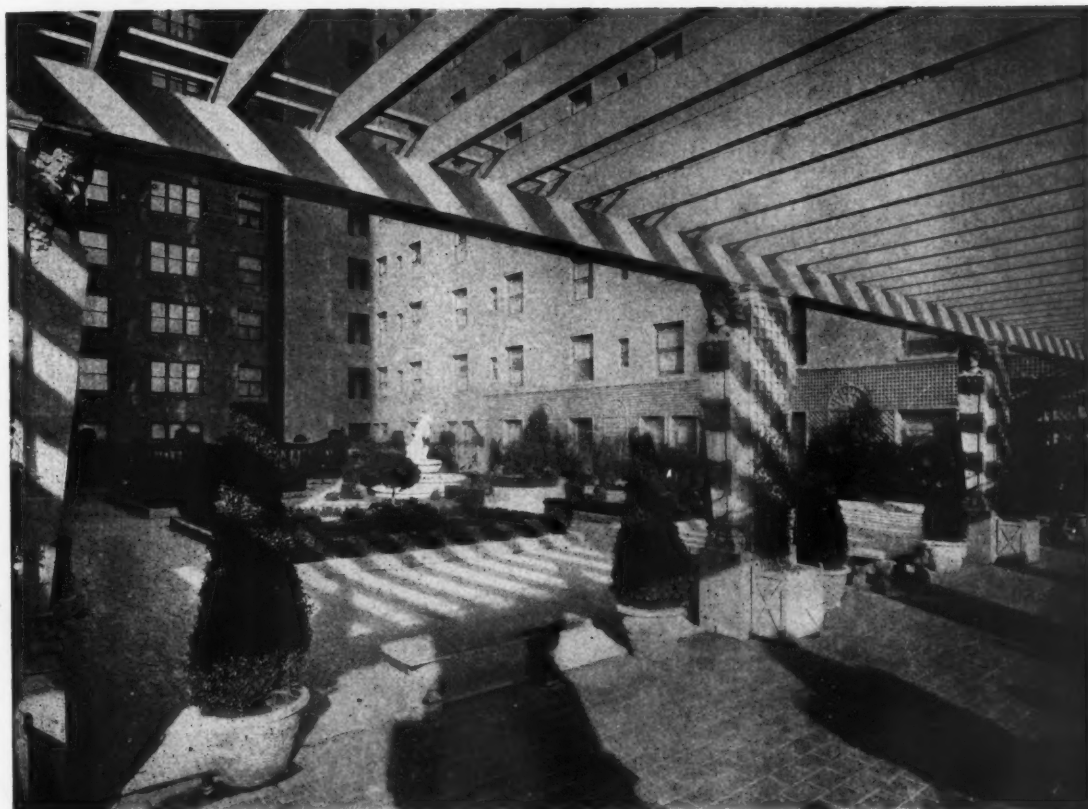


THE AMERICAN ARCHITECT

VOLUME CV

WEDNESDAY, FEBRUARY 11, 1914

NUMBER 1990



THE ROOF GARDEN

THE BILTMORE HOTEL, NEW YORK

MESSRS. WARREN & WETMORE, ARCHITECTS

THE tendency to include in the daily routine and surroundings of transient life those refinements and conveniences that are part of every well ordered domestic establishment has largely influenced those engaged in the designing and planning of the modern hotel. The somewhat ornate, not to say spectacular hotel, is passing, and in its place we are now—and quite fortunately—experienc-

ing a renaissance in hotel design that is more sane and therefore more replete with refinement.

Recent additions to hotel architecture in this city have emphasized this tendency. It is encouraging to note that this example has found imitation in other cities and that now we experience in some degree the restful atmosphere in our hotel life that we endeavor to create in our home surroundings.

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The Biltmore Hotel, an excellent example of this tendency, is the latest of New York's great hotels. It occupies the entire square bounded by Vanderbilt and Madison Avenues, 43d and 44th Streets. It faces the Grand Central Terminal, with which it is so directly connected that patrons may reach the hotel from the station, or the station from the hotel, without going from under cover. With regard to its interior fittings it combines every approved modern device that can aid in securing the comfort of guests, or provide convenience in their service. Its thousand guest chambers have each a private bath, and there are many innovations throughout the structure calculated to make it notable among New York hotels.

The Biltmore is, of course, a modern fireproof structure. It is erected on a lot 215 by 200 feet, and has a total of twenty-six stories and a pent house above ground, with two additional stories below the street.

The exterior of the building is of granite, limestone, brick and terra cotta. The entire treatment of the exterior is a modern adaptation of Italian Renaissance Architecture.

There are three entrances, the principal one is located on 43d Street and the other two are on Vanderbilt Avenue.

The main floor is divided into the following elements: the south side or men's side where the office is located; the north, or women's side; the center or palm room; and the westerly side which is divided into the men's café and main dining room.

There are mezzanines surrounding the men's and women's sides of the first floor.

At the ends of the north and south corridors are located the passenger elevators, four on each side, and they are so situated that the hotel patrons have them in most convenient locations on every floor. There are six freight elevators located in various parts of the house. There are also sixteen dumbwaiters.

The main dining room is treated in modern Italian Renaissance style and is entirely of marble and bronze. The ceiling is executed in gold and white.

The lobbies and palm room have marble veneered walls. All the metal work is of bronze.



GRILL ROOM

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On the second floor is located the library, designed in the Elizabethan style and finished in oak.

The fourth floor is devoted to private dining rooms and a special suite for entertaining purposes. This suite consists of

At the level of the sixth floor from the street, in the center of the big court, is a roof garden planted in a formal manner. This feature is as large as a fair sized garden of a country house, and is so arranged that the guests using it in the



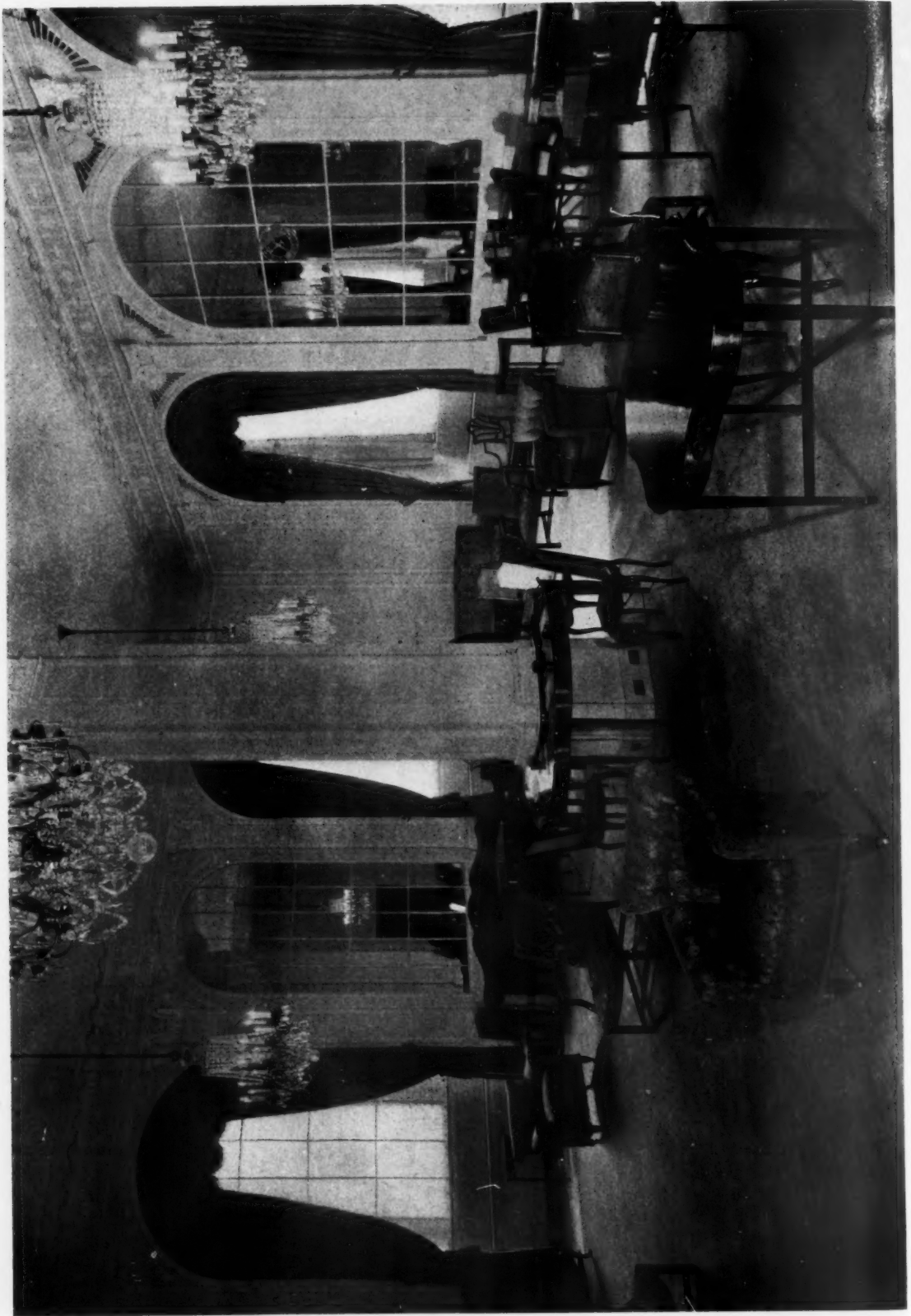
STAIRWAY TO MEN'S GALLERY

a parlor, reception room, dining room, foyer, bedrooms and dressing room, and a small ball room that will accommodate about 300 people. There are special serving rooms attached to provide necessary facilities.

The general treatment of the Grill Room, the two bars and the Men's Club Room is in the Elizabethan style.

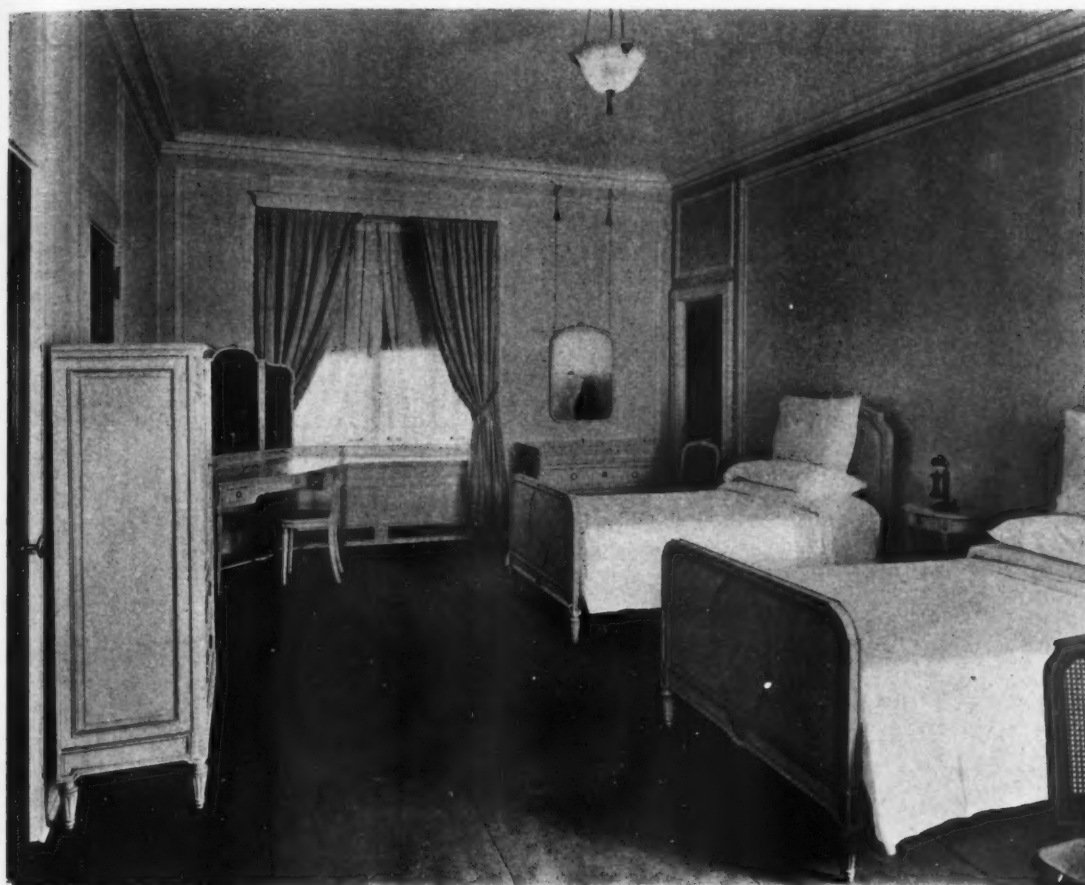
summer will be shielded from the slanting rays of the afternoon sun.

