



THE NEW YORK ARCHITECT

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INTERESTS OF ARCHITECTURE AND
THE ALLIED FINE ARTS.

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DONN BARBER, Editor

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The problem of building a suitable home for the Institute of Musical Art of the City of New York was not an easy one to solve, for many unusual and difficult requirements had to be met. The building had to be fireproof, weather-proof and soundproof. It had to provide for the health, safety and convenience of nearly 700 people. The classrooms had to be so arranged as to enable each teacher and student to do his work without confusion or interference. It required an assembly hall capable of seating about 400 people; also a lunch room and a kitchen service in order that teachers and students might be able to lunch there when they were required to remain at the Institute over the middle of the day.

The exterior of the building is of limestone. The style is a free adaptation of the Adams architecture of Bath, England, treated in a

French Renaissance manner. The effect of the façades is simple, with the ornamentation completely subordinated. The main entrance for students, on 122d Street, leads to the cloak-rooms and to the large classrooms for theory, ear training and languages. The circulating library and music store, open to the public, is located on this floor; also storerooms for musical instruments, the Alumni clubroom and waiting-room.

The main entrance for visitors is on Claremont Avenue and leads into a spacious entrance hall, on the right of which are the director's room, the secretary and bookkeeper's offices, and to the left a large reception room opening into the auditorium. Facing the main entrance, down a short flight of steps, is the students' assembly room. This location makes it equally accessible from the ground and first floors—one



DINING ROOM
INSTITUTE OF MUSICAL ART
OF THE CITY OF NEW YORK

of the conditions of the program.

On the second and third floors are the individual teaching rooms, practice class rooms and the laboratory, the large reading room and reference library and two organ practice rooms. On the top floor is a large lunch room for students, a lunch room for men and women teachers, a kitchen and pantry, teachers' retiring room and a lecture room. The roof contains the janitor's quarters and has a large, flat area, which the students may use as a promenade.

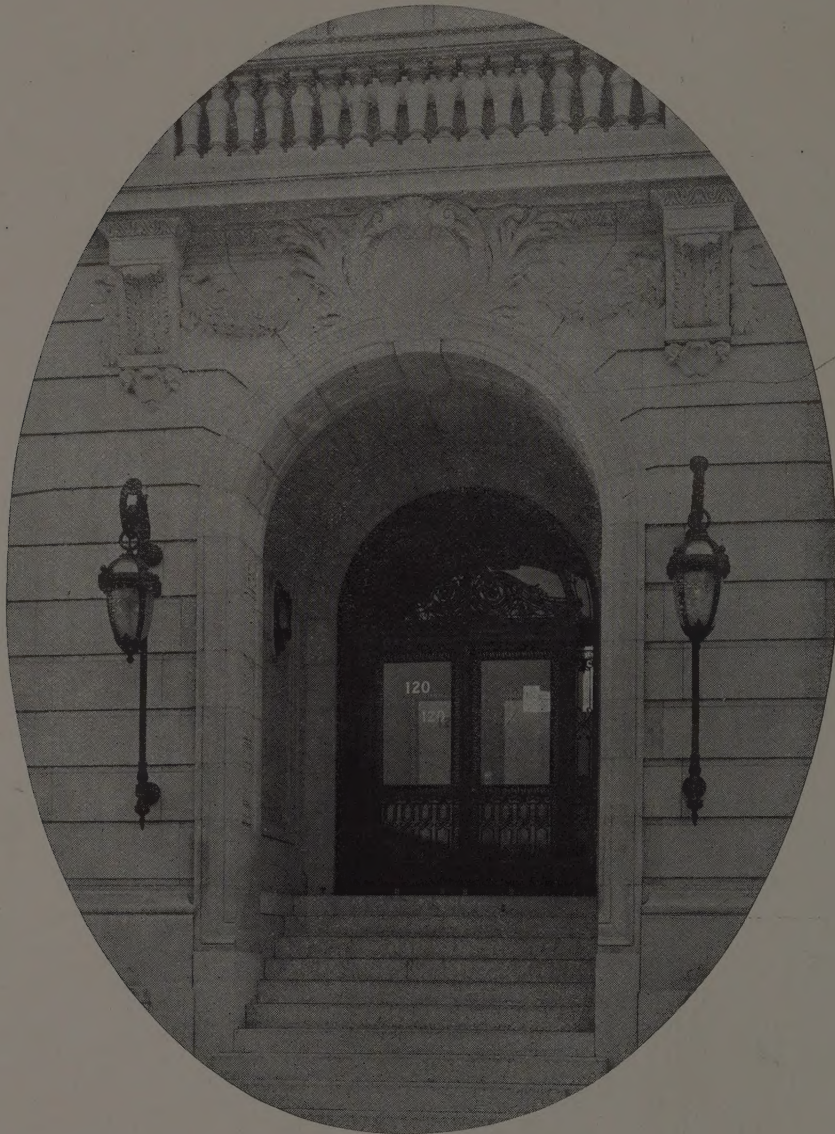
The walls between the teaching rooms are double in every case, with a hollow insulated space between, designed to make the rooms

