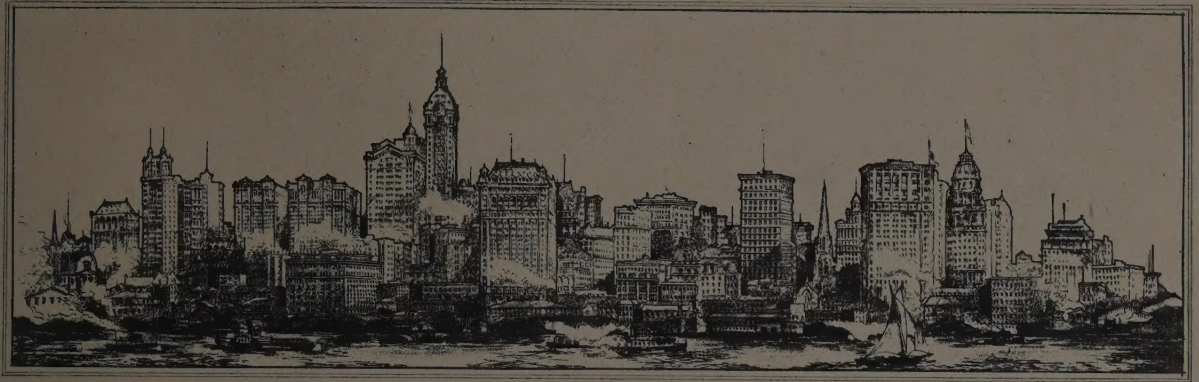




THE NEW YORK ARCHITECT

A NATIONAL MAGAZINE DEVOTED TO THE
INTERESTS OF ARCHITECTURE AND
THE ALLIED FINE ARTS.

THE POLICY OF THE MAGAZINE IS DIRECTED BY
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DONN BARBER, Editor

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Already the wreckers are at work demolishing the Grand Central Station. The old building was closed at midnight on June 4th. In the last forty years it has been the scene of many interesting incidents, amusing and pathetic, and has probably been known to more persons throughout the country than any other structure on the continent.

Rapidly as we in this metropolis are tearing down the old and putting up the new, many thousands in whose lives the old landmarks have figured will think of its passing with a reminiscent sigh of regret.

Everybody will have to go over to the new Lexington Avenue terminal, through which all traffic will be handled until the completion of the new building which is to replace the old station. Although the old building has ended its career it will be open for a few days and one can walk through it on the way to the seemingly endless wooden chutes which lead across

to the Lexington avenue terminal. But just as soon as the public gets used to finding its way by the outside route to the new terminal the old building will close its doors forever.

The main entrance of the Lexington avenue station is in Forty-third street, just west of Lexington avenue. For the accommodation of passengers arriving by the subway or the Madison avenue surface lines there is an entrance on Vanderbilt avenue just north of Forty-second street.

When the old station became too small it would have been easy enough, comparatively, to scoop out a forty-foot excavation, lay electrified tracks in a double-decked terminal and then build a row of office buildings on top, but to do all this and at the same time leave unhampered the heaviest flow of passenger traffic in the city was a different thing. That's what was done, however, for the work has been going on now for more than four years day and night and the trains have run in and out on schedule and there has not been one serious accident. In all this time, too, while the tracks were being gradually shifted to the temporary terminal in Lexington avenue and the spaces where people waited for trains were being cut up and the locations changed, the facilities for handling the passengers were never reduced, and already there is in that part of the new building now in use a greater concourse space and a larger number of tracks in use than at any time since the old station was opened.

The orderly manner in which the work of building the new station is being carried on is a remarkable example of the extraordinary practical business conditions obtaining to-day. The railroad has its own architectural offices where the designers, engineers, experts and contractors, prepare with wonderful completeness the drawings and specifications for the operation. Few of the thousands that pass through the station every day realize the difficulties and complications that have to be met and solved in so gigantic an undertaking.