On the twenty-second floor of the building is located the main ball room, which has a seating capacity of about 600 people. This room is treated in a formal Louis XIV manner, and the general color scheme is of blue and gold. Adjoining the ball



A RECEPTION ROOM, THE BILTMORE HOTEL, NEW YORK
MESSRS. WARREN & WETMORE, ARCHITECTS

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A TYPICAL BED ROOM

room are the usual parlors and a large supper room which can be used as a foyer.

All the bed rooms are treated in simple English style. The walls are painted. No wall paper of any sort is used in any part of the hotel.

The elevator halls on every floor are of marble.

Owing to the well considered features of its plan, this structure with simply two wings, and with a large open court seventy feet across opening to the east, every room in the hotel is assured good light. There are no so-called court rooms such as occur in most similar structures.

Every improvement of a mechanical

nature has of course been installed. All electric devices that tend to add to the comfort of the guests have been provided. A complete telautograph system, dictograph system, usual telephones with separate intercommunicating telephones to the working portions of the hotel, pneumatic tubes, vacuum cleaners, etc., form an essential part of the equipment.

The speed with which the building was erected has established a record for this type of structure. The last column base was set on the 10th of March, 1913; and the building was opened to the public on December 31st, 1913, or an elapsed time of nine and one-half months.

REPORT OF STANDING COMMITTEE ON COMPETITIONS

AS SUBMITTED TO THE FORTY-SEVENTH ANNUAL CONVENTION OF THE AMERICAN
INSTITUTE OF ARCHITECTS

(Concluded from issue of December 24, 1913)

CHAPTER IV. THE EDUCATION OF THE ARCHITECT.

We have divided this chapter into three heads, to wit:

1. The education within the Universities.
2. The education without the Universities.
3. Travelling Scholarships.

According to the report of the U. S. Commissioner of Education for the year ending June 30, 1912, in Chapter III, entitled "Universities, Colleges, and Technical Schools," there are courses in architecture offered at 32 such schools in the United States.

Again in Chapter IV of the report entitled "Agricultural and Mechanical Colleges," we find a table entitled "Undergraduate Students in Four Year College Courses in Colleges of Agriculture and the Mechanic Arts," which shows that there were in that year 855 such students in eleven schools. Twenty-one of the schools therefore either did not report correctly, failed to report at all, or had no students in architecture.

It is perhaps interesting to note that Chapter V is entitled "Professional Schools." It deals with Schools of Theology, Law, Medicine, Dentistry, Pharmacy, and Veterinary Medicine; by indirection it is fair to conclude that architecture is not a profession.

Had the Commissioner who compiled these elaborate tables accompanied your Committee on visits which we made to some of the above seats of learning where architecture is taught, he would, we believe, have changed his grouping, for in the schools of architecture there is an atmosphere of serious endeavor which is essentially professional. We have not attempted to visit all of the 32 schools mentioned by the Commissioner; nor do we pretend to have given to any the careful consideration which their manifestly thoughtful direction demands. We visited only Harvard, Massachusetts Institute of Technology, Cornell, Columbia, and Pennsylvania. The strong individuality or personality of each of these schools is most striking.

A detailed critique of their several methods and curricula is hardly within the province of this report. We believe, however, that a few general observations by way of a report of our visit will be of interest.

For the teaching in design, these schools have all adopted what for lack of a better name, has been called the "Modified Atelier System." There are variations in the modifications of each. The advanced design is in every case under the direction of a Frenchman who has won distinction at the Ecole des Beaux Arts, while the more elementary work in design is in the hands of Americans who have

either been trained at the schools in this country, or abroad, or both. There is a preference for men who have been or still are in practice. Additional emphasis should be placed on this requirement, and the French gentlemen should be encouraged to enter active practice in order that they may add to their undoubted fitness for the teaching of design, some knowledge of the conditions under which their pupils will apply their teachings.

A proper emphasis is placed in all the schools on free-hand drawing. The drawing from the life, at the Massachusetts Institute of Technology, appears to us as of quite extraordinary excellence. It is the custom in this school to allow the men to work at almost, if not quite, life size, and the results are remarkable.

Everywhere save at Pennsylvania, we found modelling to be amongst the required courses. At Harvard, every Saturday morning, throughout the three years, is devoted to modelling.

In the instruction in the History of Architecture, which is of course given in all the schools, we learned of an interesting development at Cornell. Professor Phelps conducted a party of eight of his students through Europe year before last, utilizing the summer vacation for this purpose. The students made the trip at a cost of somewhat less than a year's work in college. * * * * *

The relation of the Harvard School to the University is known—it is a graduate school. Cornell and Columbia are independent schools or colleges of architecture with their own deans and faculties. The departments of architecture at Pennsylvania and the Massachusetts Institute of Technology are still parts of the schools of engineering. The character of the work done, the high standing of these schools in the eyes of the profession, their authority and the number of their students certainly warrant their elevation to the dignity of independent schools.

In one report of some years back we recommend that the period of study leading up to a degree in Architecture should be lengthened. Since that time the justice of our thought in the matter has been established. We heard on all sides, talk of post-graduate work, of six year courses, etc. Our thought and our observation leads us to the conclusion that the school of Architecture is properly a graduate school, given that the undergraduate departments offer courses which lead up to such a school. * * *

So much for our observation of purely school affairs. One word more concerning the Association of Collegiate Schools of Architecture whose influence for the good of the schools may be very great.

This Association was formed at the Convention of last year after the Conference on education at which representatives of 10 schools were present. We learn that the Association is now thinking of extending its membership to all schools of merit, and to

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this end is beginning an investigation into the standards, aims and equipment of the schools of architecture as they appear in the tables of the Commissioner on education already mentioned. ***

Of the education of the architects outside the Universities, we have little new to report. The Institute is familiar through our recent reports with most of the means for self-advancement which have been offered to the draughtsmen of late years.

The Beaux Arts Society continues its excellent work in directing the training in design of an ever-growing group of young men all over the country. There were 994 men registered last year and twenty-one new ateliers have been started during the past twelve months, making 102 ateliers in all.

We have in the past recommended that the men studying design should be offered some instruction in mathematics and in the history of Architecture. We wish to reiterate this recommendation. We shall be grateful for some suggestion by which the students may be made to see the value to them of these courses. Our observation is that there is nowhere a proper interest in such courses.

We can see no remedy unless it be action on the part of the Beaux Arts Society, which will make attendance at these courses obligatory. What the students wish to do is to advance as quickly as possible into Class A from the more elementary work in Class B. Were the Beaux Arts Society to require examinations in certain subjects as necessary for advancement from Class B to Class A these courses would at once be crowded. Could such action be taken, a difficulty would be removed. *****

Of the many things that have been done for the students of our Art, none are really more worth while than the Travelling Scholarships. Concerning the Paris Prize given by the Beaux Arts annually, Professor Cret has written an interesting article in the *Journal* for August. In the past, the Roman Academy has taken care of many of the travelling scholars of other foundations while in Rome and in fact still does, which is much to their mutual advantage.

Concerning the American Academy at Rome itself, there is much of interest to report. No formal report has been made to the Institute of certain recent events of moment.

The American School of Classical Studies, in Rome, has been consolidated with the Academy, and while archæology and classical history are the object of one, the study of Fine Arts is the object of the other—an association of studies—or better, of groups of students devoted to these studies, which must be of great advantage. While the combined schools have an endowment of something like \$1,000,000, much of this is invested or is being invested in the plant, with the result that the Academy operates under a heavy annual deficit. It is thought that another million is about what is

needed for the current work, but that over and above this, special endowment for visiting professorships will be necessary.

The new building on the grounds of the Villa Aurelia on the 'aniculum was designed by McKim (slides of original drawings shown). Their original drawings were revised in consultation with Millet and Mr. Galassi, the Italian architect who is carrying on the work. The building has been under contract since July 4, 1912, and should be finished by the spring of 1914. *****

We leave the question of the relation of the younger men to the Institute to the conference for discussion from which the Committee of next year can draw up a recommendation to the Institute.

We commend to the Committee of next year, the further investigation of the whole question of education in the Fine Arts in the Universities and in the Public Schools.

We recommend to the Convention, the striking of a suitable medal to be awarded by the Institute to students in the Intercollegiate Competitions, and by the Chapters for excellence in the work carried on by the Chapters.

In conclusion, we would emphasize two points:

First.—Solidarity of our profession.

Second.—The importance to our profession of a public appreciation of the Fine Arts.

Let us so educate the young men entering our profession that they feel the bond which unites them in the service of architecture. Let us help them to an appreciation of the great advantages to be derived from friendly criticism and frank collaboration based on mutual confidence. They are the men of the future and will make their reputations in the service of the public of that day. Let us do what in us lies to raise the public's appreciation of the Arts, that is to bring within the reach of all a knowledge of Arts. Emphasizing the value of art as a national asset, Senator Lodge recently said:

"Look back over the past, and consider what has lived and what has died, what is it that remains to us from all these great civilizations which have gone before—their art and their literature. The battles and wars of the Greeks are of no moment today, except to the lover of history, but the thoughts and the literature, the drama and the art of Greece are the greatest inheritance of civilized man."

C. C. ZANTZINGER,
Acting Chairman.

The report of the Committee on the Reports of Standing Committees, was as follows:

Resolved, that the Board of Directors be and they are hereby instructed to establish out of any funds available for that purpose, a medal or medals for Intercollegiate Competitions in Architectural Design along the general lines suggested in the report of the Committee on Education.

VANDALISM AND COMMON SENSE

By ALFRED YOCKNEY

Artistic London has been agitated once more by the threatened demolition of one of the most interesting old houses in existence. This is 75, Dean Street, Soho, which was built in the early eighteenth century and became the residence of Sir James Thornhill, Sergeant-Painter to George I. The house was a rendezvous for the celebrities of the period. Thornhill established a painting school in the Piazza Covent Garden, in 1724, and among the students was William Hogarth, at that time engaged in silver-plate engraving. Hogarth had a great admiration for the work of Thornhill: and became his son-in-law after a runaway marriage. It is supposed that he assisted Thornhill in painting the existing decorations to the staircase at 75, Dean Street. Apart from its historical associations the house is worthy of preservation for its architectural interest. The brick front, with its fine wooden doorway, is of that quiet Georgian character which is so much emulated at the present day, while the stately rooms are equipped with fine accessories in the way of decoration. The oaken staircase is majestic in design and balance. The name of the architect is not known but the building is obviously the work of a master mind. Some eighteen months ago the owner was served with no fewer than five notices from local authorities condemning the house as a dangerous structure and ordering its demolition: but having a sense of the fitness of things he restored the derelict premises to habitable condition with a view to disposal to an appreciative bidder. A purchaser did not arrive, so he was forced to take measures for the sale of the site and the fittings to the house. Then, curiously enough, there was an outcry, an appeal for the comparatively small sum of £15,000, a period of suspense, and finally the issue of a "preservation order" from the Commissioners of Works under the Ancient Monuments Act, 1913. This is the first occasion on which the new Act has been invoked and, for the present, 75, Dean Street is safe. It remains

to be seen what will be the ultimate fate of the building.

One of the most difficult problems to arise in old cities is in connection with the sale of "desirable freehold property." The needs of the present generation rarely coincide with those of the past and when a site has to be cleared as a preliminary to the erection of modern offices, flats and other premises, the antiquarians and artists are often disturbed in mind. A few controversies current in London may be mentioned. Sir Isaac Newton's house, though it has disappeared from its original site near Leicester Square, has not been demolished but has been taken down brick by brick for possible re-erection after the manner of Crosby Hall. The pilastered building in Great Queen Street, the residence of Boswell, is attributed to Inigo Jones and John Webb, but is likely to be razed to the ground to meet the demand for a restaurant extension. The still earlier houses in Cloth Fair, Smithfield, are worse than in jeopardy for they have been condemned by the city authorities as unsafe for habitation and the efforts of those who would remedy the defects seem of no avail. These examples could be multiplied.