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absolutely soundproof. The floors of these rooms are all of compressed cork, which was used to help the sound-proofing.

The cornerstone was laid late in March, of this year, and the building delivered to the directors in September—that is, the building was

constructed and equipped in the remarkably short space of some twenty-one weeks, which is record time. The cost as first estimated was \$275,000, but the final figures, when the work was completed, showed that it had cost only \$265,000.



ENTRANCE DETAIL
INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

The new building for the Institute of Musical Art of the City of New York was formally dedicated on Saturday afternoon, November 5th, when a large audience assembled in the auditorium, where the keys were delivered by the architect and builder to Dr. Frank Damrosch, head of the Institute, and speeches made by men prominent in the professional, civic and religious life of New York.

Mr. Isaac N. Seligman, who presided, referred briefly to the purpose of the Institute and then introduced the various speakers.

Hon. George McAneny, president of the Borough of Manhattan, the principal speaker, emphasized especially the fact that inasmuch as the Institute's new building had been erected wholly from private funds, it became practically a generous gift to the city, whose inhabitants

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would henceforth benefit by the fine musical training thus offered to young musicians and the high musical standard set by its director. "I hope," he said, "for the day when the city will be willing to give a larger measure of encouragement through its own support, to music and to the institutions of music, just as we do to-day to our institutions of art—the encouragement of the display of art. . . . We don't do enough of that sort of thing. . . . A proper amount of education, a proper offer of opportunity, a proper offer of means of recreation that the people cannot get for themselves, whether it be recreation of their bodies or their souls—it is for that sort of thing that I hope the city may strike a better note in the future."

Mr. McAneny also paid a beautiful tribute to Betty Loeb, mother of James Loeb, who endowed the Institute in her memory.

Rev. Francis Brown, president of the Union Theological Seminary, was introduced as "our neighbor across the way," and said that, as a representative of the seminary, he extended a cordial welcome to the newcomer. He spoke of the historic and natural relation between music and religion and said that he believed each institution would benefit by its association with the other.

Prof. Edmund B. Wilson, of Columbia University, said that he spoke in a double capacity—as a representative of Columbia University, in whose name he welcomed the Institute to the "Acropolis," and as a representative of the great body of music lovers in the city of New York, who would especially reap the benefit of the Institute's work. He spoke eloquently of the relation of music to science. "I think," he said, "it is only in rather a figurative sense that we may speak of scientific music, or even of music that is intellectual. All music speaks but one tongue—that is, the language of emotion—and it cannot be translated into the words of reason or of science. What science has in common with music, with art in general, is altogether on its imaginative and ideal side. . . . Surely an art that adds so much to our lives should be an important feature in our training. Let us appreciate what has been done in this community by those who have so earnestly labored in concert hall and in class-room, uplifting the standards of musical taste and of musical training, and let us be grateful to them." Professor Wilson concluded his speech with an eloquent tribute to Dr. Damrosch's musical genius and personality.

Prof. Walter R. Spalding, head of the department of music of Harvard University, also spoke of the relation of music to education. Prof. Max Friedlander exchange professor from the University of Berlin, spoke of the work of the Institute, and Mr. James M. Beck, of the

board of trustees, also made a brief address.

The principal interest of the afternoon centered in the speech of Dr. Frank Damrosch, director of the Institute, through whose untiring efforts it has been made such a success. He said in part: "Five years ago we celebrated the birth of a new school of music—new not only because it was the most recent arrival, but also because it was organized on other principles and with other aims than those already in existence. Its object was to make true musicians of all its students, and no effort or expense was to be spared in furthering this object. Thorough and exacting courses were planned in all branches of music, the best teachers to be found in the world were engaged, and the beautiful old Lenox mansion, corner of Fifth Avenue and Twelfth Street, became the cradle of the new-born school.

