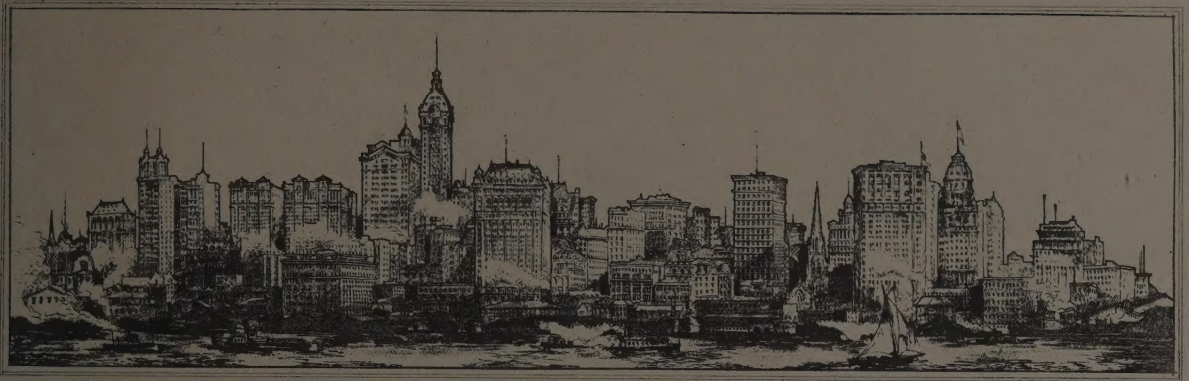




THE NEW YORK ARCHITECT

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

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John Mervin Carrere

John Mervin Carrere, of the firm of Carrere & Hastings, architects, died on March 1st.

Something more than a brief mention is due to a man so eminent in his profession, so beloved by his associates and so justly honored as a citizen.

As a mark of respect for his memory and in recognition of his high attainments, THE NEW YORK ARCHITECT will devote its May issue to a record of Mr. Carrere's life and illustration of the work of Carrere & Hastings.

The Functional Application of the Orders to Modern Buildings

AT a recent meeting of the Architectural Association in London, the subject under discussion was "The Functional Application of the Orders to Modern Building."

The principal speaker of the evening, Mr. A. R. Jemmett, F.R.I.B.A., spoke at some length to the question.

Mr. Jemmett's point of view, and the thorough manner in which he analyzed this important question, will be of sufficient interest to architects in this country to warrant our printing the more salient parts of this address.

Mr. Jemmett, in the course of his address, stated as follows:

"On thinking over the wording of the title, 'The Functional Application of the Orders to Modern Buildings,' it seemed evident to me that the accent should be placed on the word 'functional'—the application of the orders in such a way as to fulfill a function. We are all aware that some people may question the legitimacy of the whole proceeding; may contend, with much show of reason, that you cannot rationally apply the orders to modern buildings—whether functionally or otherwise—particularly in this country, where classic architecture is only an imported plant. Such people may well hold that the orders, as perfected by the Greeks, were a natural production of the time and circumstance; that they were suitable to that time and those circumstances only; that they were applied by the Romans indiscriminately and without any real understanding—sometimes rationally, sometimes irrationally; that where they applied them functionally it was as much a matter of accident as of design; that the same remarks apply to the period of the Renaissance, which, as a matter of fact, was a fundamental mistake, turning architecture from the true path of progress and keeping it there ever since. This is a point of view for which I have the greatest respect; but it is not the subject for discussion this evening. Obviously, also, it would be most inconvenient to admit it here, as the admission would bring this inquiry to an abrupt termination. I will merely refer those who hold it to the dictum attributed to M. Duc, Grand Prix de Rome and architect of the Salle de Pas Perdue of the Palais de Justice at Paris: 'There is no architecture without the orders,' just to remind them of another point of view, and leave them to make what they can of it. It seems necessary for our purpose to consider classic architecture as much an acclimatized or naturalized citizen as a Lombardy poplar, a French partridge, or a Jersey cow; as much a home product as a Brussels carpet or a French casement; and to

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grant the legitimacy of the application of the orders, provided they are applied in such a way as to perform a function. What are these functions? And how may the orders be best applied so as to fulfill them? These seem to be the questions before us. It is, I suppose, the orthodox standpoint that, as architecture is a structural art, the chief function of each individual feature is a structural one. It is, I believe, contended that no feature has a right to exist except in discharge of some structural necessity, and that its value as architecture depends on the degree of success with which it exactly fulfills that function. Far be it from me to deny it; but I venture to suggest that it is true only as far as it goes. The truth, perhaps, but not the whole truth.