London is, of course, not the only place from which relics of the past are disappearing rapidly, but its troubles are typical of those existing elsewhere. So great has been the industry of the "vandal" that archaeologists have clamoured, and not in vain, for protection. The need for legislation has arisen through the resourcefulness of dealers in antiques, whose recent enterprises include the removal from Tattershall Castle of the fifteenth century mantle-pieces, happily restored to their position; the stripping of the Reindeer Inn, Banbury; and the transference elsewhere of the Nelson Room from the Star Hotel, Yarmouth. Then came the sale of the Elizabethan panelling and over-mantel from Rotherwas, Herefordshire, the destiny of which, as of so many similar treasures, was across the Atlantic.

The public is apt to be hard on the agents of these removals, but the expert is often misjudged. His intentions, though primarily commercial, are not unworthy always. It is to his foresight and ability

that many delightful examples of craftsmanship have been saved intact instead of becoming firewood or rubble.

Since the days of Mummius, if not before, vandalism has been rife in one form or another, and the English have taken their share of the plunder. The success of Lord Elgin in removing the sculptures from the Parthenon is an instance. A century ago these precious marbles were lying in a house in Park Land despised by all but a few, among whom were Canova, the Italian sculptor, and B. R. Haydon, the ill-fated historical painter. Not until 1816 did the British nation grudgingly buy the masterpieces of Phidias for £35,000, a price which barely covered Lord Elgin's expenses. The London museums bear witness to many predatory journeys to foreign lands. For many years the late Mr. Fitzhenry contributed objects of architectural interest to the Victoria and Albert Museum and he is remembered there as a generous benefactor. But of the things he collected and presented many would look better *in situ* instead of being detached from their environment.

The removal of objects of artistic value should occasion little remark when owners are apathetic and do not take measures to protect their property. It is when historic things are divorced ruthlessly from their surroundings and thereby lose all character that those who protest are justified in their complaints. The removal of Shakespeare's house from Stratford-on-Avon to America, a contingency which arose in 1847, would have been deplorable. The American collector is often at the back of movements for acquiring beautiful works of art and craftsmanship from old houses, but he is often to be praised rather than blamed; for it is largely through his operations, that the artistic value of house fittings has been realized. England is rich in examples of the best periods and can afford to part with specimens for the ultimate enrichment, in many cases, of American Museums and other educational places. Her own establishments would be bare indeed if enterprising travelers had not poached on the preserves of other counties and now that her own treasures are being sought the situation should be faced with tolerance.

THE BROADER VISION

Architects in the East, whose professional duties have prevented them from going far afield during recent years, and who have yet to glimpse that wonderful hinterland that extends West from the Continental Divide to the shores of the Pacific Ocean, cannot appreciate to the fullest sense those restrictions and hinderances that beset their professional brethren of the West, in the aesthetic upbuilding of the cities and towns in which they are located.

There is little, if any, difference in the early education, professional training or tradition, between members of the profession so widely separated by the vastness of our geographical area.

Men who are now brilliant members of the profession of architecture, practising in the West, have many of them learned their art in the same schools as their Eastern brethren, have sat side by side in the same ateliers and have later worked together in the same large offices in the East.

When the lure of the West called them they broke away from the ease of more attractive surroundings that always hedge about old and cherished associations, and set their faces westward. They journeyed into a far country where the strenuous things which characterized that new life were more often farthest away from the high artistic atmosphere with which they had heretofore been surrounded. It is not to be supposed, however, that this change of environment worked any change of artistic temperament, nor is it to be conceived that it caused any diminution of ability.

Naturally, then, in comparing certain phases of architecture in the East with similar ones in the West, and commenting on their forms of expressions, we are led to make some inquiry into the reasons for any differences that may be found to exist.

The close observer, travelling through our Western states and studying its architectural development will be impressed with two facts. First:—That architects everywhere are keenly alive to their responsibilities and eager to put the imprint of their artistic training on every work they

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undertake no matter how small. Second: That opposed to the enthusiasm of the architects is apathy on the part of clients and a very marked lack of appreciation of the value of good architecture, either as an artistic or as a commercial asset. Personal observation has disclosed conditions and layman points of view with which Western architects are confronted, that would be impossible in the East. Apathy and ignorance are, of course, the enemies that are entrenched and repelling the advances that architects are making everywhere, but in a larger degree are they present in a newer country. The material things of life count most there, and it is with great difficulty that men in practice can exercise ideas of originality or introduce an aesthetic presentation of their art when it increases materially the cost of the work in hand above an absolute minimum.

In the face of these difficulties, which a sense of fairness compels us to recognize, it must be conceded that our Western brethren are making the most rapid progress and overcoming year by year the very adverse conditions under which they are compelled to practise, and are even now producing some of the best work being executed in this country.

PANELS FOR FINE ARTS BUILDING, PANAMA-PACIFIC EXPOSITION

BRUNO L. ZIMM, *Sculptor*

Two of the eight great panels which are to form the faces of the octagonal center of the Palace of Fine Arts at the Panama-Pacific International Exposition have been completed by Bruno L. Zimm, sculptor who modeled the statue "North Dakota" at the St. Louis exposition.

Of conventional design, in which great freedom has been allowed, the panels mark the post-impressionistic school of this sculptor. The Greek predominates in the conception of the ideals of the panels and all of the figures show a decided reversion to archaic or primitive forms.

In the central panel, Apollo, the sun-god, is seen in his chariot racing toward the West, while in advance and to the rear the muses point to the promised land.

Perfection of detail and imaginative perception may be noted in all of Zimm's figures and in these panels he has surpassed any of the relief work, previously executed.

Each of the panels will be thirty-one feet long and fourteen and one-half feet high. As façades for the octagonal structure they will be separated by colossal figures of the gods and goddesses of antiquity.



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PLANNING CITY BUILDINGS FOR THE FUTURE

IN condoling with ourselves for what we believe to be the mistakes of our predecessors we sometimes fail to understand their point of view and the conditions under which they worked. The harsh criticism of the Municipal Building, New York, by some of the present city officials is a case in point.

The building was planned and its erection begun under the administration of Mayor McClellan. At that time the argument was advanced that a new Municipal Building was required to house all the city departments in Manhattan both for the sake of greater convenience and for the saving to the city of large annual rental charges. The irregular site at Chambers and Centre streets, intersected by Chambers street, was acquired at cost of something like \$4,000,000. The commission for the design of the building on this site was awarded as the result of a competition, and the present structure was erected by the authority of the city, at an expense approximating \$11,000,000.

Now that the building is ready for occupancy many of the department heads

are said to be strenuously objecting to the quarters assigned for their use, and are encouraged in this attitude by the reported statement of the recently elected mayor that "the building was planned badly in its original conception and is largely a waste of space as now constructed." While Mayor Mitchel has frequently shown ability in analysis of governmental conditions, we question whether his dictum in regard to the planning of the Municipal Building is based on as prolonged and intimate a study of the subject as that given it by the architects. Furthermore it is reasonable to suppose that the arrangement, allotment and division of space for the various departments was made only after specific information as to their requirements had been given by the various city officials then in office, for in such a matter no responsible architect would care to act on his own initiative. Also, it is but fair to assume that the site, which certainly offered great difficulties to the architectural problem, was purchased only when the city officials in power at that time were assured that they could get nothing better under the circumstances.

If the McClellan administration could have been the first to occupy the building which it conceived, possibly the objections now raised would have been unheard. But the prosecution of all great public works requires time. One administration or one generation cannot always hope to see the realization of its dreams, and even when realized, as originally conceived, they may not exactly meet the changed conditions which later prevail.

The best thing to be done in the present instance is for the various city departments to occupy their new home with as good grace as possible. Probably a fair trial of the Municipal Building will show that many of the objections now made are trivial, if indeed they are justified at all, and it is more than likely that the expected advantages to the city will eventually be realized. At any rate no one has yet shown that the best possible results, under all the conditions imposed, have not been secured, and until that has been done the majority of thinking people will probably be inclined to regard the sort of criticism recently indulged in as both unjust and ill-considered.

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RENEWED ATTACK ON THE BILLBOARD

THE sinuous technicalities of law have so frequently been held responsible for the miscarriage of justice, that we are accustomed to think of them in the light of a misfortune. As a matter of fact, however, they are not an unmixed evil and may at times be availed of when more direct methods have failed to secure desirable legislation, as has been the case in the campaign against the erection of billboards. The attack on these has usually been inspired by considerations of æsthetics which, however real and tangible to the private citizen of culture, are not always recognized by tribunals of law.

It is now reported that the leaders in charge of the campaign against offensive billboards in New York propose to introduce an ordinance, the enactment of which will oblige those who construct out-of-door sign-boards to have regard to the fire hazards involved in the case of buildings near which they are erected.

Such a measure will probably meet the technicalities which have proved a stumbling block to previous well-intentioned efforts for the elimination of this generally acknowledged nuisance. Some boards are placed in such a way that accumulations of rubbish behind them form a grave hazard in the case of fire and sky-signs frequently menace the safety of firemen and hamper their efforts in dragging fire-hose over the roofs of buildings, thus offering a very real risk to all neighboring structures.

Certainly the matter of fire hazard is more than sufficient reason for enforcing drastic legislation to suppress such structures as may come under its scope, and is to be welcomed as a means toward the partial elimination of unsightly billboards. The proposed legislation does not, however, get at the heart of the matter, and we therefore look forward to an ultimate amendment to the State Constitution by the terms of which municipalities will be free to regulate billboards and sky-signs simply because of their tendency to mar the landscape.

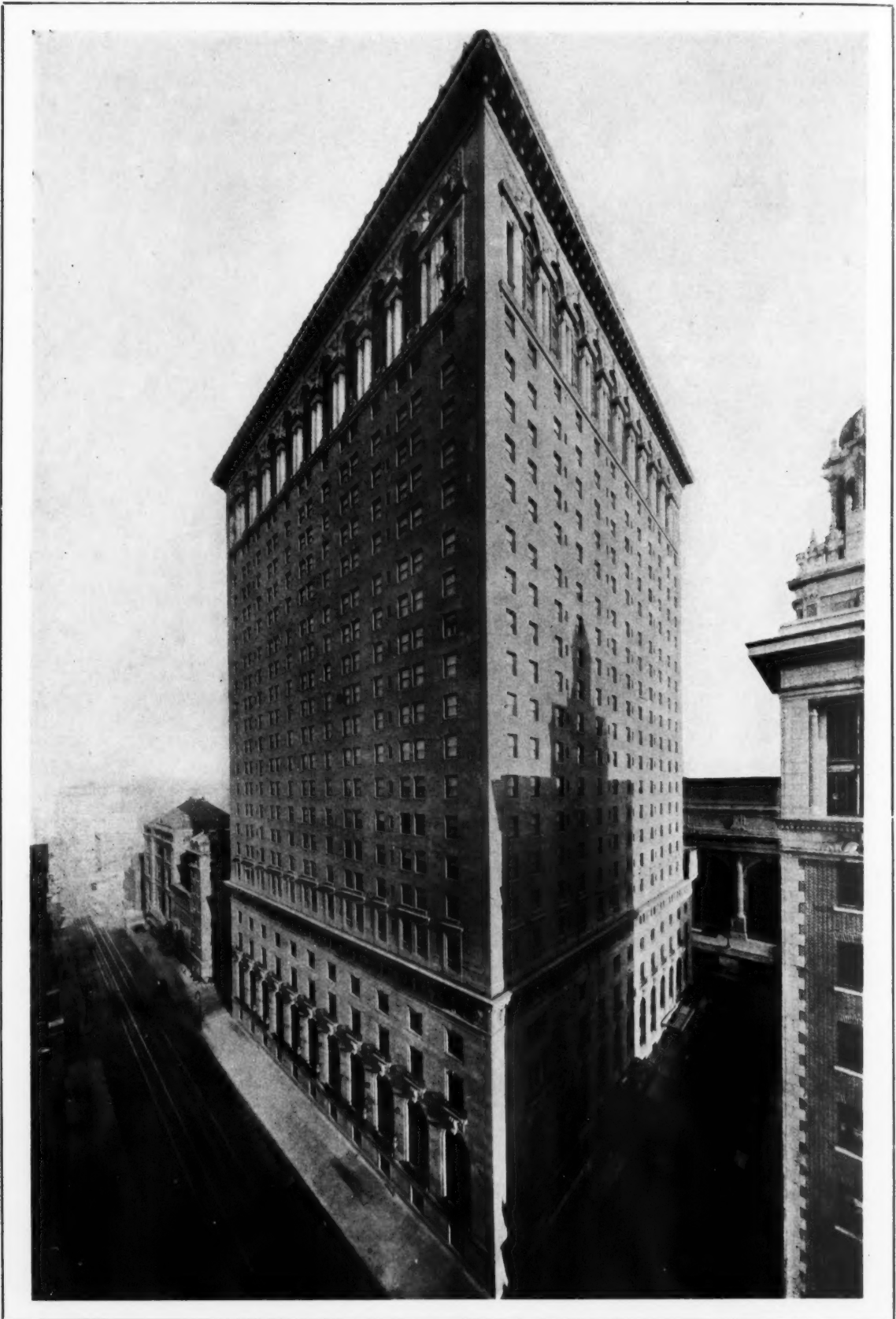


PANEL FOR FINE ARTS BUILDING, PANAMA-PACIFIC EXPOSITION

MR. BRUNO L. ZIMM, SCULPTOR

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VIEW LOOKING NORTH ON MADISON AVENUE AND EAST ON 43D STREET

THE BILTMORE HOTEL, NEW YORK

MESSRS. WARREN & WETMORE, ARCHITECTS

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THE

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Exterior is of granite, limestone, brick and terra cotta. The treatment is a modern adaptation of Italian Renaissance. The open court with roof garden has a 70 foot opening to the street.

