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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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DONN BARBER, Editor

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With this number the NEW YORK ARCHITECT enters upon its fifth year and inaugurates the new plan outlined in our last issue. We hope during the coming year to help broaden the general interest in architecture and to promote a clearer understanding of what architects are actually accomplishing and striving for in their best work.

We desire here to express our appreciation of the very liberal support we have already received at the hands of our subscribers and advertisers, which has very materially aided in the publication of this magazine, and we hope as time goes on to deserve a continuance of the confidence placed in our efforts to chronicle the growth and appreciation of architecture and the allied fine arts.

THE RITZ-CARLTON HOTEL.

The formal opening of the Ritz-Carlton Hotel, Messrs. Warren and Wetmore, architects, on Thursday, December 15th, last, gave those who attended a series of pleasant surprises by reason of the many varied and unique mechanical and architectural innovations used in the construction, decorations and equipment of this, the latest addition to New York's already long list of magnificent hostleries.

The photogravure illustrations of the hotel published in this issue present to the eye and mind a more intelligent idea of this structure than could possibly be conceived and wrought out in many words.

The Ritz-Carlton in New York is the latest addition to the famous group of hotels under the same management, including the Carlton and Ritz Hotels of London, the Ritz of Paris, the Ritz of Madrid, Spain, the Esplanade in Berlin, and the Esplanade in Hamburg, the National of Lucerne, the Excelsior of Rome, the Excelsior of Naples, the Splendide and the Royal at Evian les Bains, and the Plaza at Buenos Ayres.

Architecturally, the new building with its sixteen stories, forms an inspiring feature in the exclusive residential district lying between Sixth and Madison Avenues on the east and west and from Forty-second Street reaching northward as far as Central Park. The entire absence of over-elaborated detail gives the structure an appearance of dignified simplicity which, to say the least, is pleasing and soothing to the vision. The same ideas of simplicity have been applied to the interior decoration of the building.

The main entrance to the restaurant faces on West Forty-sixth Street, and opens almost directly on the Palm Room. It is a lofty room, ceiled with an arched roof formed of squares of glass set in a polished bronze lattice work. By this means the room is flooded by day with an abundance of softened light. Midway between the floor and ceiling runs a gallery having an ornamental balustrade front of wrought iron and bronze work, which is filled with foliage plants and flowers. A space for a small orchestra is at one side.

We will now leave the Palm Room and go to the restaurant proper. Going up a broad flight of steps we enter this room—an oval shaped apartment of magnificent proportions, having a seating capacity of at least 250 guests. It is decorated in the style rendered

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popular in the eighteenth century by the Adam brothers and regarded with increasing favor by the people of perceptive taste in this country and England. The ceiling is of white plaster, exquisitely modeled and fashioned. In the centre is an oval panel of a classic mythological subject. Modeled in high relief, the paneled walls with their color scheme of white and delicate robin's-egg green, have as their only decoration a few gilt framed Girandole mirrors, careful reproductions of Adam originals, the two large Georgian windows giving through their square sashes glimpses at one end of Forty-sixth Street, at the other of the pleasant tree shaded courtyard of the hotel, all combine to give an individual charm to the room, which further offers an ideal background for the vari-colored evening costumes of its occupants. This room is lighted by an ingenious arrangement of electric lights concealed from view, but entirely surrounding the room at the level of the cornice, and the subdued lights of the gilded Girandoles add to the lighting effect.

Leaving the restaurant, we will proceed through a short corridor to a smaller room, which is also finished in a clever adaptation of the Adam style. This room has been christened the "Pall Mall Room." It has a glass ceiling, but is also lighted on either side by semi-circular arched windows which look out upon the court on one side and into the Palm Room on the other. The "Pall Mall" will be used as an overflow from the restaurant as well as for the holding of private dinners and other social functions. The grill-room is situated downstairs, adjoining the kitchen. Paneled in oak with an Adam frieze it conveys a distinct feeling of comfort. The grill-room is ventilated by an ingenious system of forced intake and exhaust in a manner which is thought to approach perfection.

The "service" arrangements of the restaurant are extraordinary, and are the result of the combined experience of the heads of departments of the European Ritz hotels. Two wide service staircases lead to either end of the restaurant from the kitchen, thus allowing the direct and easy passage of the waiters from the kitchen to the tables they are serving. The main feature of the very elaborate kitchen is the grouping of the cooking ranges in its center. This was done at the suggestion and supervision of M. Escoffier, to give easier control to the chef, and a less impeded circulation to cuisiniere and waiters. Adjoining the main kitchen are the bakery and pastry kitchen.

The Ritz restaurant, which forms so important a department, is of moderate size as compared with those of the huge New York caravanseries. The hotel has some 300 rooms for the accommodation of its guests, but these dif-

fer very essentially from the average modern hotel room. They are distinguished as to their decoration by the same absence of gilded elaboration which is such a marked feature of the restaurant. Like the latter they are finished throughout in the Adam style, the paneled walls of plain white or stone color, while the hangings are effective in rich color contrast.

The carpets, which have been especially woven, are exceedingly simple in pattern and delightfully restful in their color schemes of delicate grays, blues and greens.

We may mention in passing, the public rooms, which include, besides the lofty entrance hall, a delightful room devoted to the use of ladies. This room is on the mezzanine floor and is also finished in the Adam style. On the floor below are large club rooms for men, paneled entirely in oak and with a plainly decorated silver ceiling.