The problem as a whole from the point of view of design and execution is one of the world wonders and, as usual in this great city of ours, our people are taking it with a complacency and lack of real technical appreciation that is as ever remarkable. Our achievements in building operations in New York are less understood and less appreciated than the result of almost any other effort. It takes the foreigners within

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our gates to really tell us what marvelous things in this line are being accomplished under our very noses.

The new terminal will be the largest in the world. It will be ready for business in about two years. It will occupy about seventy-six acres, where the old occupies about twenty-three. The new station will have room for 1,149 cars and will contain thirty-two miles of track. The old terminal capacity is only 366 cars.



The recent suggestion of Mayor Gaynor that a street be cut through between Fifth and Sixth avenues, running from Washington Square

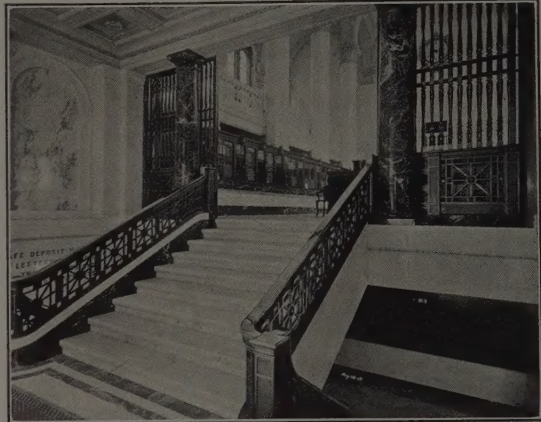


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north to Central Park, the reason stated for such a plan being the existing congestion of traffic, which makes Fifth avenue at certain points a dangerous crossing and greatly interferes with vehicular traffic, seems to have provoked a great deal of discussion and is an interesting though not a particularly original or



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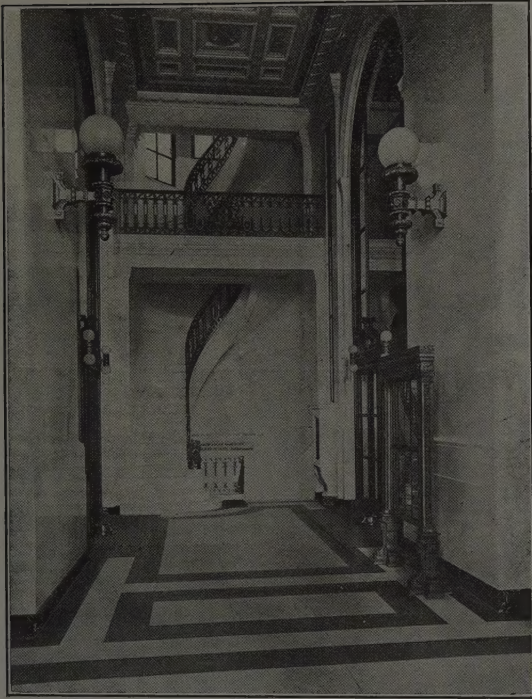
wonderful idea. Theoretically the scheme is admirable and has some points of merit, but such a street would not help the congestion on Fifth avenue. The skyscraper buildings along such a street which would be essential as a part of the financing of such an undertaking would produce, if adequately and properly filled, a greater congestion of population and business in the very neighborhood that we are seeking to help. Such a street would become a counter irritant, as it were, to Fifth and Sixth avenues; and, besides, as is usually the case with such suggestions even from the Mayor, it comes far too late to be a possible practical reality. The same scheme was talked about some twelve or fifteen years ago, with the difference that it was thought that a blind street from say, Forty-fifth to Fifty-sixth street, might be cut through for residential purposes, somewhat on the idea of Park Lane in London, where those of our wealthy families who were being driven off from Fifth avenue, might find a quiet haven still down town, central in location and just around the corner from the confusion and noise of the busy north and south avenues. This scheme almost became a fact, but it was killed by several of the over conservatives.