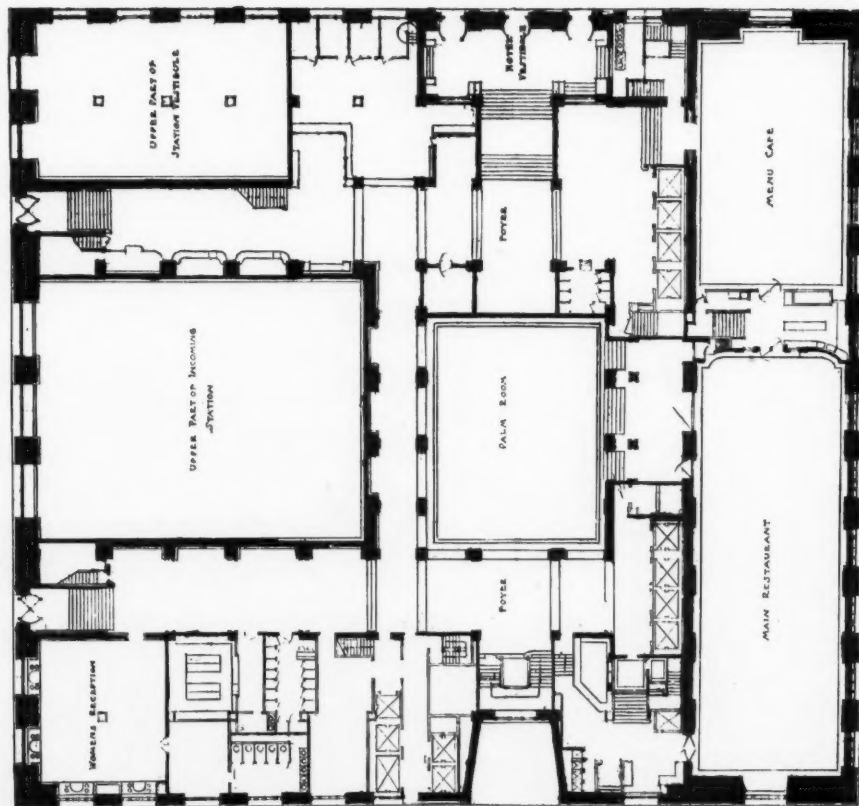
VANDERBILT AVENUE ELEVATION, THE BILTMORE HOTEL, NEW YORK
MESSRS. WARREN & WETMORE, ARCHITECTS



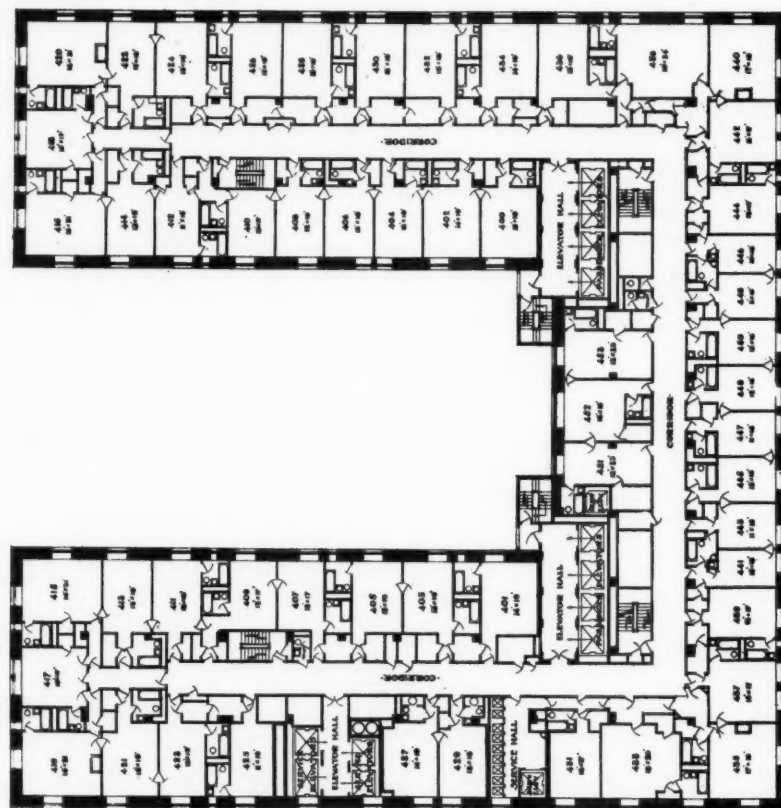
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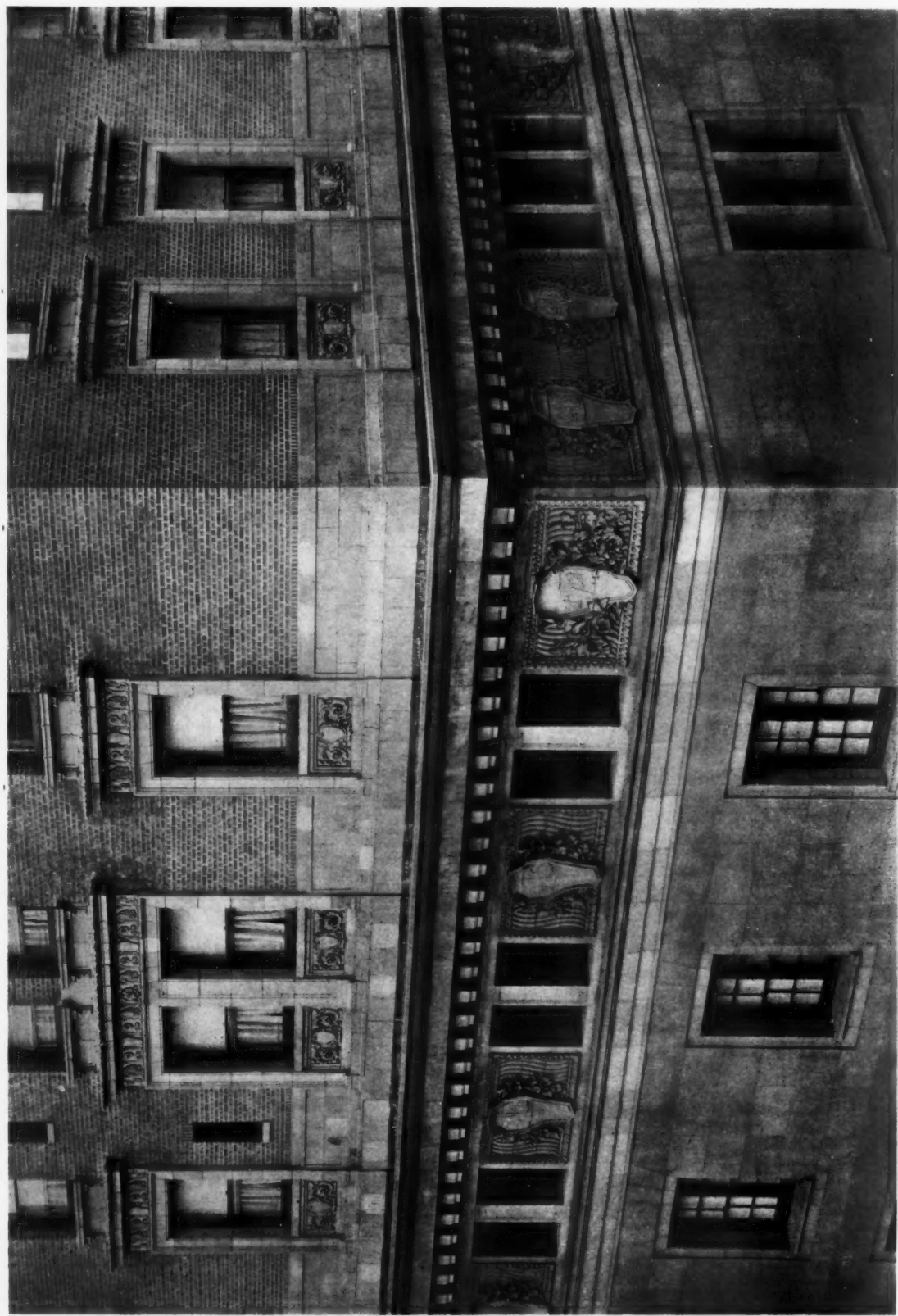
MAIN FLOOR PLAN