"I need not dwell upon the remarkable progress and growth of this institution, which at its opening in 1905 already numbered 350 students, and soon thereafter reached its limit of about 600. But while these numbers were unexpected and surprising, the most gratifying feature has been the decided improvement in the quality of the work and the greater ability of the students. . . . A little over a year ago the Institute was notified that the lease of its first home could not be continued, and the serious problem of its adequate housing presented itself to the trustees.

"Efforts to find a suitable building proved futile, and the only solution was the erection of a new building. . . .

"An appeal for funds brought many gratifying responses, and in a short time over \$250,000 was raised—enough to warrant the immediate acquisition of a site and the consideration of plans.

"The same policy which governs the conduct of the school—namely, of considering only the best interests of the students—guided also the planning of the new building. Its site was chosen in the most beautiful part of the city, easy of access and close by other educational institutions of the highest standing. . . .

"The experience of five years in the old building naturally proved a great aid in the proper designing of the new edifice, and we believe that it will prove to be thoroughly adapted to the purpose for which it was intended. But, while the practical arrangements were most carefully studied and planned, the element of artistic influence, which an educational building should contain, was by no means left out of sight. A simple, but artistic exterior, spacious entrance halls and stairways, quiet, restful colors and chaste ornamentation contribute not a little to the dignity and beauty of our building. But the crowning gem of the architect's taste and

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skill is this little hall, which has been named Cuyler Memorial Hall, in memory of our late, beloved president, C. C. Cuyler.

"Many people have said to me recently: 'You must be very proud of having such a beautiful building, which will ensure the permanency of the school.' A school is not made permanent by a building. That is done by the quality of its work and by its adherence to the highest ideals. But it is not to be denied that a building so thoroughly adapted to the requirements of such a school adds to its stability, if not to its permanency. It removes a great deal of anxiety to know that, so long as the school performs its work properly, it will have a suitable place in which to do it. But it does not make us proud, for of him who has received much much will be demanded, and every cent invested in this building must be made to bring interest in the furtherance of the high purposes to which it is devoted.

"That this will be done, so far as it lies in my power, I do faithfully promise, and I, therefore, accept the trust which has been placed in me by the trustees in placing this building in my charge to use as a fine tool in the carving out of the designs of the school, and I herewith dedicate this building to the service of the Art of Music."



THE COMPETITION CODE AND THE PUBLIC.

The establishment of a code by the American Institute of Architects governing the conduct of competitions, its general acceptance by the architects, and in several notable instances by the public, is very gratifying, especially to those who have had the opportunity to observe the relations existing between the architect and the public for the past three or four decades. In the early days the code would have been resented by the architects and ridiculed and scorned by the public—and who can say unjustly, by the public. The forces of the profession were recruited very largely from the untutored, incapable of appreciating their responsibilities or ever acquiring even a remote sense of the art of their profession. Excepting in the larger cities the public saw only the unlovely works and mean spirited business methods of what should have been a profession having the highest standards for all departments of its activities. It is only those who are familiar with the past that can fully appreciate the present. Most of the objectionable conditions have disappeared, for a large proportion of the recruits of to-day are post-

graduates in architecture, or have received degrees in science from our universities—from such men the public has a reasonable expectation that the baser elements of commercialism will be submerged in the desire to be of creditable service to their day and generation. The public has been very quick to distinguish this difference and has met these new conditions with appreciation. The provisions of the code have been given in detail by others; therefore, it is only necessary to refer to its purposes. First, that of securing to the public the most meritorious works in architecture when the selections are made through the medium of architectural competitions. Second, that of meting out to the competing architects exact justice—merit only to control such judgment.

The past history of competitions is a catalogue of scandalous actions on the part of both the architects and their employers, the architects themselves being most responsible for the lamentable conditions, for their resort to unfair methods to prejudice in their favor those who have had the decisions to make must have inevitably fixed in the minds of the public the low moral plane upon which the profession in former times stood.

These conditions caused the debasement of the competitive system which might have worked then, and will work in the future for the lasting benefit of the public and, also, for the profession itself. Not until the members of the profession became self-respecting and fair in their dealings could they demand the respect of the public and just decisions in their competitions.