In brief, the Ritz-Carlton in its entirety is generally conceded to be one of the best examples of the Adam period in America.



INDEPENDENT WATER SUPPLY IN NEW YORK CITY.

A NEW APPLICATION OF AN OLD PRINCIPLE.

Several years ago the writer was called upon to investigate the reason for the payment to the City of New York of very large amounts of money for a supply of potable water for hotel purposes, particularly with a view to cutting down this expense, chargeable to the operation of the hotel and coming out of the pockets of their proprietors.

An investigation of the subject showed that the principal hotels of the City of New York were paying the city, sums varying from ten thousand to thirty-five thousand dollars per year for water delivered at the street level, at a pressure which necessitated pumping and filtration in every case, and at a temperature which was unsatisfactory for bath and ice machine purposes, especially in summer when comparatively low temperatures were desirable.

This investigation naturally led to the query as to why another source of supply should not be sought.

By reason of the fact that the city controlled the streets and competitive water companies were out of the question, the only other possible source was wells driven on the property to such depth that a purifiable quality of water in sufficient quantities could be secured.

This possibility was at once tabooed by eminent scientists, experts, health departments, mercantile filter men and professional men in general, but an exhaustive investigation by the writer still left a doubt as to the expediency of

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such a move, and after a report to the owners of the Ritz-Carlton Hotel property, he decided to drive wells, and after a careful study of the results of driving these wells, the following facts have been ascertained:

First, that a reasonable supply of water has been found at a depth at which it is profitable to pump from.

Second, that the quantity of water secured is reasonably expected to meet the demands of the hotel.

Third, that after a properly designed plant for its purification has been installed, the water will be of an extraordinary highly potable quality.

Fourth, that aside from its purity, it will, by reason of its low temperature, increase the efficiency of the ice machinery about twenty per cent, enable guests to have their cold bath in summer, and by reason of its softness, save much money in its use for the boilers, as it tends to banish scale in the boiler tubes; for laundry purposes, as its softness saves soap and enables the laundry to turn out fabrics cleansed in a superior manner.

Fifth, that as water for these purposes alone constitutes a large percentage of the necessary supply for a hotel, a saving of cost of nearly fifty per cent over the cost of city water can be accomplished by this plan, allowing a reasonable amount of the cost of the plant to be charged off each year to depreciation.

While the writer believes from the facts obtained in his investigations that this supply will be equal to, or better than the ordinary supply for drinking purposes, such use is not at present contemplated.

The cost of a plant for the purification of water, properly designed, is so small comparatively to the cost of city water, that large users of water may well consider the subject.

For instance, a large hotel in this city is paying about \$35,000 per year for water, which, if capitalized at five per cent., would mean an investment of \$700,000, while if their supply was derived from their own wells, the water obtained properly purified, and the plant economically designed, they might save at least one-half of their present annual expenditure.

HENRY G. OPDYCKE, C. E.



A REVIEW OF THE NEW YORK MUNICIPAL ART COMMISSIONS REPORT FOR 1909

Following the valuable article on "The City Hall of New York," contributed to THE NEW YORK ARCHITECT last month by John Quincy Adams, Assistant Secretary of the New York Municipal Art Commission, it is perhaps fitting that we should here review the annual report of the Art Commission of the City of New

York for the year 1909, recently issued by that commission and just received by us.

The importance of the work of the Art Commission of the City of New York can hardly be estimated. For several years past there has been a continuous discussion by those who have had the best interests of the great city at heart on the subject of civic improvement and all kinds of attempts, futile and successful, have been made to bring some kind of order out of the present chaos that has made New York secondary in artistic importance to many of the smaller cities of the country. A long step in the right direction was taken when this commission was appointed with power to supervise all works of art of the city, whether received by purchase, gift or otherwise; the removal, relocation or alteration in any way of all works of art already possessed by the city, of designs of buildings, bridges, approaches, gates, fences, lamps or other structures erected in the present or future time upon land belonging to the city, and the selection of art productions costing not to exceed \$50,000 in any one year when such appropriation has been made by the Board of Estimate and Apportionment.

In addition to the powers above mentioned, the commission was authorized to restrict lines, grades, plotting of public ways and grounds, arches, bridges, structures and approaches which are the property of any corporation or individual and which shall extend over or upon any property belonging to the city.

No work of art can become the property of New York City unless it or a design together with a statement of the proposed location has been submitted to and approved by this commission.

The results so far achieved have proved the wisdom of the existence of this body of men. The works of art and public buildings now being given to the city show that care and artistic judgment were exercised in passing upon them, and plans for the future are still more hopeful. When it is realized that the fate of art works belonging to the City of New York is in the hands of such able men as Frank D. Millett, John B. Pine, Arnold W. Brunner, Charles Howland Russell, Herbert Adams and Frederick B. Pratt, it will be realized that this commission is far removed from politics. The mayor is *ex-officio* chairman; A. Augustus Healy, president of the Brooklyn Institute of Arts and Sciences; Robert W. DeForest, trustee of the Metropolitan Museum of Art, New York, and John Bigelow, president of the New York Public Library, are directors.

The influence of this commission, composed of active artists and representative citizens, has begun to make itself felt in many different ways. Since the commission came into being, the Fifth Avenue Association has been formed

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with a view to improving the condition of that famous thoroughfare and incidentally to assist in every possible way in the general beautifying of the city. The Civic Improvement League also has been very active as has the local Chapter of the American Institute of Architects.