TYPICAL FLOOR PLAN

THE BILTMORE HOTEL, NEW YORK
MESSRS. WARREN & WETMORE, ARCHITECTS

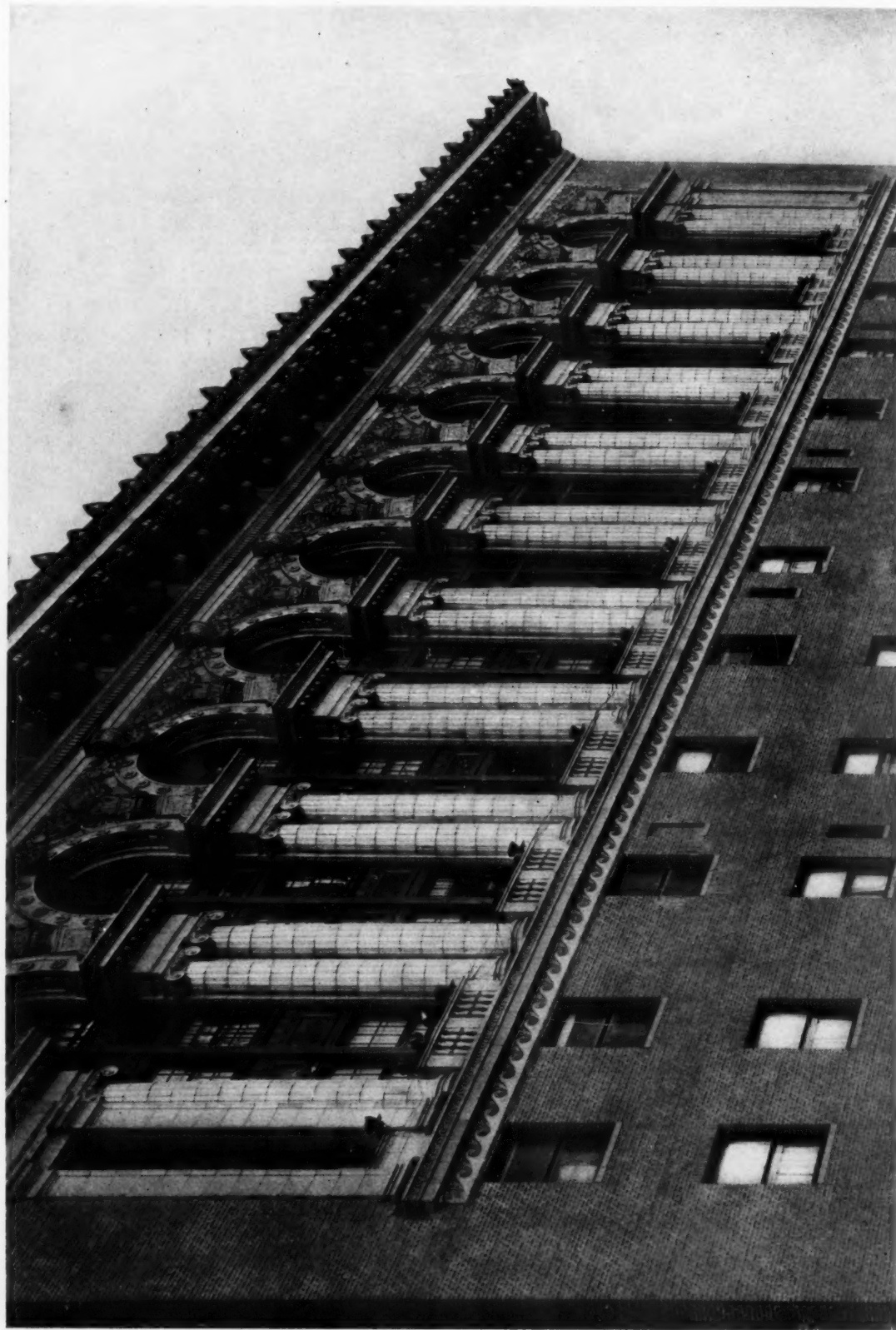




DETAIL OF LOWER STORIES

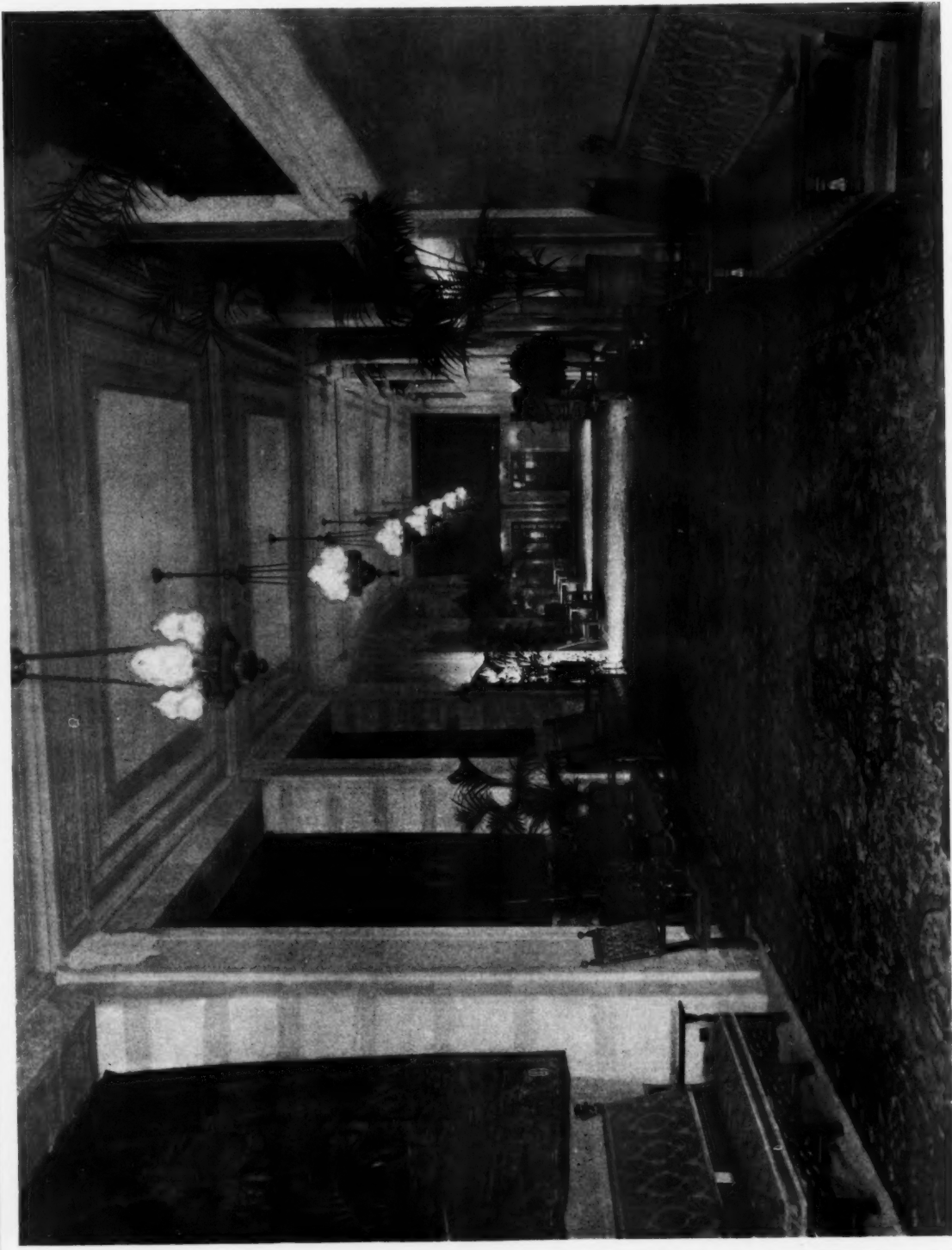
THE BILTMORE HOTEL, NEW YORK
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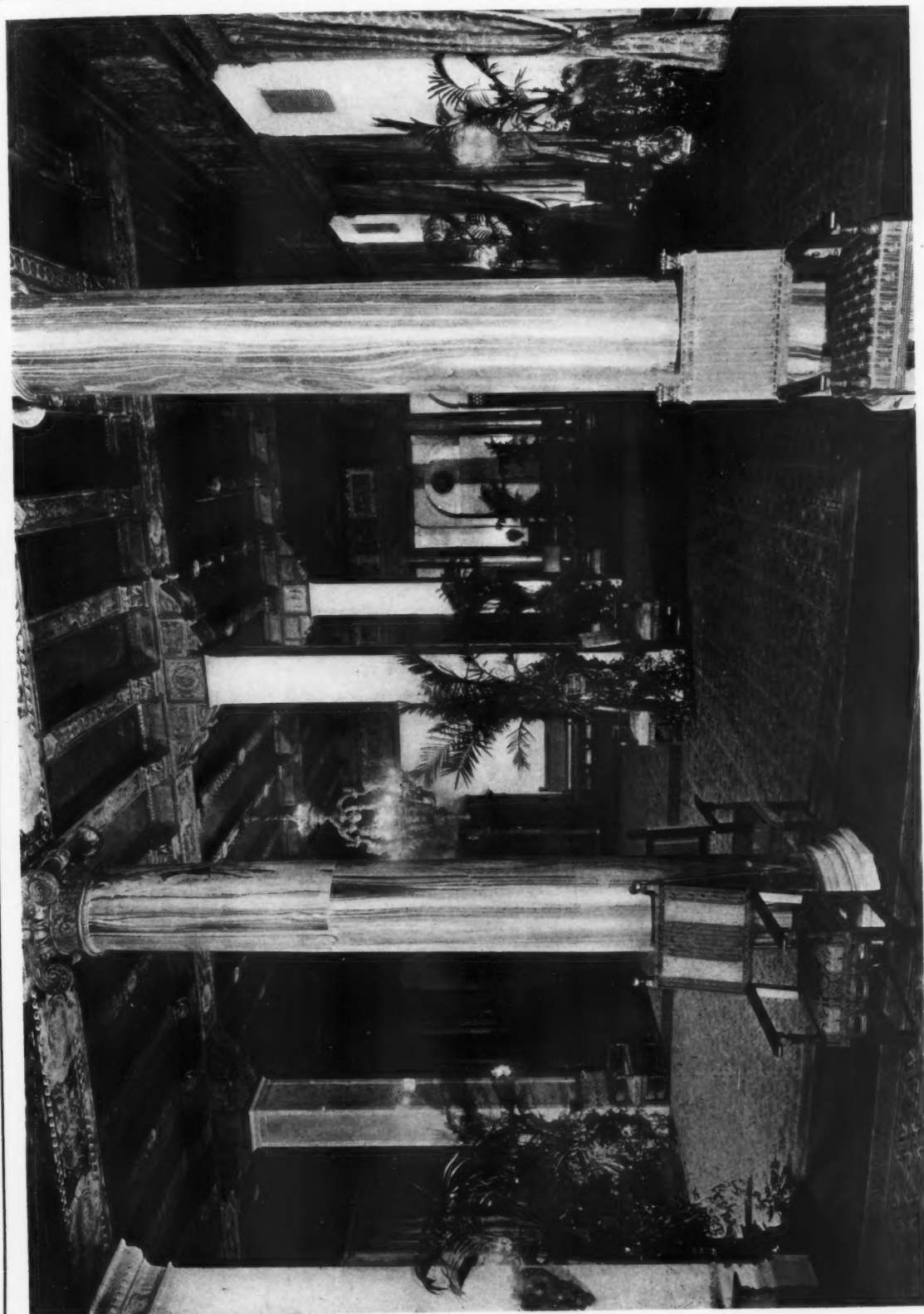
TERRA COTTA DETAILS OF UPPER STORIES

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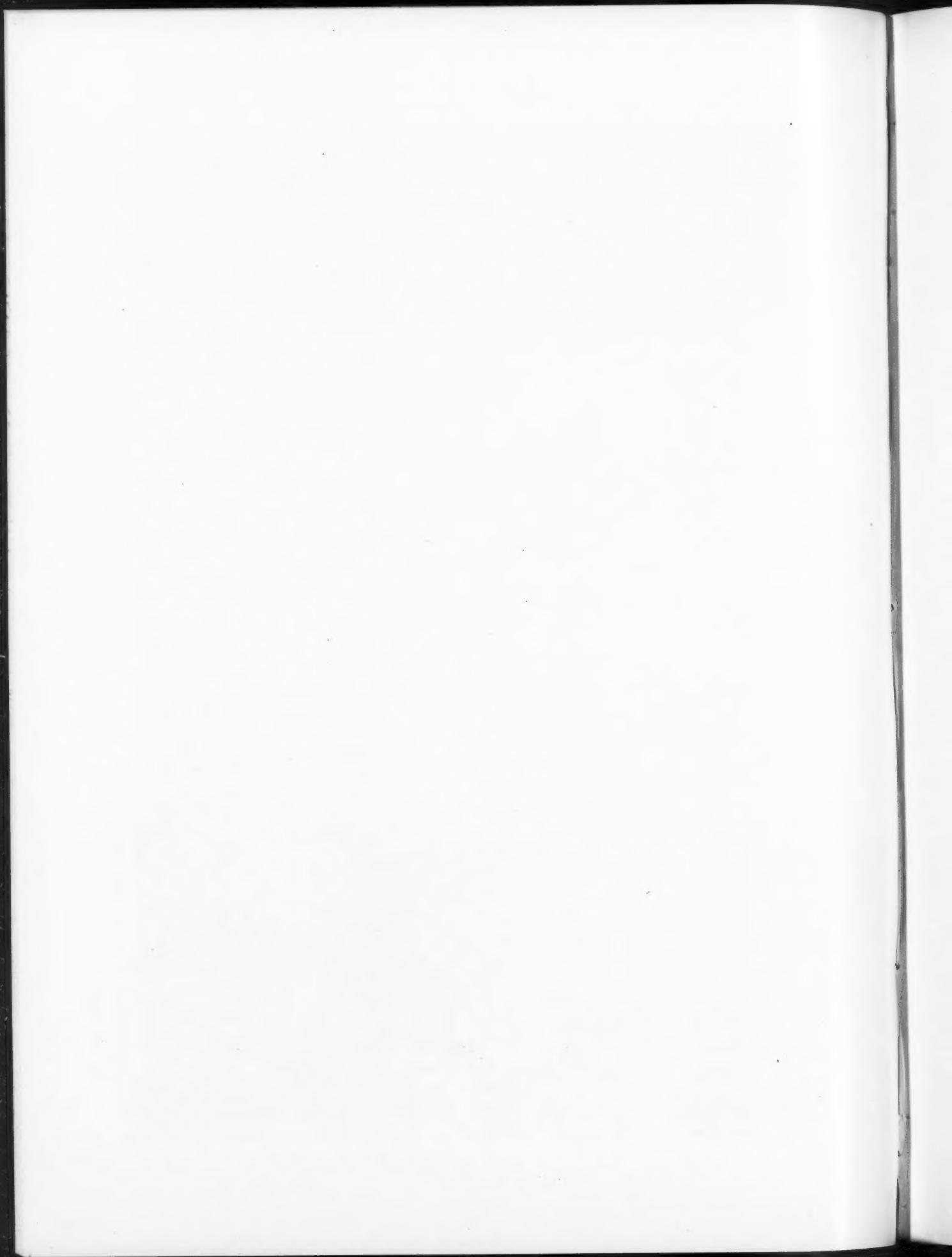
LADIES' CORRIDOR