To come back to the Mayor's scheme: in order to obtain such a street as would be necessary, viz., one hundred feet wide, approximately four hundred lots would have to be condemned and purchased. The cost of obtaining these lots would be certainly something like one hundred million dollars.

This estimate is not excessive as the lots themselves would average more than one hundred thousand dollars each, whereas the buildings erected thereon would double or treble this figure in many instances.

The average cost of the property to be taken, which has been placed by some authorities on a

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basis of one hundred thousand dollars each, is far too low.

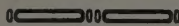
That there is need for relief on our principal avenue is taken for granted, but this can be provided for in other ways than along the lines of the Mayor's suggestion. Before we start mak-

ing new streets, let us straighten out some that we already have and begin by the extension southerly of Madison avenue, Sixth avenue, Seventh avenue and Eighth avenue.

All these arteries for north and south travel are more or less hampered at present by reason of their being without proper southern extensions. The cost of giving these outlets would be small comparatively, and greatly relieve congestion on all the avenues, and in addition would open up sections of the city that are now inactive and where land could be purchased at very low figures.

We should turn our attention to the upper part of Manhattan, where our new city is growing up like a patch of weeds along the same old gridiron scheme that has proven to be impossible in its application down town. We still have opportunities in The Bronx; what shall we do with them? The grand concourse and boulevard which begins nowhere and ends nowhere, and which has cost a fortune, isn't an inspiring solution of anything in particular.

We have a lot to learn about the proper method of City Plan Improvement. We are expending millions on really fine and adequate buildings, but we only talk about the hopelessness of our city plan; we do nothing about it and probably never will. Beautiful cities have never been built under a republican form of government. Paris was Haussmannized to its credit, and the world as well as Paris learned a lesson, but New York will never be changed physically below Fifty-ninth street, certainly not in our time.



A NOTABLE ARCHITECTURAL EXHIBITION DISPLAY OF DRAWINGS FOR FULTON MEMORIAL AN IMPRESSIVE COLLECTION

At the close of the competition for a design for the Fulton Memorial Watergate, all the drawings that were submitted, including the prize-winning design and those of the other nine who received honorable mention and prizes, were exhibited to the public at the Fine Arts Building, on West Fifty-seventh street, from May 25th to 31st.

This exhibition deserves special mention for it was a most impressive display of American architectural talent. In most competitions of

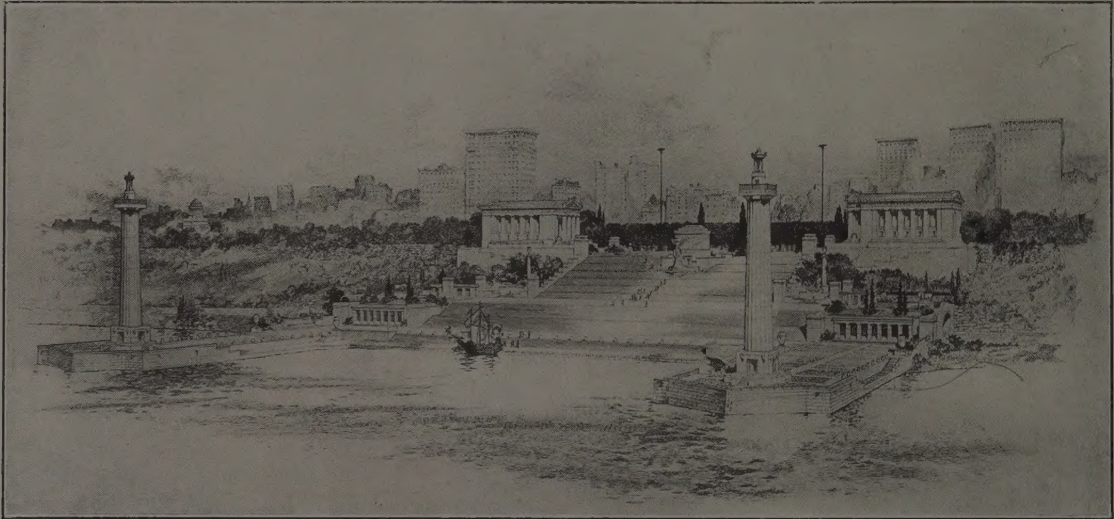
this kind it is usually the case that attention is attracted solely to the work of the winner and his nearest rivals while the greater number of those who do not even receive mention remain unnoticed. In this case, however, the most interesting feature was the fact that each and every design submitted was found worthy the attention of professional men and laymen who visited the exhibition. Every drawing showed a masterly grasp of the problem presented to the competing architects and a technical skill