The city at present is fortunate in having as president of the Borough of Manhattan George McAneny, a man who is enthusiastic over the question of improving New York's architectural appearance and educating its artistic taste and who never fails, when he makes a public speech, to emphasize the fact that New York must take her place among the leading cities of the world in architectural beauty. Mr. McAneny has recently issued an order limiting the encroachment upon the sidewalks of all buildings, whether public or private. He has also on foot a plan for regulating traffic, but the thing which will make his term of office most remembered is the plan which he will personally take up with a committee composed of prominent architects and citizens to adopt a definite permanent city plan for New York similar to the Houssmann plan for Paris. He is thoroughly in sympathy with the work of the Art Commission and has shown his personal interest in their efforts to preserve the many monuments that remain of New York's ancient history, by restoring at his own expense and with the co-operation of the Art Commission the old Council Chamber in the City Hall, which he now uses as his private office.

One of the most important things that has already been done in the restoration of this famous old building was the restoration in 1907 by Mrs. Russell Sage of the Governor's Room, which is now correctly restored and is a daily source of pleasure and instruction to the many visitors who throng the City Hall.

Another very important work undertaken by the Art Commission is the proper location of monuments, and the report is illustrated in a very pointed way with photographs showing the poor location of certain monuments and the suitable location of others. This is a particularly strong and effective argument and should be published more generally in order that the public as a whole might be taught the relative values of appropriate and inappropriate locations. The following quotation from the report will be of interest in this connection:

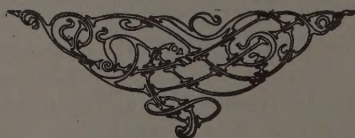
"Curiously, many of those submitting monuments seem to think that because the Commission disapproves of a site as being unsuited to the particular monument, it is thereby condemning the monument itself or slighting the person or event which it is intended to commemorate. It goes without saying that the Commission is in full sympathy with every effort to honor those to whom honor is due, but is solicitous not to dishonor them by honoring them in an unsuitable place. We believe, moreover, that a monument should be so placed as not only to recall grateful memories of the person, but to be a distinct ornament to the place in which it stands.

"While definite rules cannot be laid down for the location of monuments any more than rules can with finality be given for the composition of a picture or of a group of sculpture, yet certain fundamental principles are very evident. A monument should be so placed that it is in proper relation, both architecturally and sculpturally, to the spot in which it is located, be it street, square or park; that its commemorative or particular character is in harmony with its surroundings, and that it is and will remain a distinct adornment to the locality in which it stands. The probable permanence of appropriate surroundings should also be considered, for changes in the character and occupancy of adjacent buildings have frequently turned harmony into discord.

"These principles in general govern the Art Commission in its decisions on the location of every monument. But these simple principles are frequently entirely ignored by those who offer monuments to the city. They seem to think that any unoccupied space in the streets or parks is suitable for any kind of a monument, provided only that it is conspicuous. Whether the place suits the character of the monument or the monument is appropriate to the place is not considered. Consequently, many monuments are first submitted for City Hall Park. The photographs of existing monuments which accompany the report are intended to illustrate the attitude of the Commission, and to be suggestive to future donors."



The February number will contain exclusive photographs of the New Hotel Rector, New York City.



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The Society of Beaux-Arts Architects recently held their annual meeting at the Brevoort Hotel, New York, and elected the following officers and committees to serve until November, 1911: President, Donn Barber; vice-president, Charles Ewing; secretary, A. B. Trowbridge; treasurer, F. H. Bosworth, Jr.; corresponding secretary, John V. Van Pelt. Executive Committee: Donn Barber, Charles Ewing, A. B. Trowbridge, F. H. Bosworth, Jr., James Otis Post, Ernest Flagg, John W. Cross, W. W. Bosworth, Joseph Howland Hunt. Committee on Education: James Otis Post, chairman; Donn Barber, Charles Ewing, Lloyd Warren, Duncan Candler, 1912; William Emerson, 1913. Annual Committee on Paris Prize: Lloyd Warren, chairman; Donn Barber, James Otis Post, John M. Carrere, George A. Licht.

The following were elected to membership in the Society: Active, W. T. Bottomley, Kenneth S. Carr, Frederick C. Hiron, Gorham P. Stevens, W. Sidney Wagner, Richard L. Watmaugh. Associate, Edward S. Hewitt, Lucian E. Smith, John Ambrose Thompson, Harry E. Warren.

It was announced by Mr. Barber that Mr. William A. Reid had presented the society with funds necessary for the Paris Prize Scholarship for 1912. Mr. Reid was given a vote of thanks for his generosity.

Messrs. Cram, Goodhue & Ferguson, architects of New York and Boston, have opened offices in Houston, Tex., over which Mr. William Ward Watkins will have supervision.

The Associated Press sent out the following news item on January 6th, announcing the acceptance by the government of plans of three New York architects:

"Three New York firms of architects were awarded first place to-day in competitions for as many Government buildings to be erected soon in the National capital. York & Sawyer had submitted the best plans for the Commerce and Labor Department Building. Arnold W. Brunner, for the State Department Building, and Donn Barber for the Department of Justice Building.

"President Taft and most of the Cabinet inspected the designs before the final award. They were satisfied that the juries had made a wise selection."