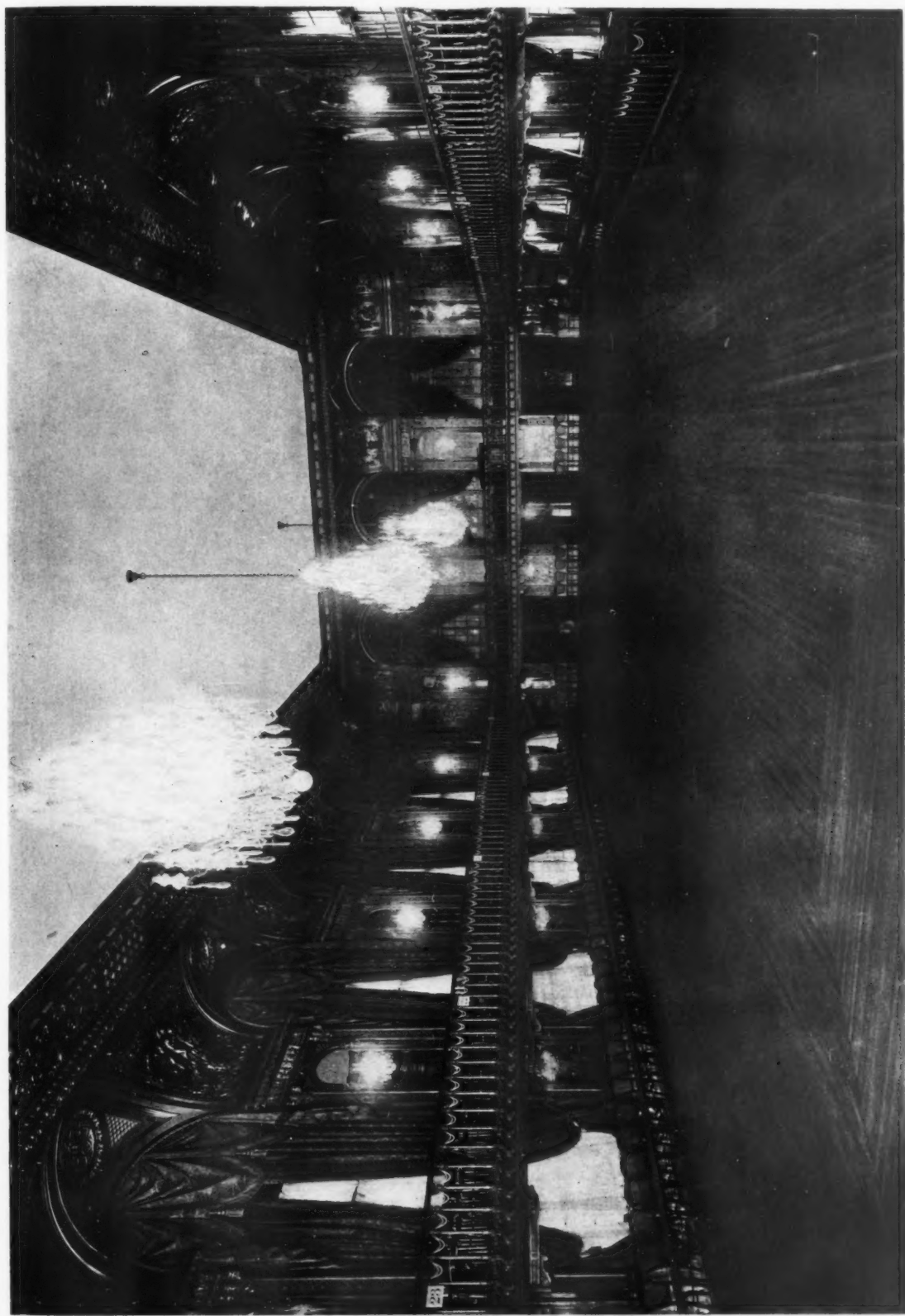
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BALL ROOM FOYER

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This room is treated in the formal Louis XIV manner. The general color scheme is blue and gold. Adjoining the ballroom are parlors and a large supper room which may be used as a foyer.

BALL AND BANQUETING ROOM, THE BALTIMORE HOTEL, NEW YORK

MESSRS. WARREN & WETMORE, ARCHITECTS

FEBRUARY 11, 1914

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NOT ON NO. 1000

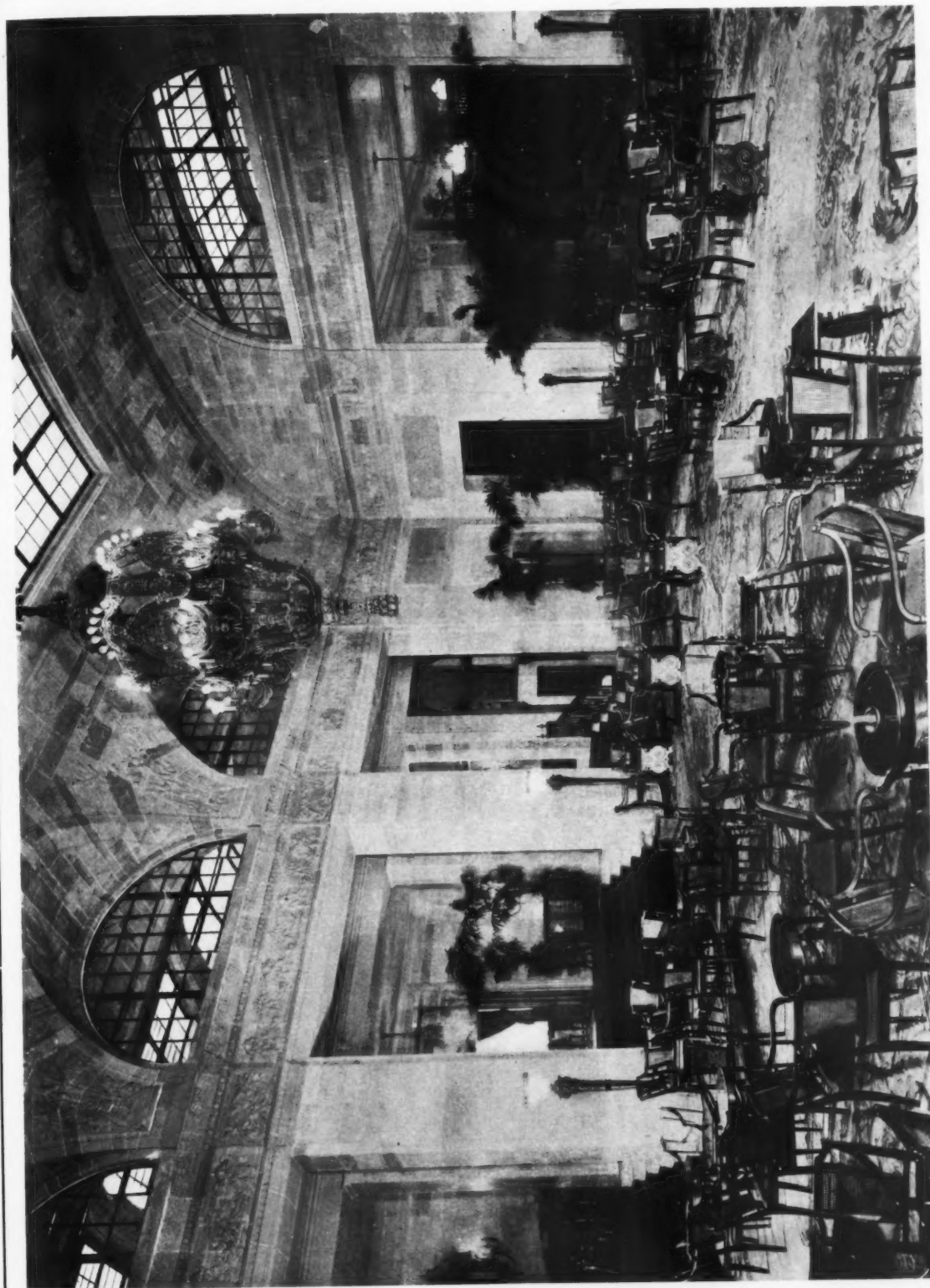


Executed entirely in marble and bronze. The ceiling is decorated with motifs of the Italian Renaissance in gold and white. The gilt on the ceiling and on the plaster capitals is rendered by the camera darker than as seen.

RESTAURANT, THE BILTMORE HOTEL, NEW YORK
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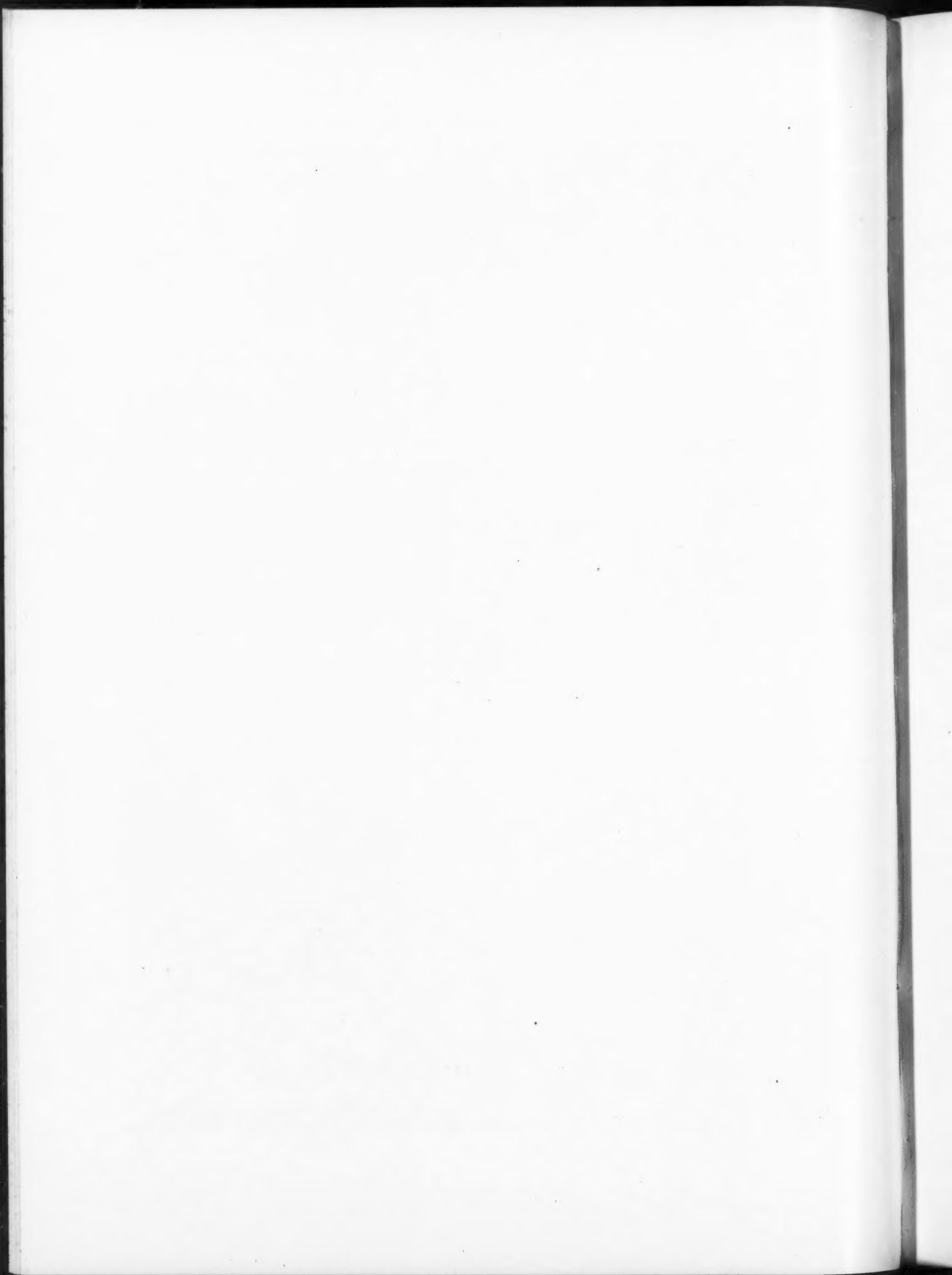
FEBRUARY 11, 1914