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that astonished even those who were authorized to decide the all-important question of who should win the first prize.

Mr. Lansing C. Holden, supervising architect

decide between the second, third, fourth and fifth prizes, and it was only by carefully studying the various treatments of the architectural detail and considering the fitness of the design

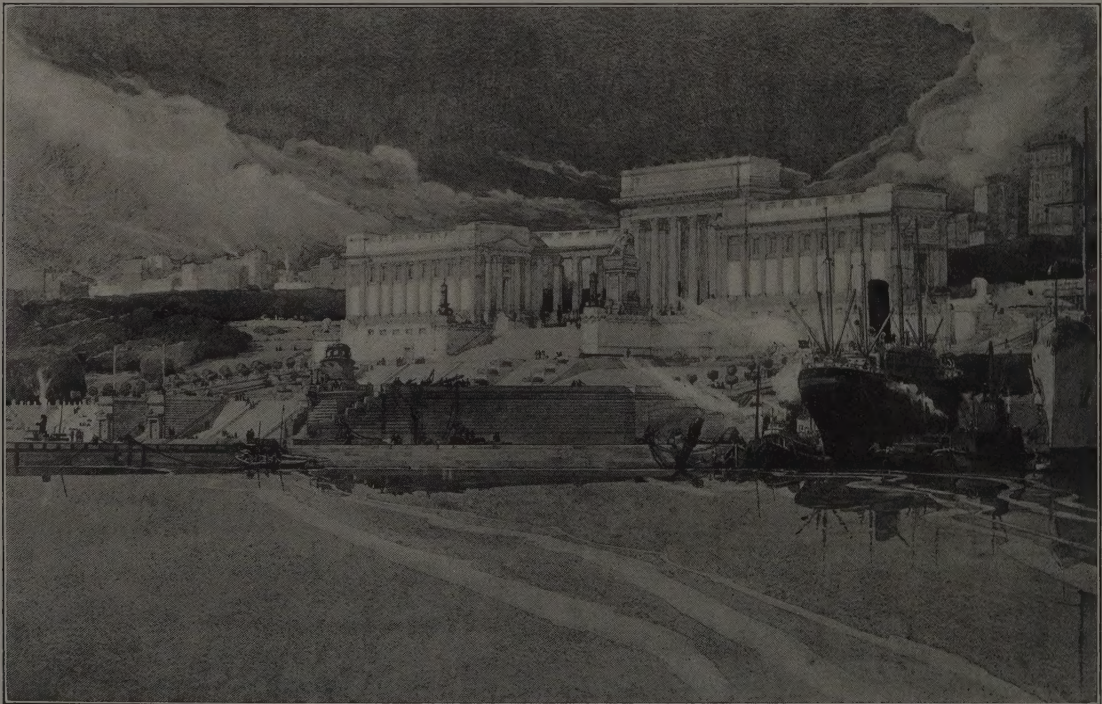


COMPETITION FOR FULTON MEMORIAL
BELLOWS, RIPLEY, CLAPP & FAELTEN, ARCHITECTS, BOSTON
AWARDED SECOND PRIZE

of the competition, who laid out a general suggestion for the problem, in speaking of the decision, said, "in all my professional experience I have never known a jury to work so hard and so conscientiously. It was most difficult for us to

as a practical building suggestion, that we arrived at a conclusion."