An appropriation of \$8,000,000 has been made to cover the cost of the erection of these three buildings.

According to the December report of Colonel Goethals the total excavation on the Panama Canal was 2,946,404 cubic yards as against 3,006,037 for the month of November. The reason of the decrease, it is reported, is because steam shovels and dredges are getting down to the bottom of the cut, where there is less material, thereby necessitating the use of a fewer number of machines.

Lower New York is to lose another of its prominent institutions, in the removal of the New York Hospital from its present location in Sixteenth Street, just west of Fifth Avenue, to a site purchased on the North River front between Fifty-fourth and Fifty-fifth Streets.

This institution is interesting to those who delve into Colonial history from the fact that it had its origin in that period under authority of a charter granted by King George III. The foundation of the original building, which was on Duane Street, was laid in 1773. It is expected the new plant will cost the Society of the New York Hospital, including land, buildings and equipment in excess of \$3,000,000. The officials of the organization do not expect to begin actual construction for almost a year.

The New York Hospital is the first institution for the care of the sick to seek a location on the North River water-front. Along the bank of the East River, however, there are several. In deciding upon the new location the officials had in mind the fact that congestion of population could not seriously affect the institution on its new site. The old building, which runs through from Fifteenth to Sixteenth Streets and joins St. Francis Xavier College and Church on the west, has gradually been shut out from the light and air considered necessary for such an institution.

Mr. J. Massey Rhind, the sculptor, of No. 208 East Twentieth Street, New York, has completed the models for the five figures that will grace the tympanum of the New Haven Court House. They represent Wisdom, The Lawmaker, The Advocate, Self-Denial, and Truth. The last two are personified by women and the other by men.

The annual Architectural Exhibition of the Cleveland Chapter of the American Institute of Architects and the Cleveland Architectural Club, held in the Engineers' Building in the city of Cleveland, Ohio, from the 19th to the 31st of December last, inclusive, was the most

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successful display ever held in that city.

The number of exhibits exceeded five hundred. These displays covered every phase of architectural work, and were entered by architects, artists and builders from Boston to Chicago.

The societies above mentioned, under whose auspices the exhibition was held, are to be complimented on the excellent taste shown in the makeup of the catalogue issued for the occasion.

Especial reference was made by the organization to Mr. William Robert Powell, of Cleveland, in their resolutions of thanks adopted recently, "who as manager of this exhibition has borne the burdens and labored conscientiously and ably, our first acknowledgment is due."



Plans for the main section of the new Grand Central Station, which will probably cost about four million dollars, have been filed in the Building Department by the New York Central architects, Messrs. Reed & Stem and Warren & Wetmore.

The new station will occupy the plot facing Forty-second Street, on which the old station stood; covering the entire block front on the north side of the street, between Depew Place and Vanderbilt Avenue, occupying 265.6 feet frontage on each of these thoroughfares.

Architecturally, as well as in size, the building will be one of the most imposing in the city. It will range in height from one to eight stories. The facade will be of brick, limestone and granite, with massive Corinthian columns and large allegorical figures carved in stone above the bays on the Forty-second Street side.

The station will be set back several feet from the Forty-second Street building line, giving room for a plaza approach.

The continuation of Park Avenue over Forty-second Street at this point, by means of a viaduct copied from one of the famous bridges across the Seine in Paris, will be a distinctive feature. The roadway of this viaduct will be about twenty feet above the level of Forty-second Street. Traffic will be carried south over it from the station to the rising ground at Park Avenue and Forty-first Street.

The main entrance to the station will be on the Forty-second Street side, beneath the raised roadway. The cab and carriage entrances will be located on the Vanderbilt Avenue side.



Messrs. McKim, Mead & White, architects, announce that on January 1st, Mr. Teunis van der Bent was admitted to partnership in the firm.



A new, thoroughly up-to-date catalogue has been issued by the Berger Manufacturing Company, of Canton, Ohio. It deals with the products of that concern's steel office furniture department.

Besides being a typical example of high-class typographical art, it is clear, concise and succinct. It contains a wealth of information and is a valuable reference guide to prospective purchasers.

The catalogue shows many new and especially useful combinations. It well illustrates the progressive steps taken by the Berger Company in their steel office furniture department.



The contract for general carpentry work on the Ritz-Carlton was intrusted to James Elgar, Incorporated. This firm is composed of Messrs. James, Benjamin Franklin, 2nd, and Herbert Roger Elgar, who make a specialty of fireproof interiors, including carpentry, kalemein work, hardware and glass.

While these men are probably the youngest in the business, they have had some of the largest contracts awarded them that have been let in the last five years.

The Ritz-Carlton contract is probably one of the largest that has ever been awarded in this particular line. They have at present the contract for carpentry work on the Emmigrant Savings Bank, the new Vanderbilt Hotel, the Philosophy and the Post-Graduate Buildings of Columbia University.



The December number of *The Indicator*, a periodical published by the Otis Elevator Company, "in the interests of the industry," contains, among other articles, a very interesting though brief historical sketch of their business from its inception by the late E. G. Otis, as follows:

"The elevator industry of the Otis Elevator Company was founded in the year 1854, over half a century ago, by Mr. E. G. Otis. At that time Mr. Otis secured a small piece of land frontage on the Hudson River, at Yonkers, N. Y., and for several years he carried on the business of building elevators, his sons working in the shop, not only learning their trade as machinists, but fitting themselves for the perpetuation of the Otis Elevator industry. In only a few years, through fidelity to the business and its natural increase, it was apparent that more ground must be had, larger shops built, and ample provision made for the increased demand.