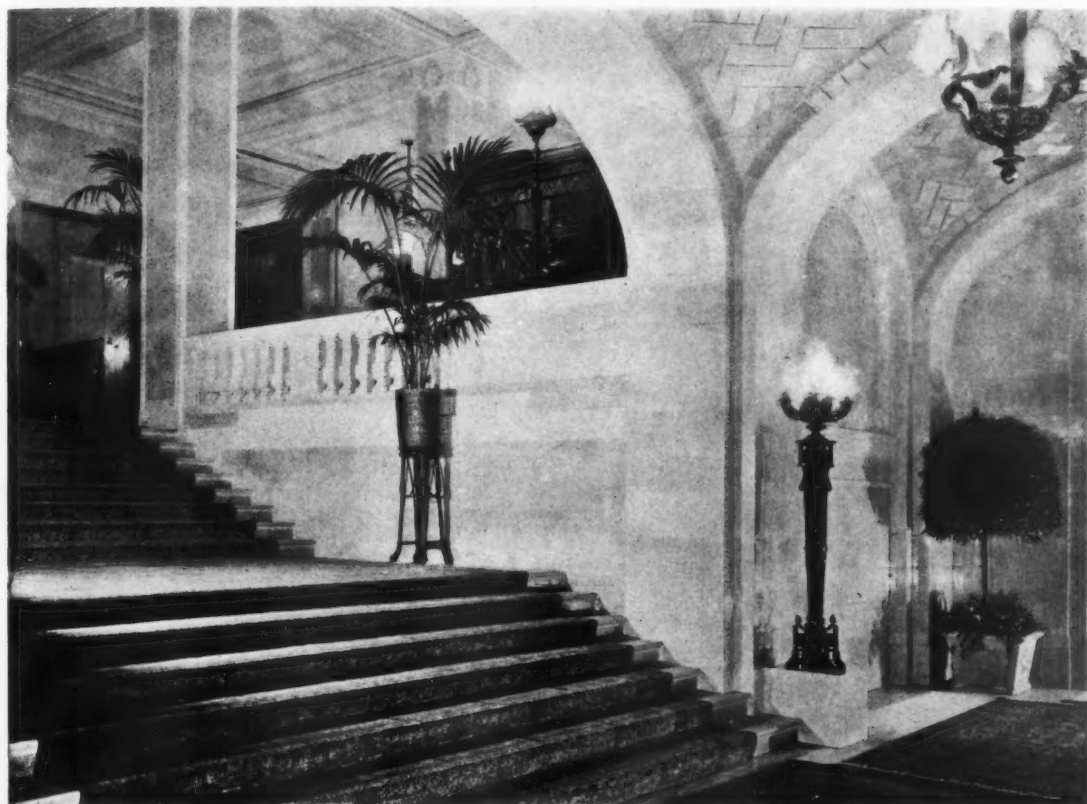
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PALM COURT

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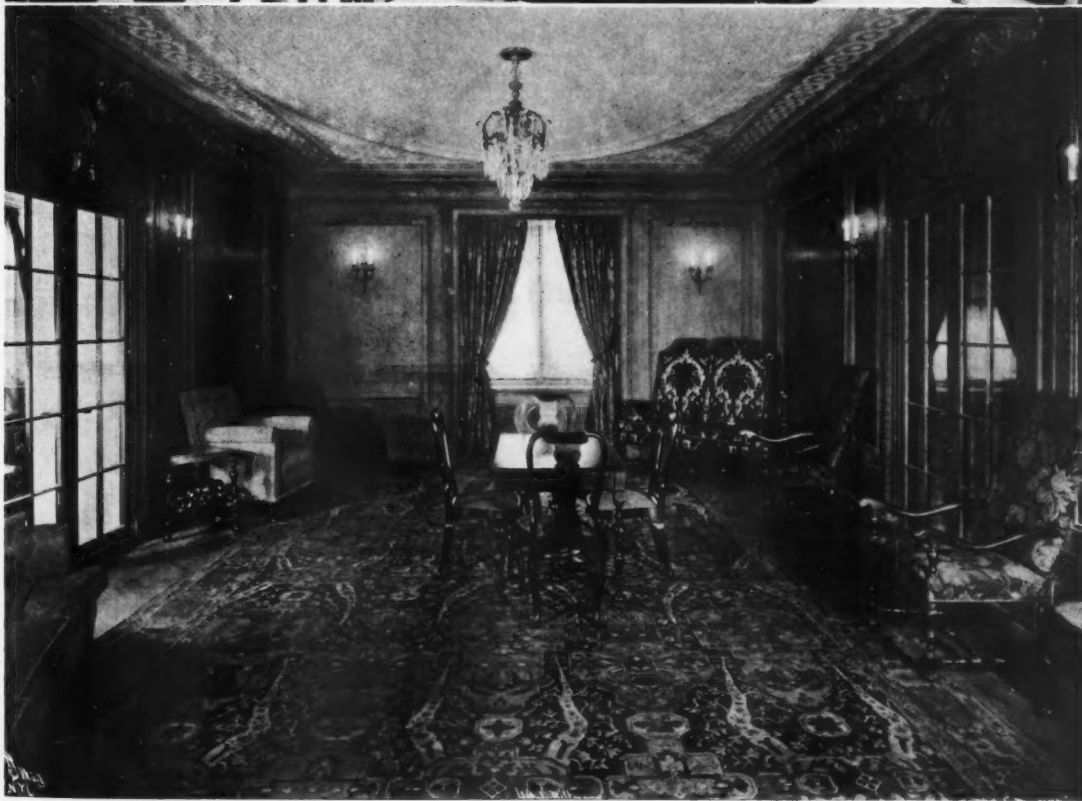




From this main vestibule (on 43rd St.) are reached the main elevator hall, grill, men's bar, men's club room. Direct connection to the in-coming trains is also provided at this point.

STAIRWAY AND ENTRANCE LOBBY, THE BILTMORE HOTEL, NEW YORK
 MESSRS. WARREN & WETMORE, ARCHITECTS

THE UNIVERSITY OF CHICAGO
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540 EAST 57TH STREET
CHICAGO, ILL. 60637
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ABOVE, MEN'S CAFE. BELOW, RECEPTION ROOM, PRESIDENTIAL SUITE

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CURRENT NEWS AND COMMENT

THE SABINE FARM OF HORACE

In a Lecture delivered at Providence, R. I., before the Rhode Island section of the Archaeological Institute of America Prof. E. K. Rand, of Harvard University, expressed the belief that the Sabine Farm extolled by Horace in his poems and which was the gift of his friend Mæcenas, was located at Licenas, Italy, where excavations are now in progress. Prof. Rand's lecture was very largely attended. It was illustrated by lantern slides showing the general character of the surrounding country and particularly the progress of these interesting and valuable excavations.

BALL OF THE FINE-ARTS

The Ball of the Fine Arts, to be held at the Hotel Astor, New York on February 20th, under the auspices of the Society of Beaux-Arts Architects, for the benefit of their educational fund, promises to be an occasion of unusual spectacular interest. Architects who have not already done so, may secure invitations by applying to the Society's Secretary Mr. Harry N. Cramer, No. 16 East 47th street.

The spectacle that it is proposed to present will be in three parts symbolizing the Middle Ages, the Renaissance and the Four Seasons.

This will be under charge of a Committee of which Mr. Howard Greenly is Chairman. The costumes to be worn have been mainly designed by Mr. Albert Herter.

GARGOYLES TO HOLD SMOKER

The Gargoyles of New York, the membership of which consists of architectural draftsmen and others interested in architecture or the allied arts, will hold their regular monthly meeting at the Hof Brau House, 30th Street and Broadway at eight o'clock on the evening of February 17th, 1914. On this occasion the meeting will be conducted as a Smoker, and in addition to the usual entertainment there will be given a talk by Mr. Charles W. Leavitt, Jr., on "The Development and Improvement of the Suburban Village", and one

by Mr. H. R. Dillon, on "The Science and Practice of Heating Buildings."

A cordial invitation is extended to all architectural draftsmen and others interested, to attend this meeting. No cards of admission are required.

THE NEW YORK CHAPTER REPORTS ON PROFESSOR GOODYEAR'S RESEARCH

We learn that a committee appointed by the New York Chapter of the Institute to consider Professor William H. Goodyear's work on "Architectural Refinements" has presented a report on its deliberations.

This report, it is stated, reviews at some length the work done by Professor Goodyear, its unusual value and importance, and directs attention to the large measure of educational opportunity that is presented to architects who desire to inform themselves of the various discoveries and researches in this important field. It is gratifying to know that the report has been unanimously adopted by the chapter.

It is now more than three years since Mr. Goodyear contributed, to *THE AMERICAN ARCHITECT*, a series of articles on "Architectural Refinements." They constituted a scholarly description of an important collection of photographic records secured by the author, and which have been on exhibition in the galleries of the Brooklyn Museum until quite recently. The articles appearing in *THE AMERICAN ARCHITECT* were reprinted largely in the foreign architectural and archaeological press at the time of their appearance.

Like other men of scholarly attainments, whose studies and temperamental inclination have led them to various fields of research, Professor Goodyear has, for a period of several decades, been giving time and unselfish effort to the elucidation of his chosen subject, without seeking or receiving any material return. It is therefore gratifying to note that official recognition, on the part of architectural bodies in this country, is beginning to be extended to Professor Goodyear, and as his Research is one of very great importance in the ar-

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tistic development of architecture, it is to be hoped that the example of the New York Chapter will be followed by other chapters and architectural societies throughout the country.

MUNICIPAL RESTRICTION OF BUILDINGS

In a recent address to the Men's League of Brooklyn Mr. Edward M. Bassett, formerly a public service commissioner, spoke concerning the necessity of municipal government doing for the community those necessary things that the individual is unable to accomplish for himself. In the course of his remarks Mr. Bassett stated:

"One of the most important tasks which confront the ordinary municipal government is that of bringing up to 'concert pitch' its deserted or unpopular localities. Our city is full of such districts. There is a locality in New York, almost within a stone's throw of the great skyscrapers, where the rent has become practically nominal. Millions of dollars are being lost every year by the gradual deterioration of such property. And one cause of this is the ease with which a certain class of business finds that it is allowed to move from one district to another. I used to be opposed to the theory of municipal restriction of buildings. I am now one of its staunch advocates."

AS IT IS DONE IN FRANCE

It is unusual for a house, however small to be erected in France without the service of an architect, who not only draws the plans, but actually superintends the work, says an exchange. Usually it is he who orders the building material and assures himself that its quality is up to specifications and requirements. The contractor and his workmen perform their duties in conformity with the architect's orders, and the latter, who is usually a man of capital, advances the funds required in order that the contractor need not wait for payment until the building is completed. Moreover, the French law imposes on the architect a serious responsibility, since he, as well as the contractor, is responsible for all defects of construction during a period of ten years.

BOOK NOTE

THE OLD HALLS AND MANOR HOUSES OF YORKSHIRE. By Louis Ambler, F.R.I. B.A. Cloth, ninety-eight pages, seven by nine and one-half inches, with ninety-one plates from photographs, twenty plates of measured drawings and 134 text illustrations. Charles Scribner's Sons, New York City. B. T. Batsford, London, Eng. Price, \$14.00.

The delightful domesticity of English residences, which has been abundantly acknowledged by American architects, is given a worthy presentation in this volume. The endeavor has been to choose interesting examples of moderate size, built before A.D. 1700, illustrating the variety of types characteristic of the different parts of the country.

It is primarily a book by an architect for architects, containing many illustrations of just those details which will be valuable in the drafting-room, but at the same time the picturesque photographs, the well-written text, and the mechanical excellence of the volume render it attractive to all educated persons.

PERSONAL.

Mr. George Albree Freeman, architect of New York, has recently moved his offices from 30 East 42nd Street to 311 Madison Avenue.

Messrs. M. M. Alsop and Charles R. Kuehnappel have formed a co-partnership for the practice of architecture, at West Point, Miss., under the firm name of Alsop & Kuehnappel. Mr. Alsop was formerly in business at Houston, Miss., and Mr. Kuehnappel at Bayonne, N. J.

The co-partnership heretofore existing between Messrs. S. R. Badgley and W. H. Nicklas, under the title of Badgley & Nicklas, architects in practice at Cleveland, Ohio, has been dissolved by mutual consent. Current work of the firm will be completed under an arrangement between the former partners.

Mr. Badgley will continue in practice at 6408 Euclid Avenue, and Mr. Nicklas at 1900 Euclid Avenue, Cleveland, Ohio.