"If we consider for a moment the use of the orders as elaborated by the Romans, and again by the earlier Italians, we must admit that they often applied them in a way that was not strictly structural—as, for instance, in the Colosseum, with its concrete structure faced with superimposed tiers of applied orders in stone—or in any colonnade with its intercolumniation too wide for the depth of its architrave. Here we get features which are not exactly structural. The architrave, for instance, does not bear as a lintel from column to column as it would have us believe, but either includes the frieze in the same stone to get depth for the bearing, or else is jointed like an arch. When we remember that such features are to be found in most of the buildings since the time of the Greeks, where the orders have been applied, we realize that if we were to adopt the standpoint that the function of every feature is structural and structural only—if we take a strict view and refuse to admit any feature that is not an absolute structural necessity—it is evident that our use of the orders will be extremely limited, and that there is very little scope for their application to modern buildings. I would venture, then, to put forward the point of view that, although the chief function of every feature may be structural, yet it may perform other functions equally necessary to the completion of the building as a work of art. For we must remember that the structure of a building has not only to serve a practical purpose, but also to express that purpose in its general appearance. That although this purpose may be—indeed, must be—to some extent expressed in the general lay-out and grouping of its structural masses, yet this expression is not complete. These masses have to be shaped, modeled and decorated to draw out, heighten and complete that expression. For although the general arrangement and structure of the

building may, after examination and critical analysis, prove satisfactory to the mind, yet it has to appeal through the heart to those not capable of this analysis; and to those who are capable it has to make its appeal with a swiftness that does not allow time for conscious analysis—an instantaneous, instinctive, emotional appeal which subsequent critical analysis should only confirm. If this be so, then the features employed in this process of drawing out and accentuating the expression already inherent in the general lay-out and structural grouping, to obtain this instantaneous emotional appeal, are performing a function, not altogether structural, perhaps, but none the less necessary. If we use the orders for this purpose, we may, I think, be said to be applying them functionally.

"If we endeavor to elaborate and illustrate this point of view, we perceive that the orders may be applied in many ways, all more or less functional: that it is possible for an order to fulfill a structural function without necessarily fulfilling an expressive one; or an expressive but not a functional one; or both, or neither, and that their value varies accordingly. In fact, it has become a misleading feature, confusing the expression, however structurally perfect it might be in itself.

"The first thing necessary is to put the order in its right place in the composition, where it expresses the right thing. If it is also structurally applied, so much the better; but this is a secondary consideration. The use of the colossal order rising through two or more floors—a treatment which is just now so popular—is rather a difficult matter to handle. You can look at it in so many ways. There are other things to express besides the obvious physical fact that the building is divided into several stories. If, then, instead of emphasizing each floor with a small order, you include them all in one large one and express the floors with the windows, as rather subordinate features, you get obvious facts frankly recognized without undue emphasis, while the large order, by its scale and treatment, seems to convey a truer suggestion of the unity of the building as a whole, and the nature and relative importance of the commercial concern of which it is the expression. If we use this large order, let us take care that we mean something by it, that it is suggested by the nature of the building, and not by the present tendency to bigness of scale. Rightly used, it seems to be a most flexible medium by which we can draw out from the building the most subtle shades of expression; wrongly used, nothing can be more misleading or better adapted for confusing expression.

"If the different floors have each a separate and distinct character—say the different departments of a Government office—and there is something in the nature of the first and second to suggest that they be coupled together and emphasized, there seems no reason why this should not be done with an order. I suggest that the principal value of the application of the orders to modern buildings, taking into consideration our rapidly changing methods of construction and complicated practical requirements, is chiefly as a means of artistic expression; that used in this way they fulfill a function. The principle that seems to guide us in their application is that they must in all cases obey the laws of architectural expression, and that a right method of expression is the essential thing. If in so doing they can also fulfill a structural function so much the better, as the expression becomes more complete.

"We are artists, not mechanics. Our aim is not perfection of structure, but perfection of expression. We may need one to obtain the other, but if we strive for perfection of structure it is not for its own sake, but simply as a means of perfection of expression. I am well aware that in recognizing the application of the orders as an added decoration not structurally required, I have laid myself open to the charge of holding the now discredited theory that building and architecture are separate things—the architecture is the decoration you apply to a building, or, as I have lately seen it expressed, construction plus decoration equals architecture. If I repudiate the suggestion now it is not so much from the desire to forestall criticism as to direct the discussion to more profitable issues. But, after all, there is something in this point of view—there generally is in every point of view—even, I trust, in mine. To me this old, unhappy, far-off heresy, which is treated to-day with so much contempt by our superior persons, was but a superficial way of expressing a partially comprehended truth. The artistic expression that is inherent in the lay-out and grouping of the structure not being recognized or understood, it was natural that the whole of the expression in the finished building should be thought to be entirely due to the shaping or decorating of the structure which takes place when we proceed to intensify and complete an otherwise imperfect expression. The orders which we may happen to use for this purpose are not in themselves the architecture. They do not create the artistic effect: they only serve to perfect it, and in so doing they seem to me to fulfill a function."

A Dignified Type of the City House

In the design of the house situated at the corner of Seventy-fifth Street and Fifth Avenue, New York, and illustrated in this issue, the architect, Mr. James Gamble Rogers, of Hale & Rogers, has successfully treated a very difficult problem. All the characteristics which have come to be regarded as essential in the more expensive type of the city house are emphasized in this one, but in a manner so entirely free from exaggeration as to command respect for the method of its execution. The problems presented in the planning of the city house are so much more complex than those in the suburban residence that to successfully achieve a result that will convey all the impression of spaciousness on a lot 35x100, as in the present instance, is difficult. In this instance it was the wish of the client and the aim of the architect to design a dignified house that would not in an ostentatious way indicate its costliness, a feature unfortunately prominent in many of our more pretentious city residences.