The programme submitted to the competing architects by Mr. Holden suggested a division of the design into two parts, leaving a wide



COMPETITION FOR FULTON MEMORIAL
ALBERT KELSEY & PAUL P. CR  T, PHILADELPHIA, LOUIS E. JALLADE, NEW YORK, ARCHITECTS
AWARDED THIRD PRIZE

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space between with the idea of extending the width of Riverside Drive at this point, but it was very clearly stated in the rules of the competition that this was simply a suggestion that the architects were not to feel in any way bound to follow. With the exception of the winner, Mr. Magonigle, and perhaps two others

drawings but several others did so at their own expense for the exhibition.

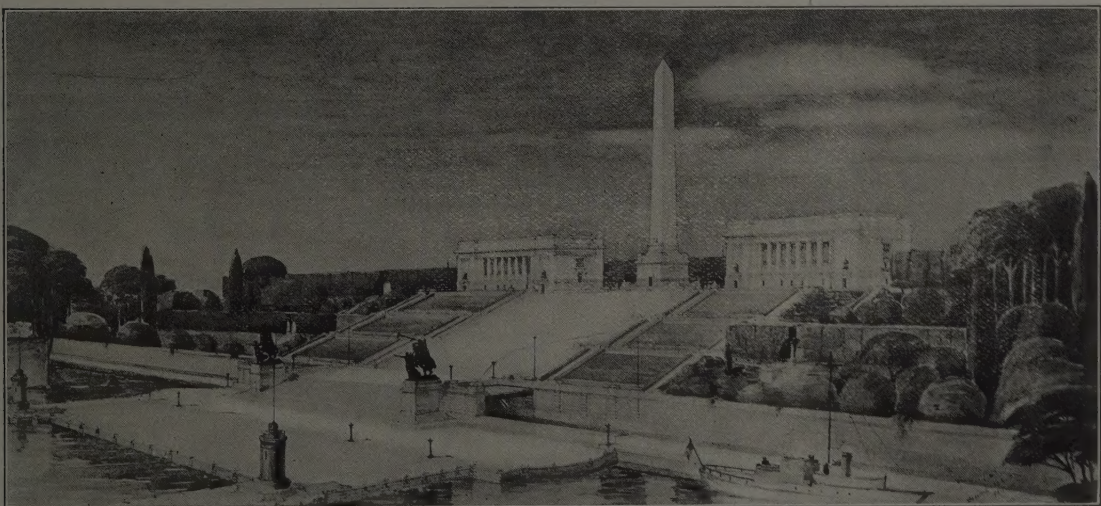
The competition, so successfully ended, is the result of five years' work on the part of the Robert Fulton Monument Association which was formed about five years ago by a number of men prominent both financially and socially, and



COMPETITION FOR FULTON MEMORIAL
CHARLES P. HUNTINGTON, ARCHITECT, NEW YORK
AWARDED FOURTH PRIZE

who departed from this suggestion, most of the other designs followed it in one form or another. The front and rear elevations, plan and longitudinal section were displayed in each case and proved an interesting study to other architects who came to view the work. Only the winning five were required to make perspective

has no connection whatever with the Hudson-Fulton celebration. These men gave out of their own pockets of money and out of their busy lives of time to the project which had a double purpose—that of doing honor to a great man for a great deed and of adding one more beautifying touch to the city on the Hudson.



COMPETITION FOR FULTON MEMORIAL
HEACOCK & HOKANSON, ARCHITECTS, PHILADELPHIA
AWARDED FIFTH PRIZE

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They have not until now called upon the public for any funds, the entire expense of the competition, including the prizes, being shouldered entirely by individual members of the association. Now, however, that the competition is closed and the design accepted, they will bend their whole energies to securing the funds for building it.