The day is past when a judge of a competition may declare the work of all of the competitors to be "rotten" and by means of such decision secure the work for himself; or for an architect in conjunction with a committee or owner to complacently permit competitors to expend time and money when the selection is a foregone conclusion. Such procedure is obsolete to-day, not wholly for the reason that it is forbidden by the code of the American Institute, but, also, and chiefly because the old code undoubtedly devised by Morgan, the pirate, or someone equally unconventional, is no longer popular. To assume that the public could be asked to take part in transactions manifestly unfair, if not dishonest, and at the same time respect a profession that countenanced such proceedings was futile. Not all architects are members of the Institute and bound by its code, but it is easily apparent now that the great majority of architects, whether members of the Institute or not, have an individual code which has for its principles their own self-respect and the exaltation of the profession of their adoption.

Can the Code be said to be coercive? Its

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action applies chiefly to works paid for out of the public treasuries, and it cannot be doubted that the Nation, State, or smaller communities are entitled to public works of architecture which give expression to the highest culture, and not such as would declare the community to be an aggregation of vulgarians.

There are many architects who must feel that the code will debar them from securing the most prominent works owing to the careful technical analysis by which their work must be judged. It is, perhaps, the application again of the cruel law of the "survival of the fittest," but, as in most other instances where this law is operative, it will result in the benefit of the greatest number. The weakest will go to the wall. Those who are strong and worthy will have an incentive for something greater in their profession than that of becoming proficient in the arts of a "good mixer" for the purpose of securing commissions.

The code is received to-day in the spirit we offer it, for the reason that we give more efficient service in all of the details of our practice; this has won from the public a better appreciation of our purposes and aims. We stand to-day on a higher plane, morally, artistically, and scientifically than ever before during the life of the Nation.

We give more in service than ever before—we recognize more fully our obligations as trusted agents, and by our code we only ask that the public shall use a method by which it may secure our gratuitous service and our best efforts in its interest; and by which each competitor shall have meted out to him exact justice and fairness.

We have had during these past years many men in the profession who have, by their ability and sterling character, won the reverence of their fellows in the craft—it is to the charm and strength of their personal character and great achievements in architecture that we must attribute the open way that has been made for us to public esteem and recognition. In their lives and in the honor in which their memories are held there is an inspiration that will make for greater things in the future by emulation and will bring the practice of architecture to a higher level than can any written code.

LANSING C. HOLDEN.

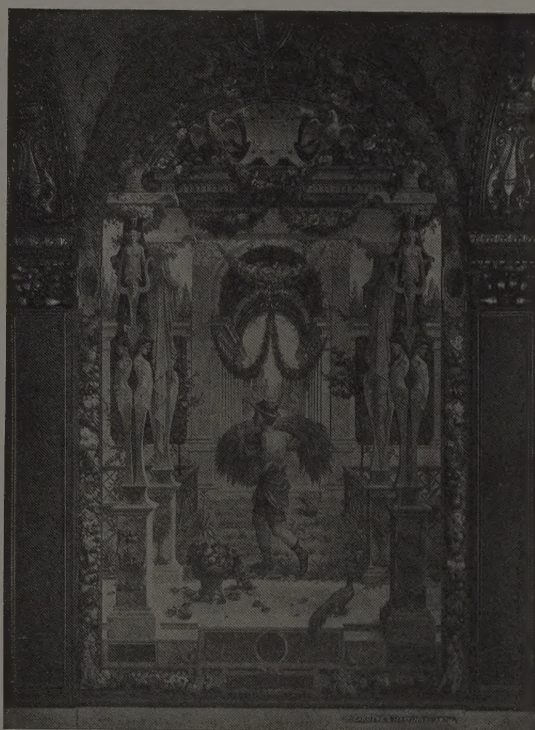
THE ACHIEVEMENTS OF THE AMERICAN ARTISAN.

AN AMERICAN ARTIST DECORATOR

"I would rather have painted that aerial representation of Gods and Goddesses by Baudry in the New Theatre," said James Wall Finn,

"than to have invented the aeroplane." And this tribute to the work of a master decorator of the Old World comes from the lips of a man who has done some of the finest interior decorative painting in America.

It has been a notable fact all along in the history of art in America that this particular branch of it—interior decorative painting—has not progressed to the extent that sculpture, easel painting and architecture have done. This fact makes those who are doing this kind of work, and doing it well, stand out perhaps more prominently than any other men who have adopted art as a profession. The work of James Wall Finn has attracted attention because of its similarity to the work of the best European masters in the one essential re-



DECORATIVE PANEL
IN RESIDENCE OF COL. JOHN JACOB ASTOR

spect—its adaptability to and harmony with the architectural features of the building in which it is found. This does not mean that the other American-born decorative painters are not doing excellent work by any means, but it would seem that Mr. Finn has grasped more nearly the secret of expressing reliefs and atmosphere on flat and moulded surfaces.