The exterior material is Tennessee marble and the design Italian Renaissance.

Entering the house through the main entrance on Seventy-fifth Street, it will be noted how the architect has given a feeling of dignity to the interior without in any way sacrificing the elements of domestic comfort. Through a vestibule, severely simple in its treatment, the visitor reaches the entrance hall by a door at the left. This room is finished with wood panels instead of stone, usually the case in city houses. The design is restrained, the well executed carving being worthy of notice. The staircase at the northern end of the room is enclosed. This gives more space to the room than a formal and imposing staircase. This arrangement of the stairs reduced them to the smallest possible space without interfering with the ease of the treads and risers and permits the planning of the large gallery on the second floor. The walls of the stairway and treads of the stairs are constructed entirely of marble, without ornamentation or mouldings.

The dining-room was made easily accessible by raising the floor of the drawing-room to the level of the entrance and reception-rooms. This makes it possible to have the sills of the dining-room well above the street level, and insures privacy. In its decorative treatment the dining-room is an unusual one, in that the silk velvet used is not set in panels, but is hung loose from a rod near the top.

To the east of the dining-room is an open space of twelve feet, which is sufficient to give

good light and which the architect thought too valuable not to make use of. The problem of securing an abundance of light and at the same time screening the unsightly brick wall of the adjoining building was overcome by the use of old leaded glass from designs drawn by Kenyon Cox, N.A. The window of the vestibule dome is also leaded glass, designed as a trellis with flowers, after the manner of the ceilings of the earlier Italian palaces. The ceiling of the second-story stair balcony is of similar design. At night these ceilings are illuminated by concealed electric lighting fixtures.

The door of the library is not in the center of the room, but to one side. The frankness of its placing, without any effort at symmetry, gives the room the appearance of being much larger than it really is.

The library ceiling is of unusual interest. It is coffered in wood and painted in Italian Ara-

besques, in gold leaf with the most unusual "mille fleurs" tapestry, of a peculiar Chinese design, and is unbroken by electric brackets or chandeliers. This wall covering, though apparently a plain background, is not a flat color; closer inspection discloses it to be a design of many colors after the manner of the skies of the Impressionist painters.

The opposite effect is produced in the gallery and music-room. There we find the chandelier and electric fixtures dominate. In the music-room are two fine old Italian chandeliers with new brackets made to perfectly imitate the originals.

The architect has scored a most dignified result and one that will commend itself as the very successful solution of the many problems presented in the designing and planning of a city house.

The Hautes Etudes of Architecture

By R. M. Hamilton, Perth, West Australia

Some years ago the late César Daly, on the occasion, if I remember rightly, of his receiving the Royal Gold Medal at the Institute, advocated what he termed the "Hautes Etudes" of architecture. The expression carries with it a well-understood meaning in French, but is rather difficult to crystallize into an English equivalent. One can see, however, what the expression conveys without actually translating it. The distinguished attainments of César Daly entitled him to speak for such "Hautes Etudes" with authority, though at that time they were little pursued in France, and not at all in any official way in the United Kingdom. It was about this time that the active brain of the late Arthur Cates was evolving his organized scheme of examination and education.

The French have always had the advantage of organized education at the Ecole des Beaux-Arts, with official recognition, and a long tradition in the classical styles. This advantage has had to be created in England. Before the time could be ripe for approaching the "Hautes Etudes," the groundwork has had to be thoroughly established. The moment seems now at hand, however, when by force of circumstances the higher investigations are to be more widely and generally taken up. Looking back to the time I refer to, even César Daly himself would be satisfied with the progress made towards the consummation in the "Higher Studies" he so earnestly advocated. At that time the archi-

tectural student in London had only the lectures at University College and King's College, the Architectural Association voluntary classes, and the Architectural Museum for practical work. The Royal Academy School of Design was the only place that could colorably be said to come within the scope of the "Hautes Etudes." A long step has been taken since that time, which might, comparatively speaking, be called the Dark Ages, though there was no lack of enthusiasm and earnest study so far as the existing means allowed. Now each year sees university courses established with professors and staffs of instructors, to culminate in a coördinated system for the whole of the kingdom. This condition of things must lead to a consideration of all the higher phases and aspects of architecture, both on the constructive side and the artistic. Reinforced concrete will compel attention to mathematical problems, while the artistic side will lead afresh to the study of first principles. This may already be said to have begun unconsciously, if we may judge by the subject-matter of the papers read at the Institute during the last two or three sessions. Some recently published books—Professor Blomfield's *Mistress Art* and Mr. Belcher's *Essentials in Architecture* for instance—also show the tendency and trend of thought. They are formulating abstract ideas, seeking to disclose again the first principle underlying the unconscious practice.