Great satisfaction was expressed by the members of the association at the friendly feeling that was shown by the leading architects, and as Mr. Henry W. Dearborn, the assistant secretary, expressed it, "we only wish we could publish a book containing every design that was submitted and send it broadcast among the young architects of our land." A dinner to the president of the commission, architectural adviser and jury given by the losing as well as the winning architects is an evidence of the good faith and good will that marked this competition.

When the idea was first proposed by the association there was considerable discussion as to the form that the memorial should take. A tomb was suggested, but later Dr. Nicholas Murray Butler, of Columbia University, sug-

gested the watergate as combining both a memorial and a public improvement, and this suggestion was adopted.

The process of obtaining the tracts of land from the State and the city next had to be carried through and when this was done the competition was set on foot. This involved two competitions, the first being a trying out process to secure material for the second, but all of the ten who were finally selected for honorable mention received money prizes. The prize winner, Mr. H. Van Buren Magonigle, of New York, received \$3,000; the second prize fell to Messrs. Bellows, Ripley, Clapp & Faelten, of Boston, Mass., who received \$2,000; the third was won by Messrs. Albert Kelsey and Paul P. Crét, of Philadelphia, and Louis E. Jallade, of New York, who received \$1,500; the fourth went to Mr. Charles P. Huntington, of New York, who received \$1,000; the fifth was given to Messrs. Heacock & Hokanson, of Philadelphia, who received \$500, and the remaining five, Mr. Lawrence F. Peck, of New York; Messrs. Bosworth & Holden, New York; Mr. J. H. Freedlander, New York; Mr. Robert Scott Olin, of Watertown, N. Y., and Messrs. Mills & Greenleaf, of New York, each received \$500.



SOME INTERESTING FACTS ABOUT THE GIMBEL BUILDING

On December 8th last a unique and impressive ceremony was held on the site of the present Gimbel Building when the lessees laid the corner-stone of the mammoth structure, which at the present writing will probably be turned over to the Gimbel Brothers for occupancy before the month expires.

In this short space of time there has been accomplished one of the greatest building operations in this country, and it stands, completed, as a tribute to the progress of American industry. The building, which is a ten-story structure having a frontage of 200 feet, a depth of 400 feet and a total height of 150 feet involved a most interesting architectural problem.

The following interesting statistics are an overwhelming proof of the bigness of the undertaking:

The building contains: 110,000 cubic yards excavation; a refrigerating plant; 7,000 yards of concrete wall and 1,200 yards of concrete footing in foundations; 1,500 tons of terra

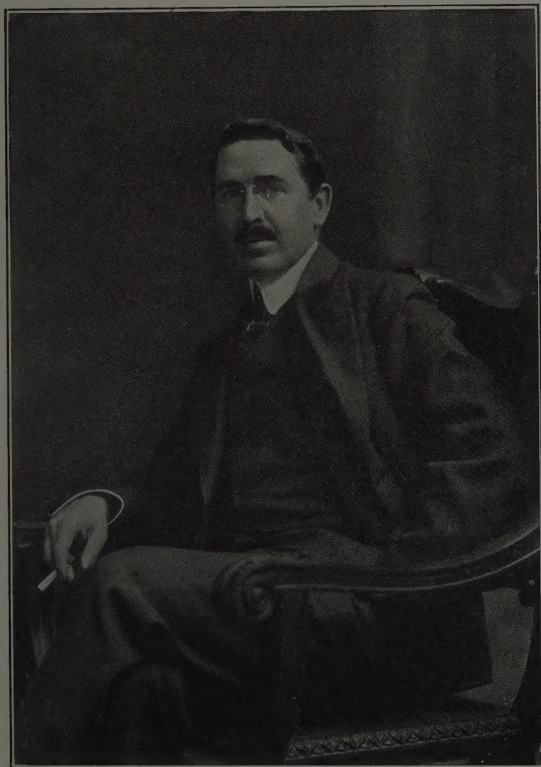
cotta; 22,000,000 pounds of steel; 750,000 face brick; 4,500,000 common brick; six 300 h. p. boilers; 20 ventilating fans; 29.5 acres of wood flooring; 288,000 feet of conduit for wires; 103.25 miles of copper wires for lighting; 1,070 telephone stations; 40,000 16 c. p. incandescent lamps; 41 passenger elevators; an immense fur vault; 9 freight elevators; 50,000 square feet of marble; 1,750,000 square feet of fireproof tile; 2,406 steel columns; 45 show windows; 1.5 miles of banisters; 8,000 automatic sprinklers; 2 acres of window glass; 25 miles of steam circulation; 20 miles of pneumatic tube; 370 pneumatic tube stations.