"They decided to permanently locate in Yonkers, N. Y., buying property on the corner of Woodworth and Wells Avenues and Atherton

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Street, their present site, and in the year 1861 the first building was erected. At the death of Mr. E. G. Otis, his sons, Charles R. and N. P. Otis, formed a co-partnership and assumed the responsibilities of the business.

"In the year 1864 additions were made to their buildings, the firm name changed to 'Otis Brothers & Co.,' and in 1866 it was incorporated under that title. Again, in 1874, additions were made, and so it has been from the infancy of the business a progressive, steady growth, until now the factory and buildings are the largest in the world devoted exclusively to elevator manufacture.

"In the year 1898 the name was changed to Otis Elevator Company."



The following article on "A plan for a new avenue and a central plaza" was published in the *New York Times*, January 15th:

"To the Editor of The New York Times:

"As there seems to be a great deal of adverse criticism to using Bryant Park as a site for the New National Academy of Design, would it not be possible to do a little Haussmannizing of New York without too great an expense to the city, to provide a suitable location for a most necessary adjunct to our city's monuments?"

"Here is a plan with which we may kill two birds with one stone.

"Fifth Avenue has, as every one knows, been an impossibly congested thoroughfare. It is all one's life is worth to attempt to cross it, in spite of our efficient traffic squad.

"What we need is additional longitudinal avenues. The blocks between Fifth and Sixth Avenues are much too long. Let us cut a new street between these avenues, starting at Forty-second Street and running to Fifty-ninth Street. The cost to the city for condemnation proceedings would be more than made up by the enhanced value of the property, flanking both sides of the new avenue.

"Here is an opportunity for creating a dignified thoroughfare with a width of 200 to 250 feet, in the same way that Baron Haussmann accomplished such fine results in Paris.

"Midway between the avenues, running from Forty-second to Fifty-ninth Street, and at right angles to them, a new street would be cut, starting at Fifth Avenue and ending at Sixth Avenue, with a width of 150 to 200 feet. The intersection of these two wide thoroughfares would form a large, spacious, elliptical or circular plaza. This would serve as a suitable foreground or monumental approach such as would be a fitting entrance to New York's great art centres.

"The rear facade of the building facing Sixth

Avenue might almost abut the building line, so that the longest vista might be obtained looking from Fifth Avenue. What possibilities this plaza would offer in the way of embellishments by fountains or monumental sculptural groups!

"Again, at the northerly head of the longitudinal axis on the new avenue, running from Forty-second to Fifty-ninth Street, another and still larger edifice could be located. Why not use this spot for the new opera house, or some other public building?"

"In order not to destroy the direct circulation into Fifty-ninth Street the first story of this edifice could be designed with a spacious arcade, insuring easy access into Fifty-ninth Street, and what a splendid view could be had of the New York Public Library looking south!"

"There is no reason why this is not feasible. All it needs is a little public spirit in which New Yorkers are so sadly lacking. We would then have at least one monumental thoroughfare.

"The height of the buildings on either side of these avenues should be restricted to a uniform height of not more than seven stories, with a uniform cornice line, very much as is done in Paris. Why not make a start to beautify our city? Here is an opportunity to 'Haussmannize' New York.

HARRY ALLAN JACOBS.

New York, Jan. 11, 1911."



The New York Evening Post, of January 11th, made the following comment on "The City Hall of New York," by John Quincy Adams, the Assistant Secretary of the New York Municipal Art Commission, which was published in the December number of the *NEW YORK ARCHITECT*:

"John Quincy Adams has an interesting article in the December number of the *NEW YORK ARCHITECT*, on 'The City Hall of New York.' Concerning the location selected for the structure, he says:

"What is now called City Hall Park became a part of the common lands vested in the City under the terms of the Dongan Charter in 1686. It was first known as the Vlacte or flat, later as the Commons, then as the Fields. Thus set apart for public use, it remained for a century and a half the favorite meeting place of the people on all occasions of public interest. Here early in the morning of November 1, 1765, was held the first popular assembly in opposition to the Stamp Act; here the people gathered again and again during the stormy month preceding its repeal, and here on June 4, 1776, they met to celebrate their victory with the aid of a roast ox 'washed down with a hogshead of rum punch, and twenty-five barrels of ale.' Here

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stood the famous Liberty Pole which was always such a bone of contention between the royal soldiery and the Sons of Liberty; and here on July 6, New York voiced its opposition to the Boston Port act at a meeting made doubly memorable by the maiden speech of Alexander Hamilton, then a seventeen-year-old student in King's College, and here on July 9, 1776, the Declaration of Independence was read to the patriot troops gathered on the Common, with Washington and his staff at the head.

"The first recorded step toward building the City Hall was taken in 1800. Three years later, the Common Council resolved 'That an architect be appointed to superintend building the new City Hall, who shall have complete control over every department,' and that 'Mr. Jno. McComb, Jr., be appointed as architect, agreeable to the foregoing resolution.' McComb's diary and Marble Book, which deal exclusively with the building of the Hall, are preserved in the library of the New York Historical Society. Under date of May 26, 1803, the former records:

"'On Thursday, the 26th May, agreeable to previous arrangement, the cornerstone was laid under the discharge of seventeen cannon . . . all the builders supped with part of the corporation at the almshouse—had an excellent supper and plenty of good wine. We stayed until one o'clock a. m.'