Interior painted decoration can be divided into two broad divisions: one, the painting of decorative ornament where color is used to enhance the general decorative effect; the other,

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mural painting which consists of decorating a wall surface by the use of landscape, figures, allegory, or the combination of any or all of these. The quality and character of mural decoration in the best examples is distinct from an easel picture. We find plenty of mural decorators who are really not decorators in the broad sense, but painters of easel pictures, and there is a distinct difference between the two. Mr. Finn is primarily a decorative artist and his work stands out prominently because he understands the value of architectural form and the enhancement of form by color. That he is both able and willing to merge himself in the architect's thought, and that his work does not obtrude itself from any architectural background, but carries out the architectural scheme, is shown in his work in such prominent buildings as the New York Public Library, the New Theatre, the Morgan Library, the Knickerbocker, St. Regis and Gotham hotels, the residences of Colonel Astor and Paine Whitney in New York, the Harriman residence at Arden, the Carnegie Institute in Pittsburg and the State Library and Supreme Court at Hartford, Conn., among others that he has decorated.



CEILING DETAIL
NEW YORK PUBLIC LIBRARY

A great many of our best public buildings where mural and decorative painting have been used show that there was a lack of understanding on the part of the mural decorators of the relation between the architectural features of the building and the decorative work. The capitol at Washington is perhaps the most flagrant example of this fault, and there are numerous other important buildings throughout the country where tremendous decorative opportunities were lost through what seems to

be the apparent inharmony between the architect and the decorative artist.

It is difficult to get Mr. Finn to speak about his chosen profession, for the reason that he feels so strongly about this phase of it and is too conscientious and serious in his work to allow himself to take up time in criticising either the work of his contemporaries in the same branch or the work of architects. He did say, however, that he believed that the profession of decorative painting had been slow to be recognized by the architects of this country. "A few years ago," he said, "any decorator was received with scant courtesy in an architect's office, for the reason that the decorators at that time were men who simply had their own ideas about furnishing or decorating a room in a house or public building and wanted to be allowed carte blanche to proceed according to their own ideas, and these were generally 'Period' ideas.

"As years went on, however, and more important public buildings were built, architects who had studied abroad and had naturally come under the influence of magnificent decorative compositions seen in France and Italy began to take this part of the work into account in planning buildings for their clients. Thus the profession of decorative painting was given its start, and artists throughout the country were called upon to execute important commissions."

The great difficulty has been that many really worthy easel painters who have turned to interior decorative painting as more lucrative have gone into it with the same spirit in which they would execute a commission for a portrait or a landscape—that is, they wanted to originate, to carry out their own ideas irrespective of architectural fitness. This has been true to such an extent that for a number of years leading architects in this country, after seeing the failure that had been made of interior decorative work in some well-known public buildings, swung way to the other side and refused absolutely to have anything that looked like decorative or mural paintings in their buildings.

One of the most interesting thoughts gleaned from our talk with Mr. Finn was what he said about decorative work as a profession. His opinion is all the more interesting, because he took it up as a special study after he had commenced his work as a painter. He said that he found the profession well worth special attention and study, and far from restricting the artist's abilities and powers of originality, has found that it gives one a wide range of opportunity, for the reason that no two architectural problems are ever alike, and the decorative artist is called upon each time to originate for every new problem.

As an example to illustrate this point, we

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might add that Mr. Finn is at present engaged upon an unusually original piece of work in the decoration of Mr. Thomas F. Ryan's palatial residence. Mr. Finn has designed, among other decorations for this house, a library ceiling in which are represented famous bookbindings of various periods, this work being done under the direction of Carrere & Hastings.

In speaking of the progress of decorative art in America, Mr. Finn referred with almost reverence to several American-born decorative artists who are considered masters in this particular branch of art. He has worked in collaboration with most of these men with no expectation of recognition, and it is this feeling of his that undoubtedly accounts for his success in his chosen profession.

It is this kind of spirit that should be fostered, and we believe that the step recently taken by the National Academy of Design, in taking architects into its membership, will eventually lead to a greater co-operation and more thorough mutual understanding of the requirements of what may be called architectural art. So far as our knowledge goes, there is not at this moment a school devoted exclusively to this branch of work, but it is our hope and belief that because of the growing demand for interior decorative work in color such a school will eventually be founded and young art students taught the spirit and the practice of true interior decorative work to the end that, as Mr. Finn expressed it, our public buildings may become more really "human" than they are at present.