In addition to the purely commercial requirements of the building, the Gimbel Brothers have made other provision for the comfort of their patrons and also of their employees. The building will not only be a center of interest for shoppers but will be an excellent example of store construction to be studied by other builders, architects and construction companies who have similar conditions to meet.

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AN IMPRESSION OF MR. H. VAN BUREN MAGONIGLE.

FROM A STUDIO CHAT WITH THE WINNER OF THE
FULTON MEMORIAL COMPETITION IN WHICH
ARE SHOWN HIS REASONS FOR HIS
TREATMENT OF THE PROBLEM.



MR. H. VAN BUREN MAGONIGLE

When the work of one man is chosen from sixty-two designs submitted for so important a public monument as the Fulton Memorial Watergate he becomes at once not only a local but a national figure, and his fellow-citizens in general and his brother artists in particular are interested to know something of his personality, of the particular inspiration he felt in working out the problem in which they all were interested, and something of the reason for his having worked it out in exactly the way he did. The successful design for the Robert Fulton Memorial drawn by Mr. H. Van Buren Magonigle, of New York City, will stand when completed as a most fitting and appropriate memorial to the memory of the man whose epoch-making invention opened to the world the splendid river whose banks will some day be crowned with this work of art.

In viewing the collection of designs submitted to the committee in the exhibition at the Fine Arts Academy last month, one was even more

than usually impressed with the fact that a very great honor had been done Mr. Magonigle in being selected as the prize winner since it must have been a difficult task to choose one design from among so many of merit.

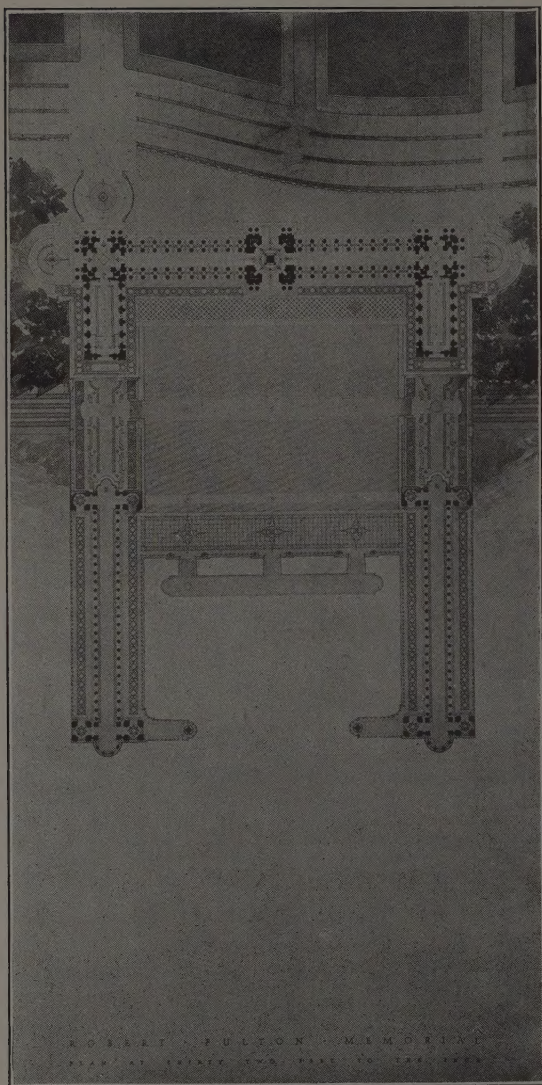
Believing that it would be of interest to architects who live at a distance and who might not have the opportunity of coming in personal touch with Mr. Magonigle and his work, a representative of *THE NEW YORK ARCHITECT* called upon him in his office a few days after the competition had been decided in his favor in order to reproduce if only in a general way an impression of the man and so of the characteristics that led to his successful designing of the beautiful memorial.