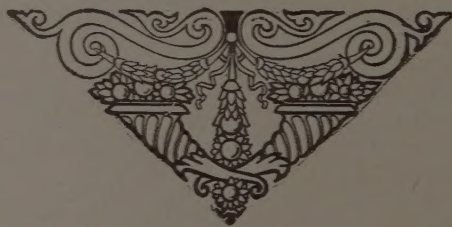
"Our appreciation of the beauty of the proportions and the charm of the details of the building is only a renaissance of the admiration bestowed upon it by its builders. McComb succeeded in inducing the building committee to substitute marble for brownstone for 'the front and two end views' upon the plea that 'this

building is intended to endure for ages, and in an architectural point of view, in fact, is to give a character to our city.' How well the city appreciated the work thus carefully performed is shown by the fact that when the building was opened in 1812, 'so many people wanted to visit it that the Common Council directed the custodian to put up placards stating at what hours the building might be seen by visitors.' It took on a new lease of life, says Mr. Adams, 'when Mrs. Russell Sage so generously came forward and gave the money to restore the Governor's Room.' He concludes:

"'We do not think that Mrs. Sage 'buildded better than she knew,' for we believe that she clearly saw the important influence which the restoration of the Governor's Room would have on interior decoration and particularly on the restoration of the entire City Hall. If such restoration is carried out, it will give us not only a building of which New York and the entire country will be proud, but also an important document bearing on the political and social life of the early part of the nineteenth century.'

"The article has three illustrations in photogravure, notably one of the staircase in the old Hall."

We regret to announce the death of Mr. George D. Webb, president of the Webb Granite and Construction Company, of Worcester, Mass., on December 28th last. Mr. Webb was also president at the time of his death of the Webb Pink Granite Company and the American Granite Saw Company.



CONCERNING THE RITZ-CARLTON HOTEL

The Ritz-Carlton Hotel was erected under the general supervision of M. Reid & Co., Incorporated, builders, of New York. This firm has had a continuous existence since 1857, when it was established by Mr. Michael Reid, who is still actively engaged in its conduct, as President. The business was incorporated in 1906.

The junior members are John F. Reid, a son of the founder and William J. MacDonald, a nephew, who are respectively Treasurer and Secretary of the corporation. Both of these gentlemen take an active part, aside from their official connection with the company, in personally supervising all operations from their inception to completion.

Mr. John F. Reid, who had charge of the construction of the Ritz has shown by the results obtained, his particular fitness for this branch of the business.

The work of M. Reid & Co. has always been recognized by architects as of the highest order.



In one respect the modern hotel has proved a benefit to the entire community and has, by force and precept of example, added to the domestic comfort of us all.

The luxury of yesterday has become the necessity of to-day in all that concerns the interior fittings of our homes, mainly owing to the lessons we learn when we leave our own firesides to find our warmest welcome at an inn.

Each one of these towering caravansaries, which are constantly adding new features to the sky-line of our great cities, vies with its predecessor to minister in some novel fashion to the comfort, the safety or the health of the traveling public.

In the very latest of these, the Ritz-Carlton Hotel of New York, an amazing amount of thoughtful consideration and ingenuity has been bestowed upon so apparently simple a matter as its locks, keys and door furniture in general. Its artistic appearance and technical perfection may perhaps be taken for granted. It is, however, a sign of the times that the ornate elaboration of other days has been replaced by a restrained, but exquisitely finished simplicity that is vastly more effective. All the fittings are designed after the manner of the Adam Brothers so as to harmonize with the general decoration. Those on the main floors

are finished in Mercury Gilding, a revival of the painstaking methods of the celebrated French ciseleurs of the Eighteenth Century.

Special Yale locks christened by their makers



"Ritz-Carlton Special Lock" are fitted to the doors of all the guest chambers, cupboards, wardrobes, bathrooms and in fact of every room in the house. Those of the guest cham-

bers speak the last word of security and convenience. In each escutcheon plate outside the door, are two key holes, one in the center, the other near the bottom of the plate. Above the center key hole is a square shaped aperture, the use of which will be made apparent later on. We will suppose that the guest has entered his room. He closes the door and already, to all intents and purposes, it is locked, for it can only be opened from the outside by one of two keys, the maid's pass key, which opens every door on that floor, or the housekeeper's pass key, which opens all the bedrooms throughout the house. The guest requires more privacy, however, and accordingly turns a knob, which dead-locks the latch of his door, and at the same time automatically projects a square pin through the aperture in the center of the escutcheon plate, which thus stands out and proclaims to the outside world that the guest is within and the door firmly locked. So firmly indeed, that it is impervious to the pass key either of the maid or of the housekeeper and can be opened from the outside only by the emergency pass key of the hotel manager. This emergency pass key is kept strictly in the keeping of the management for it is an "open sesame" to every lock in the house, whether it be dead-locked or no. But there is still another device which makes for the guest's convenience. He is lying comfortably in bed perhaps, and a knock at his door is heard, also the voice of a page announcing that he has a telegram for the guest. In the old days this would have necessitated an excursion from the bed to the door to open it and take in the message. Not so now—an electric button in the wall at the bed's head is pressed and the door automatically unlocks and gives ingress to the waiting messenger. Or the guest is not in bed, but sitting in the parlor writing or reading. He does not leave his chair in order to open the door, a slight pressure on another conveniently placed button and again the locked door is opened.