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Architecture elevated to the status of a university subject, to be taken in a course of liberal and general culture, will occupy a higher place in the public estimation, and will consequently lead the best classes of the country to take a keener and more intelligent interest in fine building. A genuine power of criticism will develop again amongst that class which a century ago prided itself on its love for architecture and its knowledge of the art. Such a desirable condition of things will react as a stimulus upon architects themselves. There will be a fairer prospect of the "Mistress Art" being lifted up into a higher plane and of influencing civic life and thought more immediately and powerfully. The revival of the old spirit of artistic dilettantism would not be unwelcome, and would perhaps lead to an increase in the Honorable Membership of the Institute.

With this new departure the classical spirit will probably more strongly prevail again as being more systematic and ordered. It may even perhaps induce another Greek wave, to culminate afresh in such a phase as prevailed in Scotland in the designs of "Greek" Thomson. Will it be possible, indeed, to avoid this when abstract principles and propositions, such as design, style and proportion, attract attention and come to be lectured upon? Will the extended use of reinforced concrete lead to the evolution of a neo-trabeated style of a light

slimness and elegance unknown to the old masters and partaking of a Pompeiian decorative expression? There is only the choice between the arcuated and the trabeated systems. The "Mistress Art" may coquet with one or other for a time, or perhaps decide to use one system for the more monumental and decorative purposes, and the other for the more prosaic and utilitarian. Can the gaunt skeleton frame of reinforced material be developed into a severely restrained but appropriately treated system of beam and pier? There is always the possibility in these rapidly moving days that some new idea will emerge before any adequate treatment can crystallize out and sidetrack the development. How many lovers of our art have hoped for the development of a new style, yet the longing seems as far as ever from realization. Here is something for the newly gowned professors to concentrate their abstract meditations upon. As a university subject architecture must be more fully and broadly treated and analyzed; it must be lifted up to the rank and dignity of the "Hautes Etudes." Can construction be so treated also? On one point at any rate there can be no doubt, that we of the present day may regard with envy the opportunities and advantages now offering to architectural students, and hope that they will justify the provision made for them.—*Journal of the R.I.B.A.*



A man must train himself for his opportunity; for a great occasion is worth to a man exactly what his antecedents have enabled him to make of it.

MATTHEWS

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Fellowships in Architecture

It is extremely gratifying to note the growing appreciation in this country of good architecture. Its value not only as an educational and artistic factor in the daily life of a people but its intrinsic importance as a National asset is fast being realized.

That this is largely due to the activities of men in the profession of architecture who are devoting their time and energy in the educational field is conceded. It is with some satisfaction we note that our educational institutions are receiving gifts that make it possible to establish fellowships in architecture. These gifts, largely from men whose lives are surrounded by the activities of a business career, not allied to architecture, and who have not always been identified with the patronage of the Fine Arts, would seem to indicate that, aside from the æsthetic appeal, there exists a feeling that the artistic upbuilding of this country rests very largely in the hands of the men who are to design its buildings.

The University of Illinois has just announced a gift from an alumnus amounting to a thousand dollars per annum, which permits the establishment of an advanced fellowship in architecture.

By a very wise provision of the gift, the administration of the fellowship and nomination of the candidates is placed in the hands of a committee, with a majority of architects, and of which Mr. Irving K. Pond, president of the Institute, is the chairman.

Under the direction of so competent a committee it may be confidently expected that the benefits to be derived from a gift like this will be far reaching.

Not only will it develop the architectural skill shown by the successful competitors, but it will also serve, we hope, as an example to other men of ample means, and an incentive to substantial encouragement to the cause of architectural education.

The Unsightly Billboard

The Municipal Art Society of New York has inaugurated a vigorous campaign with a view to mitigating the artistic shortcomings of advertising signboards.

At a conference held under the auspices of the Society, to which were invited representatives from other societies active in civic matters, an attempt was made to secure strong advocacy of a bill introduced at Albany, the provisions

of which, if enforced, will bring about many desired reforms.

Previous legislation along similar lines has failed to become operative, as in almost every case the courts on appeal have decided that these existing laws infringed on private economic rights. The rights of property owners to build display signboards as large and as unsightly as they might desire, as long as they did not menace the public safety, has been upheld by the courts. In these matters the rights of the city as well as adjoining property owners appear to have been ignored.

Municipal improvements, costing vast sums of money, investments of private capital, have all been at the mercy of the signboard. A notable example is found along the Riverside Drive, where signboards, of the poorest construction, covered with posters, whose glaring colors offend the artistic sense, are set where they detract from the dignity of important neighboring structures or mar the views that form the charm of this interesting section.

The business energy that prompts the exploitation of merchandise through the medium of publicity classed as advertising is to be commended. It is in every sense legitimate and is the only means whereby the people can become informed as to articles best fitted to supply their needs. Street or billboard advertising in itself we do not regard as so thoroughly pernicious as some would have us believe it to be. It is in the method of its expression we take exception, an expression that is the result of lack of perception of the artistic possibilities present in this method of exploitation.

When proper laws have been enacted and necessary restrictions imposed; when it becomes mandatory on the people who erect and maintain billboards to submit the design and color schemes to the Municipal Art Commission, we believe that what is now a just cause for dissatisfaction may become a positive factor in the improvement of our streets.