INDUSTRIAL INFORMATION

*I*N this section will be found information concerning late catalogues issued by manufacturers of building materials, fixtures or equipment. Also under this head will be printed from time to time, certain data relative to new devices or methods of construction considered to be of interest to architects. Architects are invited to make use of THE AMERICAN ARCHITECT'S Catalogue Files and Information Department whenever they can do so to advantage. Any assistance we can render or information we can furnish in this connection will be freely given.

OUT-OF-DOOR SLEEPING BERTH

The Kewanee Novelty Company, Kewanee, Ill., have recently issued a pamphlet illustrating and describing "An-Out-of-Door Sleeping Berth."

The device consists, as shown herewith, of a frame constructed of steel angles attached to the side of a house at approximately the level of a bed-room window-sill.



AWNING RAISED

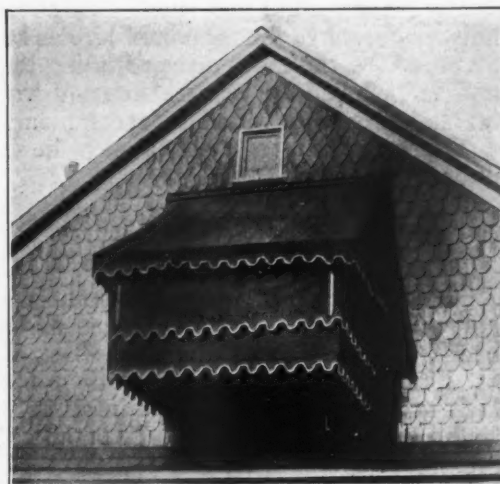
The outer edge of the frame is supported by rods attached to screw-hooks placed in the building near the top edge of an awning, which covers the structure. This frame supports an ordinary bed-spring and mattress.

The Kewanee Out-of-Door Sleeping Berth is said to be easily installed, and to provide in effect an extra sleeping-room to any house, and one that is snug, comfortable, safe, and healthful. The amount of air can be regulated by raising or lowering the sides and top curtains. During hot summer nights both curtains and awning can be adjusted so one can sleep practically in the open air. The cost of this device is given as \$50.



AWNING LOWERED

With the tendency toward open-air sleeping-rooms increasing from year to year, it



WHOLLY ENCLOSED

seems safe to predict a large demand for so practical and inexpensive a device as the one illustrated.

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CEMENT PLASTER

The literature of the Acme Cement Plaster Company, St. Louis, Mo., makes the subject of cement plaster very interesting. They claim that whereas ordinary lime plaster requires several months for proper preparation before being used, their product may be produced today, applied tomorrow, and give quite as much satisfaction in every particular as ordinary lime plaster. It is stated that their product not only does not crumble but increases in strength with age, that it affords protection against fire and is vermin, rat and germ proof.

One of their booklets contains specifications for the application of cement to grounds of various character, as well as directions for preparing the cement. Pamphlets will be mailed upon request.

The matter of time has become such an important element in building construction, that any building material which is not only suited to its purpose in the building, but also economizes the builder's time, is worthy of consideration.

ARCHITECTURAL FINISHES

The LaSalle Varnish Co., 3701 Shields Avenue, Chicago, Ill., describe in a pamphlet recently issued, a line of architectural finishes, marketing under the trade name of "Lasalite."

The makers state that each of the several finishes described in this pamphlet has been prepared for the most discriminating trade and is believed to possess unusual value for the purpose for which it is recommended.

The pamphlet referred to may be had upon application.

INTERLOCKING FACING TILE

The problem of facing a building of hollow tile construction is claimed to have been solved by the Twin City Brick Co., St. Paul, Minn., who describe their interlocking terra cotta facing tile in an attractive pamphlet which will be mailed to architects upon request.

They claim that the usual method of plastering an exterior hollow tile wall has one disadvantage in that the cement sometimes loosens its hold from the tile, cracks

and falls off, a result due perhaps to expansion and contraction caused by the extremes of temperature in northern latitudes. The Interlocking Facing Tile, however, is said to provide weather proof joints, is produced in a range of beautiful colors, and at the same time retains all the advantages of a hollow plastered wall.

HOT AIR REGISTERS

A catalogue (No. 16) issued by the United States Register Co., Battle Creek, Mich., shows an extensive line of hot air and ventilating registers.

It is stated that this company has been for more than twelve years engaged in the manufacture of goods of this type, and has introduced certain features into their manufacture that are distinctive and an advance in hot air heating methods.

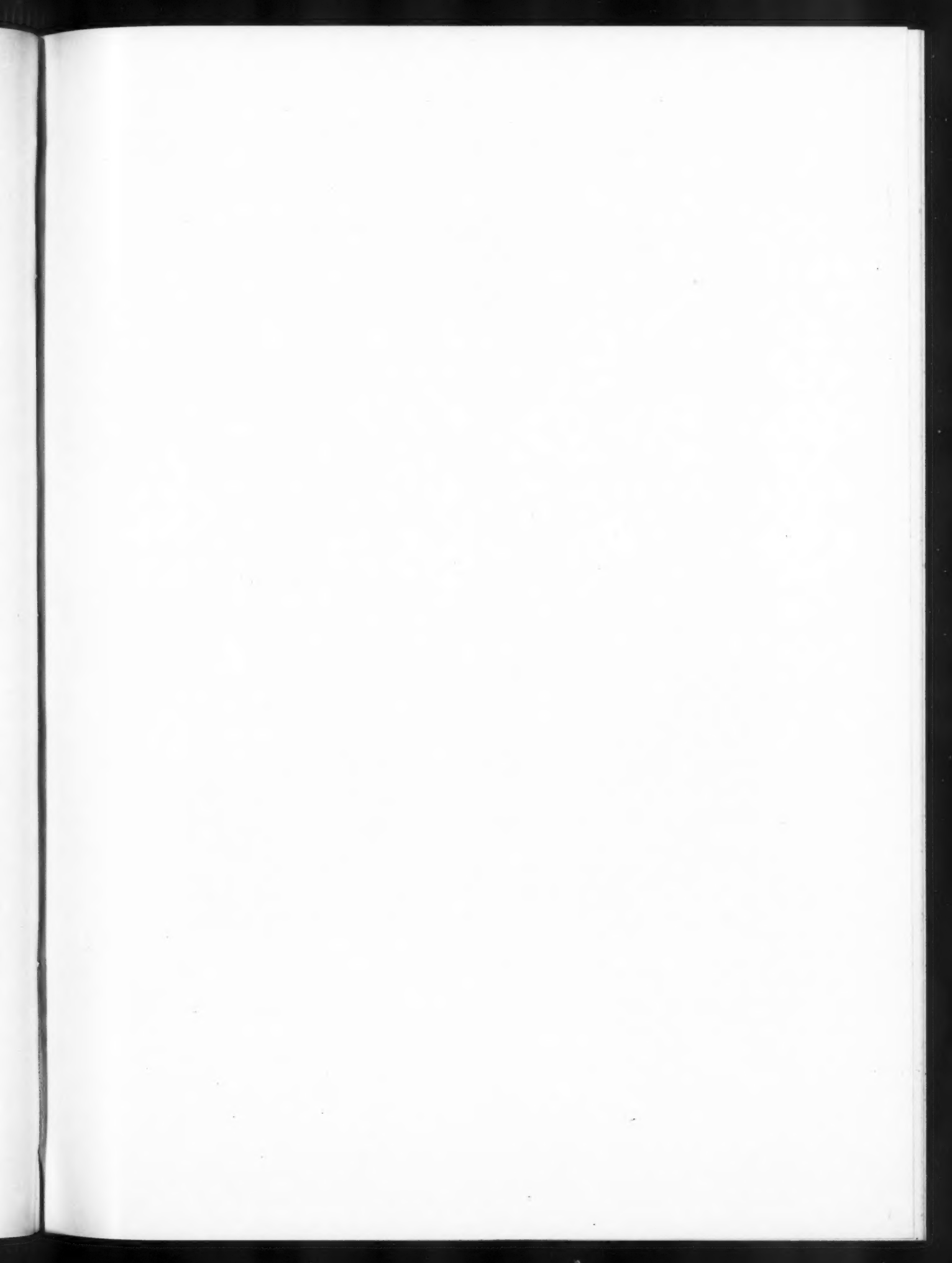
The Jones Registers are made with double metal boxes and have a ventilating air space between the inner and outer casing. It is claimed that the registers so constructed are fireproof. The designs illustrated would seem to indicate an appreciation for artistic expression in iron work. The catalogue may be had on request.

FIRE ESCAPES

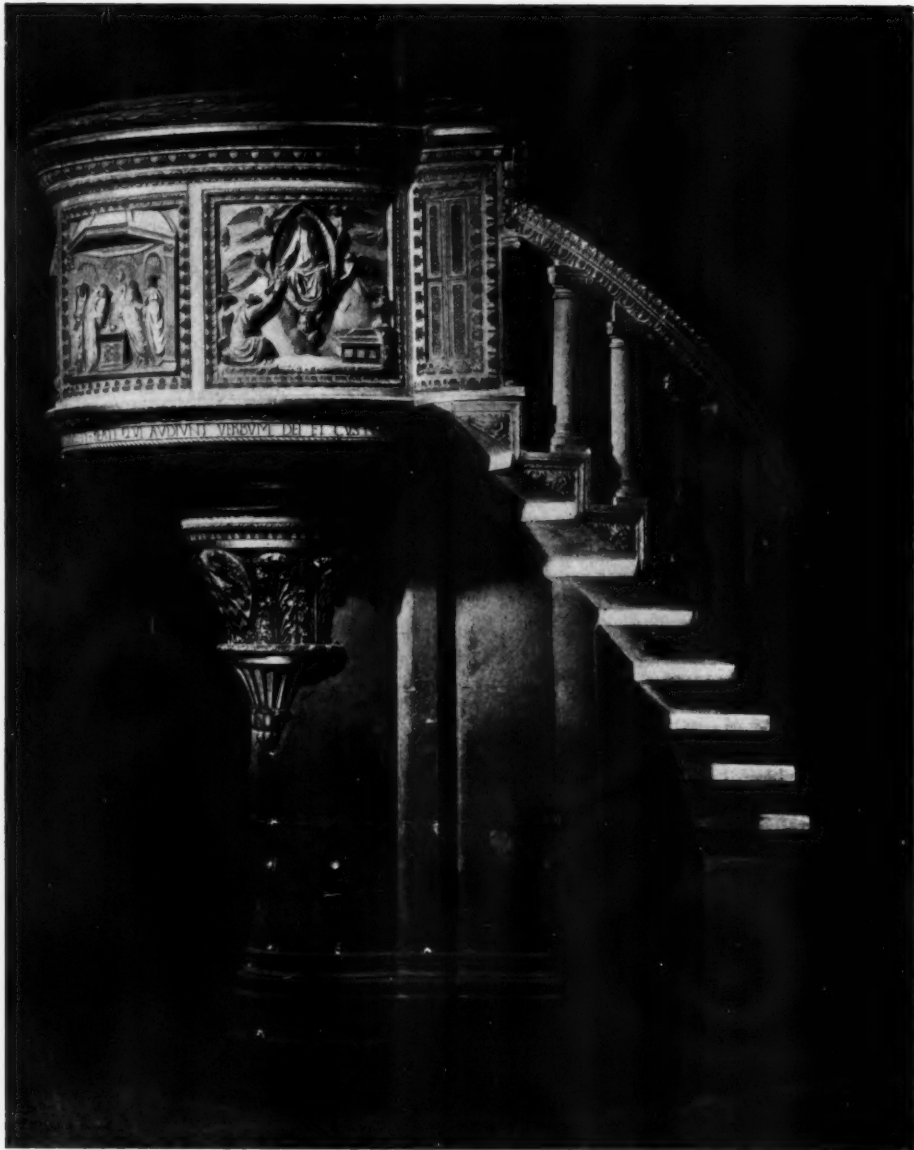
The Dow Wire and Iron Works, Louisville, Ky., are manufacturers of the Kirker-Bender Fire Escape, which is illustrated and described in a catalogue recently issued for free distribution.

This fire escape is in form cylindrical, and of light construction, with inlets from the various floors to a spiral incline which it is claimed sends the moving throng rapidly, safely and with certainty to the point of exit. Illustrations of the various adaptations of this fire escape to buildings of many kinds are shown in the catalogue referred to. One of particular interest is the picture of a site, the building which formerly occupied it having been completely destroyed leaving the fire escape remaining practically uninjured.

Investigation of the merits of this means of exit from buildings in the case of fire or panic should be of interest to architects.



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PULPIT, CHURCH OF S. MARIA NOVELLO, FLORENCE, ITALY