

WAR TIME INVESTMENTS IN REALTY PROFITABLE

Records of Civil War Days Tell Interesting Story—Manhattan Beach Auction an Unusual Opportunity

The decision to sell at auction 400 lots and five houses at Manhattan Beach was a great surprise to the real estate market. This opinion prevailed that such high class property could have been liquidated at private sale with little difficulty, since Manhattan Beach is not a development of yesterday but one of many years and with the reputation of being the finest seaside home development along the Atlantic seaboard, in addition to being in the inland rapid transit fare zone of the city. Interests controlling the property, who naturally are better qualified to judge conditions, claim that the auction market is their only recourse. "We have no choice in this matter but one, and that is to sell the property before a certain day this year," said an official of the company yesterday. "Unfortunately, an old agreement was created in a situation which forces us to sell at a time least favorable of any since the great civil war. In 1912, when this agreement was made, six years was considered ample time to market the property. We were correct in thinking so because in the first year after the making of the contract Manhattan Beach lots sold so rapidly that we decided that intensive selling methods were not needed to dispose of the realty within the allotted time. The fact is we did not want to sell out any too soon because the month that elapsed and every new dwelling erected brought greater value to property remaining in our possession. It may be noted, however, that since 1913 very little money was spent in advertising Manhattan Beach property. Our selling strategy was to dispose of the property as planned to be a long drawn out affair.

The chance for disposing of the property at our prices practically disappeared with America's entrance into the war. The six years that we agreed would end the control of our subsidiaries owning properties at Manhattan Beach will soon be up and it is the auction market for all improved lots. Free of all encumbrances and not a lot would have been placed under the auctioneer's hammer. When peace is at hand then will come a demand for homes and sites on which to build homes that will be so great that history will take note of this as one of the great later effects of the great struggle. Real estate bought at present prices will bring wealth later."

From the standpoint of the buyer the Manhattan Beach property presents an unusual opportunity. Only under such uncontrollable conditions would these lots or for that matter any lots, be offered at public auction at Manhattan Beach. Joseph P. Day, whose long experience qualifies him as an authority, makes the statement that he has never known of any other property where the buyers than that which the Manhattan Beach auction sale presents.

"War is the time to buy real estate with the advice given me years ago by the founder of one of the richest property holding families in the country," Mr. Day said, "but I never appreciated the wisdom of that advice until now because I never lived through the war. My position in the real estate field at this time has given me an insight into the remarkable advantages about the war has created in the real estate market. I can see now why this old investor told me to buy real estate and as much of it as possible during times of national unrest. He bought extensively during the civil war, acquiring valuable real estate in New York, Chicago, Philadelphia and Baltimore, and at prices proportionately no lower than real estate is held today. Fifty cents today will buy more real estate than a dollar would in peace times.

"The corner of the Manhattan Beach property to be sold is more or less centrally located to the center of the city than a lot of properties in Manhattan which are highly valued in the realty market. Rapid transit service is in place. Manhattan Beach has had the service which developed upper Manhattan but a short time in comparison, yet 150 dwellings have been erected there, some of them costing as much as \$25,000 and \$30,000. Ten years of rapid transit to Manhattan Beach will bring values that should compare with those prevailing in the Dyckman section, which is further away from City Hall than Manhattan Beach. Manhattan Beach is about the same distance from City Hall that 145th street and Broadway is.

"Several weeks ago the block front on the east side of Broadway from 16th to 150th street, covered with a two-story building, figured as the principal property in a trade involving \$1,500,000. Fifteen years ago that property could have been bought for a small fraction of that price. The travelling service which made this realty valuable has been extended to Manhattan Beach, and

EXTENDING COUNTRY'S SHOPS.

Increasing Munition Plants Feature of Construction.

The two elements most conspicuous in current building operations are factory additions, necessitated by war work, and housing needs for war workers. These additions, for there has been a great displacement of population due to the intensive governmental activities. Incidental to the above there has been some miscellaneous character, including schools, places of amusement, etc., for it has been learned that various other structures besides dwellings are being built in the greatest efficiency of workmen. The present policy of the Government to shift to the greatest degree possible factory work to centres where acute housing congestion does not exist is widening the area where building operations may be regarded as active. A conspicuous example of this is furnished by the building permits issued during July at Chicago, which was a gain of 16 per cent. In estimated cost for July, last year, and it was due to Government work.

The building permits issued in 141 cities during July, as officially reported to the American Contractor, Chicago, totaled \$42,081,409, compared with \$37,000,000 for the same month of last year. The total number of permits issued in these 141 cities, however, was practically the same, 20,521, against 20,806, showing that the present tendencies are toward the construction of smaller buildings, many of the permits relating to repairs, extensions and remodeling of old buildings. This trend toward the lighter work is greater than appears from the figures themselves, inasmuch as costs are now considerably higher than a year ago. The permits last month averaged an estimated cost of \$2,058 each and for July, last year, \$2,759 each.

Of the 141 cities included, fifty show an increase in the number of permits shown are widely distributed, but the greater activity was due usually to war work, direct or indirect.

BROKERS PREPARE FOR LOAN DRIVE

Committees Organized for Great Campaign—Big Things Expected.