In every case where billboards are erected an opportunity is afforded for some measure of architectural treatment.

It would seem that our architectural student bodies might render valuable assistance in this campaign against unsightly billboards. A competition, having for its problem the erection of signboards on certain specific locations in the city, would, we believe, result in a large number of suggestive ideas that in an insistent manner show the artistic possibilities that are latent.

While we are willing to admit present conditions are not satisfactory, it is well to be sure that in urging the passage of the bill now before the legislature that all the rights of the

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property owner, advertiser and citizen are conserved and not repeat the fiascos that have attended previous legislation.

Memorial Exhibition of Work of J. Q. A. Ward, N. A.

A memorial exhibition of the work of John Quincy Adams Ward, the American sculptor, who died May 1, 1910, was opened in the Fine Arts Building, New York, on March 16th, under the auspices of the National Sculpture Society.

The collection is a notable one and interesting as showing the wide range of Mr. Ward's work as an artist-sculptor.

Beginning about the period of the Civil War, J. Q. A. Ward contributed many notable examples to the art of sculpture in America.

His activity in his profession continued up to the time of his death, at the age of eighty years, and his brother sculptors conferred upon him every mark of appreciation and respect.

On the occasion of the meeting which formally opened this exhibition, one of the speakers, commenting on the important position attained by Mr. Ward in the sculptor's art, said:

"I believe that the very latest work of his lifetime will stand as the very finest example of his achievement. Its large monumental impressiveness has seldom been surpassed. And in these swift-moving times of ours, what an example for his fellow-artists to live up to their highest ideals in his struggles throughout this enterprise."

To Conserve the Archaeological Treasures of the Assouan Region

Men in this country interested in archaeological research have joined in an appeal that is nation wide for funds to carry on the work in the Assouan region of Egypt.

While the completion of the Assouan Dam will no doubt confer great material benefits on the people of Egypt, it will nevertheless destroy many exceedingly valuable monuments of the distant past.

During late years archæology has shed much light on the development of human life in the Valley of the Nile. Unless funds are quickly forthcoming to permit vigorous work in this section before the completion of the dam, the flooding of a wide area will for all time prevent any further research and thus make it impossible to continue a work that has brought to light more of the life of the ancient Nile dwellers than all previous agencies combined.

Annual Exhibition of the T Square Club

The T Square Club and the Philadelphia Chapter American Institute of Architects will hold their seventeenth architectural exhibition in the galleries of the Pennsylvania Academy of Fine Arts from April 16th to May 14th, 1911, inclusive. These exhibitions have been decidedly successful in the past, and it is expected that the present exhibition will equal, if not surpass, the successes of former years.

Exhibits will consist of drawings, models and photographs of executed or proposed work, illustrative of landscape, structural and decorative architecture, sketches and paintings of decorative subjects, and executed in the applied arts. Busts, sculpture and paintings will not be exhibited.

The Exhibition Committee is composed as follows: John Molitor, chairman; M. B. Madary, Jr., treasurer; C. A. Ziegler, secretary; J. H. Rankin, C. L. Borie, Jr., J. P. B. Sinkler and Herbert C. Wise.

Third National Conference on City Planning

The Third National Conference on City Planning will be held in Philadelphia, Pa., May 15th, 16th and 17th.

The very successful conference, held in Rochester, N. Y., last year, proved the value of these meetings, and met the approval of not only the architect and engineer but city officials of broad view and business organizations of public spirit. In fact, practical men everywhere recognize the value of these conferences, because they have aimed at demonstratable results, and not, as is often the case, simply a sporadic production of academic papers and their discussion.

Among the architects who will present papers at the conference are Mr. Ernest Flagg and Mr. Frank Miles Day.

In connection with the conference the first municipal exhibit of city planning will be held in the City Hall, Philadelphia.

The committee in charge extend a cordial invitation to all interested in city planning to attend the conference.

Programme and other details may be had from the secretary, Flavel Shurtleff, 19 Congress Street, Boston.

Builder's and Trader's Exchange Organized at Birmingham, Ala.

The Builders' and Traders' Exchange of Birmingham, Alabama, has been organized and is located in the Chamber of Commerce building. The following officers have been elected:

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John W. Sibley, president; Frank H. Connor, first vice-president; Allen J. Krebs, second vice-president; J. H. Eddy, treasurer, and G. T. Stafford, secretary.

Architects and supervisors of public or other work are invited to send their plans and specifications to the exchange for bids. Express charges will be paid by the exchange.

A New Building for Columbia University

Plans were recently filed with the Building Department for the erection of the Architectural Building of Columbia University, Messrs. McKim, Mead & White, architects. The new building will be erected on the grounds of the University, opposite 118th Street, 149.6 feet west of Amsterdam Avenue and south of the main library building. It will be Colonial in style, four massive Doric columns being the main feature of the front elevation. The façades will be constructed of brick and limestone. The building will have a frontage of 150 feet and a depth of 57 feet, four stories in height, of fire-proof construction. The cost is estimated at \$200,000.