There are other ingenuities to which brief reference can be made. There is the fact, for instance, that every guest need carry with him only one small key and this locks and unlocks not only the main door of his apartment or suite of rooms, but every other door connected with it, wardrobes, bathroom, cupboards, dressing room and so on. The arrangement of doors between connecting rooms is unusual. In every case there are twin doors, one opening from either room, with drop handles on the inner sides so as to economize space. Each door is to be unlocked only from its own side, and either or both can be so dead-locked as to open only by the use of the emergency pass key. Thus absolute safety from unwarranted intrusion is secured. Ingenious too, is the device by which the doors of the suites of four or more rooms

can be arranged to open as a series by electric push buttons if the suite is let to one person, or individually in response to one push button only, if the rooms are let separately.



Concealed lighting has gained in popularity in the last few years. This is due mainly to the use of new materials in the manufacture of a perfected product. The results achieved in the experiments made in the past year are far more satisfactory than heretofore obtained.

The most satisfactory arrangement by far is to construct a ceiling light, through which artificial illumination is forced. One of the main disadvantages heretofore experienced has been that no satisfactory medium could be obtained giving requisite transmission together with soft diffusion as well as obscuring all light sources.

Many different kinds of glass have been used in the various experiments; but with nearly all heretofore tried a heavy absorption has been encountered, making current consumption too great, to produce the necessary amount of light to properly illuminate the space in question. In using glass with a roughed surface a steady decrease in absorption has been experienced, due to the nature of the surface and to the dirt that gathered upon it, which as time went on became almost impossible to remove and harder to clean.

Engineers and architects from time to time have considered the use of alabaster tile as an ideal material for use in connection with such lighting; but aside from the almost prohibitive cost, the presence of strata as well as the porous nature of the stone making a surface somewhat similar to roughed glass, has made a selection of this almost impossible. The tile used in ceiling lights of the Ritz-Carlton is made of Alba glass, a recent production duplicating the effect of alabaster to a very decided degree and used there for the first time. This glass is the result of experiments conducted by the Macbeth-Evans Glass Co. Approximately twenty tests were made by this firm, extending over a considerable period of time and involving an expenditure of several thousands of dollars before the successful consummation of the tests. This material has a very low absorption combined with exceptional diffusive qualities, and was selected for use in the Ritz-Carlton as being the most satisfactory material available for the proper lighting of the hotel. The use of Alba glass has given an effect that will be extremely difficult for any other to produce, that is, the complete harmonization of tones produced by the beautiful interior finishings and decorations of the hostelry and of an assemblage of individuals.



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The concealed lighting of the banquet rooms, rathskellar, palm court, grill and coffee rooms, of the Ritz-Carlton Hotel has caused much favorable comment. This lighting problem was worked out by the firm of I. P. Frink, Twenty-fourth Street and Tenth Avenue, New York, which concern has been identified with and an expert in illumination engineering for over fifty years.

The lights above referred to are ingeniously concealed behind a marble cornice almost at the height of the ceiling. The effects produced by this arrangement are pleasing and restful to the eye, as the light is evenly diffused and its source concealed, thereby allowing the eye an unobstructed view of the entire room, without being distracted by hanging fixtures or clusters of lamps, so annoying in many hotels and restaurants.

More attention is being given at the present time by experts to invisible lighting than ever before, and according to ideas now prevailing among them it is only a question of time before the majority of public buildings and hotels will be illuminated by this system.

This firm recently perfected a unique system of bank illumination, the counters along the main and partition screens being lighted by a continuous reflector at the top. With this system the strain to the eye is eliminated by the invisible placing of the lamps, which produces an evenly distributed light over the entire working plane.

Some of the important installations of this system are the National City and Fourth National Banks, New York; the Second National Bank, Denver; the Society for Savings, Cleveland; the Whitney National Bank, New Orleans, and many other banks throughout the country.

One of the most interesting examples of the use of the Frink reflector is the Metropolitan Tower, which lights the clock, flashing the quarter, half and full hour at night.

This firm, for many years located on Pearl Street, recently moved into their new building on the corner of Twenty-fourth Street and Tenth Avenue.



In the making of fine china, it is said, the artist and the artisan must work in unison. This fact is especially true of the Limoges china service made expressly for the Ritz-Carlton Hotel by "Porcelaines G.D.A.," formerly Gerard, Dufraissex & Abbot, of Limoges, France, whose New York office is at No. 29 Barclay Street, and supplied through L. Barth & Son of this city, after designs prepared by Messrs. Warren & Wetmore, architects. This service in its entirety is composed of 41,436 pieces. As

in the building and decorations of the Ritz-Carlton, the Adam style obtains in the design of the china service, which in itself is considered to be all the more attractive by its simplicity.

Throughout the world the name of Limoges is synonymous with beautiful china. It would seem that Limoges had been destined from its very beginning to be the haunt of the artistic workman.

In the sixth century it was the cradle of the goldsmith's art in Europe, and for hundreds of years its people have been trained in thought, hand and eye to those trades which demand rather the artist than the laborer—fine work in jewels, enamelling and for more than a century past the designing and making of fine china.

Limoges china is, in a sense, a natural growth—a creation evolved rather than designed, and all the more precious to lovers of art because of the unique story of the town of its birth.

