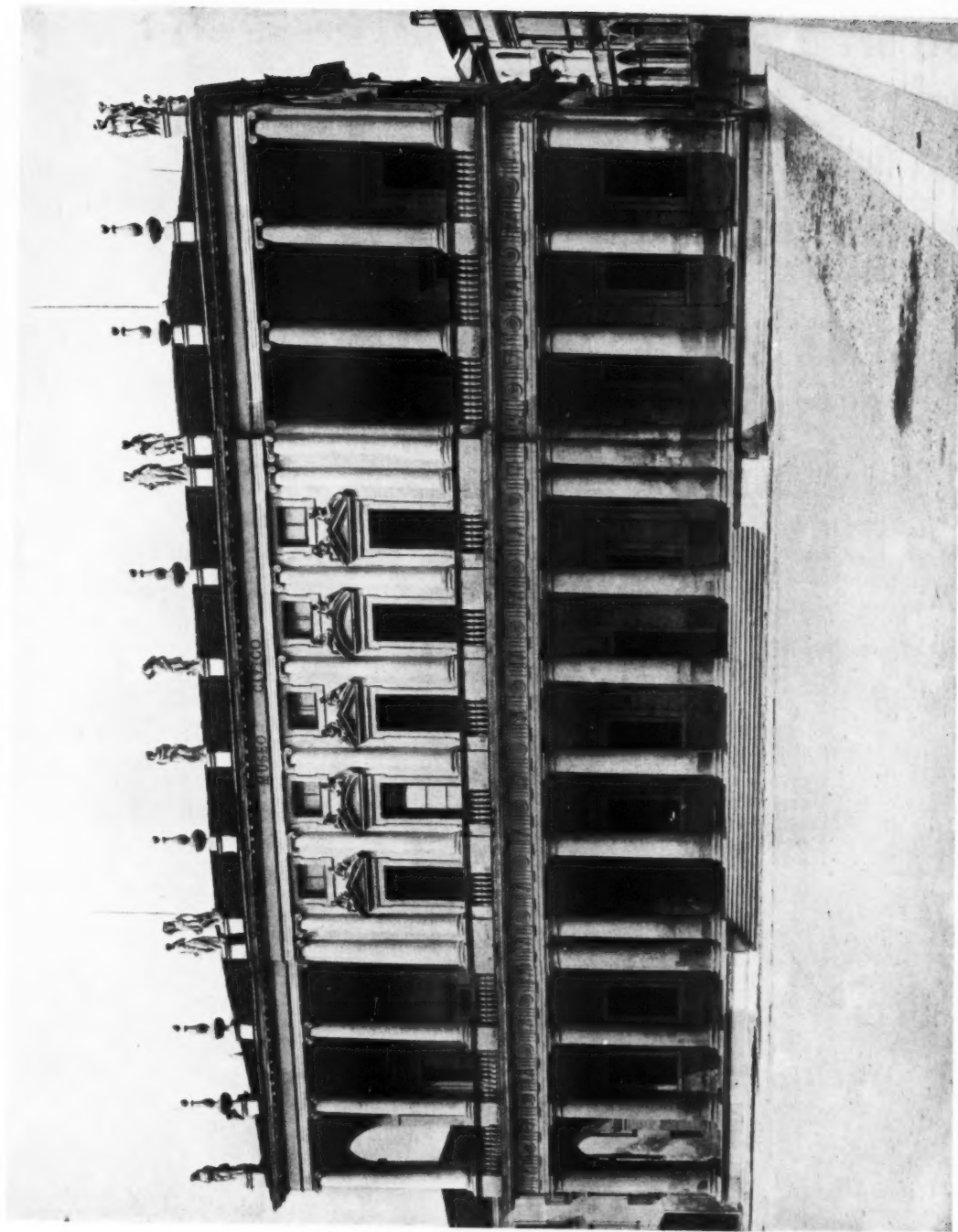
F. C. WALLER, SECOND PRIZE, ATELIER BENNETT



T. H. F. BURDETT, THIRD MEDAL, ATELIER HORNPOSTEL

Above, The Pupin Prize. Below, Class "A" II, Esquisse-Esquisse, (Rendered Sketch) A Sculptor's Residence
STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS

THE AMERICAN ARCHITECT



PALAZZO CHIERGATI, NOW THE CIVIC MUSEUM, VICENZA, ITALY
ANDREA PALLADIO (1518-1580), ARCHITECT