American Schools in Rome United

Union of the American Academy and the American School of Classical Studies in Rome has recently been effected within the last few days by the joint action of the governing boards of the two institutions. The school, which is an unincorporated association, will be consolidated with the Academy, which is chartered by special act of Congress, and the scope of the Academy will be enlarged so as to include not only architecture, sculpture and painting, but also the archæology, literature and history of the classical and later periods. There will thus be two schools within the Academy, a School of Fine Arts and a School of Classical Studies; and the Academy will represent America in Rome in all branches of artistic and classical culture.

Franklin Elmer Rutan, Architect of Pittsburg, Dead

Franklin Elmer Rutan, of the firm of Rutan & Russell, died at Atlantic City on February 25, 1911. Mr. Rutan was born at Newark, N. J., in 1863. He was graduated from the Boston School of Technology, and entered the

office of H. H. Richardson in 1883, and until he commenced practice in Pittsburg in 1888 he was connected with that office. Mr. Rutan and his future partner, Mr. Russell, came to Pittsburg twenty-two years ago as junior partners in the Boston-Pittsburg firm of Longfellow, Alden & Harlowe, and seven years later commenced practice in partnership with Mr. Russell. The firm have held a distinguished place among the premier architects of Pittsburg, and their work has been of national note. Mr. Rutan was an associate member of the American Institute of Architects and a member of the Pittsburg Chapter.

Detroit Architectural Club to Hold an Exhibition

We are informed that the Detroit (Mich.) Architectural Club will hold an exhibition of the work of its members in the Detroit Museum of Arts, April 5th to 21st. The committee is composed of J. H. Gustav Steffens, A. W. Balle and R. B. Taylor.

Ninth International Congress of Architects in Rome

We are advised by Mr. George Oakley Tottler, secretary of the American section, Permanent Committee, that he has received a preliminary notice of the Ninth International Congress of Architects, to be held in Rome from the 2d to the 10th of October, 1911, on the occasion of the national festival to commemorate the proclamation of the Kingdom of Italy. The Organizing Committee consists of the Italian section of the Permanent Committee of delegates of various academies and societies, of representatives of the press, and of architects nominated at the meeting of July 2, 1909, in conformity with the statutes of the Permanent International Committee of Architects. Full information may be had by addressing Mr. Tottler, whose address is 808 Seventeenth Street, Washington, D. C.

Birmingham (Ala.) Architects to Award Student Medal

We learn that the Birmingham (Ala.) Society of Architects will award a medal for the best work shown each year by the students of the Auburn Institute. This very active organization of the profession in Birmingham has

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already achieved important results in the architectural betterment of their city, and their action in materially increasing the interest of the student in his work is to be commended.

Messrs. W. L. Rouse and L. A. Goldstone, architects, announce their removal to 40 West Thirty-second Street, New York.

Messrs. Frank Miles Day & Brother, architects, of 925 Chestnut Street, Philadelphia, Pa., announce that they have admitted Mr. Claude Leller Klauder to partnership.

Mr. Cass Gilbert, of New York City, has been appointed lecturer of architectural design in Harvard University, to fill the vacancy caused by the death of John M. Carrere. The university authorities are to be complimented in securing the services of such an eminent member of the profession.

Education of the Public in Architecture

There is another form of education upon which I should like, with your permission, to say a few words—viz., the education of the public in architecture. There is no gainsaying the fact that the public has and always will have enormous influence and control over the art of building in this country. This being so, how great is the necessity for it to use this power in a manner likely to elevate the art rather than to degrade it.

The education of a gentleman in the eighteenth century was not considered to be complete until he had acquired some knowledge of architecture. How far that knowledge went I cannot tell you, but if it caused him to demand a higher standard of excellence from the architect he employed, if it helped him to study, it was manifestly for his own good and that of the community. It has often been stated that a little knowledge is a dangerous thing. Undoubtedly this may be the case if it be applied in wrong directions and the person possessing that little set it up against the greater knowledge of those to whom he should look for guidance. I think, however, we all should be willing to run this occasional risk in return for the benefits which would generally accrue.

The question naturally arises, How is the public to be educated in architecture? I think the answer is mainly in the hands of the architects. If we could without doubt prove to the

public that by demanding and obtaining good architecture it was making a lucrative investment the problem would solve itself in a very short time. Everyone would at once make it his business (apart from the pleasures to be derived) to learn something about the art which would increase the value of his property. Unfortunately, there is an erroneous idea prevalent among many that architecture is necessarily an expensive luxury as compared with what may be termed ill-considered building. That such is not the case has been clearly demonstrated of late years at the various garden city exhibitions. Here you may see how much architects can achieve in the humblest class of house and cottage building by skilful design and the right use of material. If this be the case with buildings of such modest pretensions, how much more so is it with larger works offering greater opportunities.

That these exhibitions have been a source of great interest to the public there is little doubt, and I believe they will prove to be of great educational value in causing people to recognize the difference between good work and bad, and so demand a higher standard of domestic architecture.—From the presidential address of Mr. Arnold Thorneley, F.R.I.B.A., before the Liverpool Architectural Society.—*The Builder*.