It is a peaceful town in these latter days, yet it has many traditions of an eventful past. One may still cross the bridge over which the Black Prince and his armies once rode; may still note traces of those stormy years in which the old arts taught by Saint Eloi and his monks were lost forever.

The old arts were lost, only to be replaced by others more modern. The discovery of kaolin at St. Yrieix gave an opportunity to the Limoges potters. The china produced was found to be as white and hard as the Chinese porcelains, which had long been the wonder of Europe. The folk of Limoges entered blithely into their inheritance of cunning workmanship and another age of handicraft began.

Only through a long and infinitely complex train of influences, such as have surrounded the industry since its origin, could the china of Limoges have been evolved. As one writer has said, "From the laboratory of nature, from the tangled history of the Middle Ages, from the hearts of men who were both artists and artisans, from the far-seeing sagacity of merchants who made the world their market, and the insight of manufacturers who were idealists as well, has come the coincident development of a great industry and a beautiful art." The same writer, continuing, says: "Limoges itself is not only quaintly beautiful, but it has been the haunt of poet and artist and has thrilled to the trumpet call of wild days when history was in the making. It is a place in which to dream—and to achieve."

Though the potter no longer, as in the centuries before Christ, shapes the lines of the vase with "swiftly moving fingers, and though his work has grown as complex as modern life itself, his touch is still essential—the potter is still the *Deus Ex Machina*, shaping the destiny of the responsive clay."

The first firing is at a comparatively low heat, and it is for this reason that the

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glaze permeates the entire mass, forming a substance which, being submitted to the intense fire of the French kiln, becomes completely vitrified or fused into a material almost like glass.

In other wares having porous bodies, the glaze forms an enamel or glass-like covering outside the body and not mixed with it, so that when a piece is chipped or cracked the porous body underneath is exposed. This is not true of Limoges china, for the reasons mentioned above.



It seems fitting to conclude this section with a reference to an excellent article on the Ritz-Carlton, by Helen Vivian Lightfoot, which appeared in *Vogue* of January 15th. The writer mentions the choice of location as a foresightful one in the following words:

"In placing the Ritz-Carlton in New York upon Madison Avenue, at the corners of Forty-sixth and Forty-seventh Streets, the owners were building with an eye to the future development of that neighborhood. It is within a few blocks of the new Grand Central Station, and will, when that tremendous work is completed, look down upon beautifully arranged grounds, handsome bridges and fine new public buildings.

"The outside of the hotel itself offers a sharp contrast to the elaborate great hotels of Fifth Avenue and Broadway. Built of light red brick, the first three stories are of gray sandstone, carved in fluted columns. Above this, and entirely without decoration of any kind, the building of sixteen stories is finished at the top with a cornice of sandstone, while tall and graceful urn-shaped vases at close intervals are ranged about the edge of the roof, giving a classic and unusual effect."

With reference to the Adam Style as exemplified in the interior finish of the Ritz-Carlton, the writer, after giving a brief description of the Palm Room, says of the Restaurant: "As charming as is the room already described, it is the first sight of the Restaurant itself that most deeply impresses the visitor. This exquisite room, oval in shape, perfect in proportion, is the most beautiful reproduction of the Adam style of architecture and decoration in America. It has, in fact, made an artistic sensation, and its delicate harmonies of line and color grow upon one with a feeling of keen delight.

"The most striking feature of the room is the ceiling. Of white plaster exquisitely moulded, it is ornamented with five oval panels

of classic and mythological subjects characteristically Adam in purity of design and reticent beauty.

Modelled in high relief, the panelled walls, with their color scheme of delicate robin's-egg green, have as their only decoration a dainty drapery made of white plaster stretching midway across the panels and producing the effect of Wedgwood.

In the upper floors, however, one finds the difference in style between the Ritz-Carlton and the average American hotel. Including all the best features of our hotels—heat, light, large closets and many bathrooms—the difference lies in the totally dissimilar character of the decoration. Intended primarily as a family hotel, the rooms are arranged in suites—bedroom, sitting room and bath, also a private entrance hall opening upon the corridor. The sitting rooms are large, many of them unusually so, and are done in the Adam style in pale colors, the most noticeable feature being the delicately carved gilt mirrors over the fireplaces, and the grates in which the heat is produced by electricity. These rooms are distinguished by an entire absence of gilded elaboration, and the conventional type of furnishing that makes most of the hotel bedrooms commonplace and uninteresting. The Adam style in decoration is particularly attractive for bedrooms, and at the Ritz-Carlton the soft shades of dull faded blues, and grays, rose and green, combined with the quaint design of the furniture, produce an effect of extreme delicacy and refinement.

"The walls are panelled, painted white and rubbed down to the smoothness of ivory; the woodwork is a pale green. Each article of furniture is copied exactly from Adam designs with their graceful, flowing curves, and is painted either a dull gray-green or gray-blue with a dim design of flowers."

The fact that the hotel was "designed by a firm of American architects, and that all the decorations and furniture were made in America," is mentioned by the writer with pardonable pride.

"The Ritz Company, in adopting the Adam style of decoration for the hotel throughout, has chosen wisely, for, to that increasingly large and cosmopolitan element of the American public who possess both knowledge and appreciation of artistic things, and who are somewhat wearied of the eternal repetition of the French 'periods' in the decoration of most of our hotels, the pure and delicate beauty of the Adam style is enchanting."