Mr. Magonigle is a young man—of perhaps forty years of age—and the very first impression of him is felt in the general character of his design. He is dignified, extremely modest about his own achievements, wholly absorbed in his profession, and it was very evident that the low, calm line of the Magonigle design, its general air of restful, quiet, worshipful dignity went straight from the heart of the man to his drafting board. Mr. Magonigle is an enthusiast, and when he began to speak of the details of working out the problem as he had seen it he was apparently wholly unaware of the fact that he was being interviewed and simply talked as though he were discussing with a confrère some problem that both were at work upon.

THE NEW YORK ARCHITECT was particularly anxious to know why Mr. Magonigle departed so completely from the suggestion made to the competing architects by the supervising architect when the programme of the competition was presented to him. In general he followed its requirements, which called for promenades, piers, docks, gateways, park walks approaching, public rooms, enclosed ways, buildings for a naval museum and for the reception of the distinguished guests of the city or nation, and above all, a tomb for the remains of Robert Fulton, but instead of dividing the design into two parts, he united it with a noble peristyle, which is to include a sarcophagus for the remains of the man in whose honor the memorial is to be erected, and it was this point particularly that his interviewer asked him to make clear.

"The skyline," said Mr. Magonigle in explanation, "was the determining factor. At present there are a number of tall apartment houses at this point in the Drive, and of course there will be many more of these skyscraper structures in the future, giving an irregular vertical line all along this bank of the Hudson from the Battery up beyond the site of the Fulton Memorial, and it seemed to me that the watergate for that reason should present a

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PLAN OF MAGONIGLE DESIGN
AT THIRTY TWO FEET TO THE INCH

horizontal line, to oppose the verticals of the irregular background; these vertical lines, however, are recalled in the row of columns which form the colonnade, and this also explains why my design unites the two parts instead of leaving a space in the center. I felt that instead of having three isolated elements (as represented by the building for the reception of distinguished guests, naval museum and the tomb), they should be united into one easily comprehended mass; this gave me the colonnade, and the colonnade gave the line needed to oppose the background."

Mr. Magonigle also referred to his treatment of the park in the design, explaining that in working out this part of the problem he feared that if the landscape treatment of the park were carried into the design the composition would appear confused from the river; he therefore cut through the park, and so in his design it will be noticed that the park forms a most effective background distinctly seen through the white pillars of the colonnade and helping to frame it against the sky.

"And your inspiration," queried his interrogator, "was it not the splendid river?" Mr. Magonigle's reply was an emphatic "yes, the river with its wonderful sweep and its majestic banks seemed to me to be the highway and the Drive merely the background; and that is why I treated it from the river." And as he spoke it was evident that the artist's vision could clearly see his creation already in its place on the east bank of the Hudson approached by a superb flight of steps flanked on each side by embracing covered ways with the blue sky behind it and the splendid foliage of Riverside Park as a background, looking majestically down upon the passing throng of water travel and upon great visiting navies that shall in future times sail grandly by paying tribute to the man the memory of whose achievement inspired commission and architects to their best efforts in the most interesting and successful competition of its kind that has ever been conducted.