An Arabic Pompeii

Under this title the *London Times* of a recent issue gave a very interesting account supplied by special correspondents of excavations recently carried out by the Spanish Government in Andalusia, on the site of a city of the Arab occupation. This work has, for some unexplained reason, been kept a profound secret. These excavations are situated some three miles from the city, at a spot popularly known as Old Cordova, the site of a pleasure palace erected between 936 and 961 A. D. by the Khalif Abder-rahman III., and his son, Al-Hakem, added to by his grandson's vizier, Al-Mansur, and completed in 988, but sacked and abandoned in 1009.

On the foundations of Az-zahra, the palace proper, is built the monastery of San Geronimo, which picturesquely dominates the valley from an eminence. The excavations have been made in a portion of the slopes below it, which are full of mounds and are enclosed by a massive and ancient wall. Here stood the dwellings of the retainers and servants, the stables and farm buildings, constituting a little town, known as Az-zahra or Balis. The work has unfortunately been carried out with the grossest carelessness and a complete absence of sys-

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tem by ignorant and unskilled laborers, apparently under little supervision. The objects extracted by the pick or hoe have, in every case, been broken, often into small pieces, in the process, although otherwise in good preservation. Except what may have been removed elsewhere, all these have been thrown together in heaps, and, with the excavated buildings, have been left almost unprotected from the influences of the weather.

The importance of Az-zahra from the archaeological point of view is this, that it is the only spot in Spain which is likely to yield any considerable artistic find of a period when the realms of the Arabs and the Byzantines were almost the only portions of Europe that could show matured civilization and artistic culture, other Arab cities and settlements having almost invariably been immediately utilized by the Christians, and continued as centres of human habitation. Since, however, Az-zahra was subjected by the Mudjaris and Berber rebels in 1009 to a four days' sack, it is not to be hoped that any portable works of art or treasure should be found, but the rubbish heaps show a rich collection in mutilated fragments of architectural ornament, whose carved stone is as clean and sharp in detail as if it had been cut yesterday. It was recognized by the English experts as "Arabic Andalusian work of the Tenth century. But it is not of the School of Cordova, and has no affinity with the Damascene or Byzantine art of the great mosque of the Spanish Omeyyads. It is Copto-Arabic of the Sevillian School, own brother to the Fatimid art of Egypt. . . . This school of art, which was anathema to the Sunnites of Cordova, freely admitted representations of animate life." The reason for its appearance at Az-zahra and Balis is that Abder-rahman was of mixed Yemenite and Gothic descent, and had

lived as a child at the rival capital of Seville.

Fragments of glass and pottery tell of great perfection of form and material. Some of the former have the peculiar silver sheen the secret of which has long been lost; some of the latter, the smooth, shining glaze of various colors commonly considered to be of modern invention.

"The houses, simple though elegant in design, are built of cut stone from the local quarries; marble, it is true, is used to pave one or two of the principal rooms, but others are floored with a red stone . . . more like slate than marble; others, again, with bricks laid in Arabic patterns . . . one or two . . . with mosaics, bricks or unglazed tiles of different colors in complicated Arabic designs." The walls were, in some cases, covered with exquisite carving, others "color-washed in a rich red-brown color with stencilled dados and friezes in elementary patterns."

The houses are arranged in terraces, each of which communicates with the next below it by means of "mazmorras" or rock-cut chambers with concealed apartments in the floor above, and giving access, by subterranean passages, to the houses situated lower down the slope.

The most fortunate circumstance in connection with the work of exploration, or rather devastation, is that the funds allocated to the work in Madrid very soon ran dry, when only the fringe of the buried city had been touched. There is, therefore, some hope that, if the Government decides to purchase the site and proceed with the work, it may do so on the more scientific lines, or, better still, that some enlightened individual or society should finance and control the search. In view of bringing public opinion to bear upon those responsible, the greater the publicity given to the facts, the better.



Architecture is the art which so disposes and adorns the edifices raised by man for whatsoever uses, that the sight of them contributes to his mental health, power and pleasure.

RUSKIN

Notes and Comments

The Otis Escalator

From the time when human habitation became something more than a building of one story, man has walked upstairs or down, and so whenever a height had to be scaled or a depth descended, stairs were provided. The foregoing is in substance set down by a writer in a recent issue of *World's Work*, in which is described the various means used to facilitate the rapid and safe means of mounting to the highest stories of tall structures.

That modern business methods are based on the theory that time is money need not be dwelt on here, so that even if we do not object to the physical effort necessary to reach our destination in a "skyscraper," we would certainly take exception to the necessary expenditure of time to do so.

In planning the modern building, particularly one that is intended for commercial purposes, the architect has now to take into consideration the "population," the character of the business and also the transient population, when he sets apart the space which will be devoted to the elevators. Capacity and speed have to be considered, efficiency and service to be taken into the calculation. The subject of elevator traffic has become of such importance as to call forth the inventive genius and the most careful study and observation of men who have specialized on it.

All other things being equal, the building that offers the best elevator service will gain and keep its tenants. It will therefore be seen that efficiency in transportation becomes a subject of first importance to an owner, and it is therefore necessary for the architect to thoroughly inform himself as to the best equipment and the area necessary to properly install it. It is at this point in the planning of the elevator area that the Otis Elevator Company believe they can afford the most valuable coöperation. The data that they are able to supply and the equipment they can install is the perfected result of thousands of installations, each one showing some possible improvement on the other and each one the result of the inventive skill of men who have worked to achieve the highest and most positive results. And, while man has now been supplied with a rapid and safe means of reaching high levels, it is through the work of the Otis Elevator Company that he is enabled to circulate about over

large areas without suffering all the inconveniences of overcrowding with its possible injury, and the ever dreaded loss of time. The many thousands of persons that each day pass in and out of the recently completed Pennsylvania Railroad Station are, it may be assumed, a hurrying lot of people. The belated traveler hastens to catch his train, while the incoming one, tired with long hours of travel, will turn his quickened steps towards the exit to find his car or cab and reach his objective point. In planning that splendid structure the architects wisely provided lanes of travel so these two vast streams moving in opposite directions would not come together, and through the means made possible by the Otis Elevator Company have placed escalators where the tide of traffic would most congest. Thus it is possible to free the building of traffic quickly.

The escalator as perfected to-day is but little like the crude contrivance that was installed in the Paris Exposition of 1900. There it was regarded as a curious thing on which one might ride, but its possibilities as an accepted means of handling human traffic were but faintly realized. The efficient type now in the Pennsylvania Station is the result of many improvements on this early model, on which has been built all the inventive genius that goes to make up the Otis organization.

A staircase, if properly designed, is always an attractive feature. The escalator is simply a moving stairway and contains as many possibilities of architectural treatment as the ordinary stationary one. As a safe method of transportation, one has only to be told that there never have been any accidents attending the use of escalators other than those that might attend the usual stationary type. Its economy of maintenance is another feature that will recommend its installation, while as to economy of space,—something that will directly interest the architect,—it may be stated that an escalator of twelve elevator capacity occupies less room than would be required by two elevators. A feature that will further commend it is that as the movement of the escalator is continuous, no crowd can collect and no floor space need be reserved to provide for waiting people. The details in planning to allow for installation of an escalator are no more complex than those involved in the ordinary elevator, and may be readily provided for.

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It will therefore be seen that in department stores, railway stations, elevated railways and other similar places where large numbers of people find lanes of travel, the escalator affords a rapid, safe and efficient means of avoiding congestion, and enhances the value of any place where the traffic is either steadily large or subject to the abnormal conditions existing during what are termed "rush hours."

The Otis Elevator Company has prepared much information as to elevators and escalators, all valuable to the architect. This takes the form of pamphlets, and an interesting periodical published by the Otis Elevator Company called "The Indicator." All of these may be had by the architect and builder on application either to the head office in New York or to any of the branch offices located in the principal cities.

Dahlstrom Fire Protection

As a chain is no stronger than its weakest link, a building is no safer than its weakest measure of safety. This fact we believe has been fully demonstrated by two disastrous fires of recent occurrence.

The question of making a building fire-proof resolves itself into determining whether window and door frames, transoms and partitions are to be fire-proof or not. The fact that the Committee on Retardance of the National Board of Underwriters are considering the fixing of a special rate on buildings that are constructed all "steel-proof" shows how thoroughly men whose business it is to safeguard against fire realize the importance of a thoroughly fire-proof construction.

Perhaps no better example can be found in the effectiveness of an all-steel construction than was afforded by a fire in the Singer building in this city. A fire occurred in a suite of offices on the twenty-sixth floor of the Singer building on September 26th of last year. The damage was confined to the suite in which it started by reason of the absolutely fire-proof

construction employed. While the contents of the office were consumed, the fire simply burned itself out in the rooms where it had its inception. The metal doors and trim offered no fuel to increase the blaze and acted as a barrier to its further progress. A writer in a daily journal characterizes this fire as one of the most notable in history,—not for its disastrous consequences, but for the disastrous consequences that were averted, and the lesson that it taught as to the value of complete fire-proofing.

The Dahlstrom Metallic Door Company, whose works are at Jamestown, N. Y., with offices in all principal cities, have given this question of absolute fire-proofing much thoughtful study. They believe that they have evolved a product that when applied will insure absolute safety against fire. Their metallic doors and trim are not an experimental product. They have been tried and tested in the crucible of experience, and so successfully have they withstood the severest test that they are being placed in some of the most important structures of recent erection. The Dahlstrom System has been adopted by the Pennsylvania Railroad for its all-steel car construction equipment. It is available for steamships and can be readily installed in buildings that are not otherwise fire-proof, thereby greatly reducing the fire risk.

The architect need not be told that it is not necessary to forego the artistic phase in construction to insure a fire-proof structure. The artistic possibilities of brick and cement are known, and in order to produce doors and trim that will enable the architect to carry out his ideas in the interior fitting of the building, The Dahlstrom Metallic Door Company have supplied a variety of styles in design and finish that will meet every demand.

They desire to place before every architect and builder a full knowledge of the fire-proof doors and trim that they manufacture, and have prepared a book entitled "Buildings as They Should Be," illustrating and describing many important buildings built with their fire-proof features.

This book will be mailed to architects and builders on request.

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