Real estate men have started preparations to make their drive in the Fourth Liberty Loan campaign a greater one than the last, which proved a great surprise to many who did not expect the really men to roll up a total of so many millions of dollars. A meeting was held on Thursday at the Real Estate Board, with Robert E. Simon acting as chairman in the place of Mr. Marling, at which the steering committee of the Fourth Liberty Loan committee of the Real Estate Board decided to subdivide into five committees, to be headed by:

Districts, Captains and Teams—Members of the committee, F. G. Hobbs, A. B. Ashforth and E. P. Blake; duties of committee, to select captains, arrange with captains for assistants on their teams and allot the districts in which they are to work.

Publicity Committee—Joseph P. Day, chairman.

Committee on Literature—Douglas L. Elliott and Elinor G. Carrell. This committee will prepare literature for the use of all subcommittees.

Committee on Lists and Allied Lists—Snyder, Rainey and Ransel. This committee is to prepare lists of all allied trades which might be asked to subscribe either the full amount or part of their subscription through the Real Estate Board, also lists of individuals who might be justified in subscribing through the Real Estate Board, such as owners of property and those acting for owners.

Committee on Accepting Liberty Bonds as Collateral—William H. Wheelock. This committee is to see all classes of financial institutions which have large amounts outstanding on bonds and mortgages, to see in what respect Liberty bonds can be used as collateral, to avoid payment of cash in reduction of mortgages.

The above named committees are at liberty to add to their committee as many as they deem necessary to facilitate the work.

It was agreed that each committee should report at the end of each week to Mr. Simon, who will act as a clearing house to keep all committees informed of the general progress of the work.

The headquarters of the committee will be at the Real Estate Board rooms.

ROMANCE OF STAGE STILL BINDS THEM

John Hyams and Leila McIntyre Are Happy Couple at New Brighton.

The absence of home and family life among the people of the stage and the general incongruities of their married life traceable to it are quite familiar. But there are married pairs who because of life talents are enabled to be together, and perhaps the best known and happiest of such favored ones are John Hyams and Leila McIntyre, who are at the New Brighton this week.

They were boy and girl chums in their own home town and they have never been separated since their marriage. Their courtship was an accompaniment to their acting. When they were not making mimic love on the stage they were manufacturing the real article in their waiting hours.

They were both engaged in the Chicago production of "Beauty and the Beast" and had adjoining dressing rooms, happily with partitions that didn't run to the ceiling, so they could talk over the wall instead of through it. Then, of course, Hyams had to see Miss McIntyre to her hotel, and he proposed to her again, especially on romantic moonlight nights, that the longest way round was certainly the nearest way home.

Before long they were married and the very first thing they did seemed a suicidal one. They gave up their respective positions with a production and resolved to work for themselves. That meant vaudeville, of course, but they were a long time in getting the vaudeville managers to entertain the same idea of their talents that they themselves held. In fact the waiting time was so long that Baby Leila came to complicate the financial end of the programme. But she seemed the blessing in disguise, a messenger of good fortune at hand, for almost immediately there came a contract for an engagement of a year. Then they started out as Hyams and McIntyre and the team has never been idle since. She is a big girl now, 11 years old, and she has travelled all over the United States and Canada several times. She enjoys her vacation at home, but even on the road the mother and father and girlie play they're home and have just as good a time.

NEWS AND GOSSIP OF THEATRES

CONTRARY to all reasonable expectations, Mark Lawson, scenic artist of the Hippodrome, now at work on the mammoth scenic investiture of "Everything," the new Hippodrome production, is not fourteen feet high and three feet wide, with a gargantuan grin and a shock of hair like a haystack.

He is just a man of ordinary stature and a very pleasant smile, for all his canvases are as high as a house and almost as long as a city block, and the roses he paints twice times as large as life and at least four times as natural.

Ever since the Hippodrome opened thirteen years ago Mr. Lawson has produced the enormous sets whose stunning effects have helped make the big playhouse famous. At first under Arthur Voegtlin, whose studio he had charge of in the old days of Thompson and Dundy, and later in his own right, Mr. Lawson has produced the scenery for all the great Hippodrome productions.

To do so he has had to range through all time and all countries.

He has had the advantage of the exact proportions of the greatest stage in the world.

On this model everything relating to stage arrangement is carried out to the minutest detail. All the mechanical effects must operate perfectly, for



GENERAL LEMAN "CRAFTING THROUGH TO BERLIN" at the BROADWAY

Hippodrome shows know no limits of period or latitude, and it is up to the scenic artist to make a lightning change from Timbuctoo to Forty-second street, and from the day after tomorrow to the time when Cleopatra kept the gossip busy speculating about the exact nature of her sentiments toward Antony. And he must be right, too, for there is a horde of angry critics full of dates and information ready to leap on a misplaced arch or an anachronistic drapery.

Though his work is on the most gigantic scale of any artist in the world, Mr. Lawson spends most of his time toiling away at miniature scenes for all the world like children's toys. First, after his consultation with Charles Dillingham and R. H. Burnside, director of the shows, as to the general nature of the scenes required for the next production, Mr. Lawson makes a little oil or water sketch, not more than eighteen inches long and ten wide. If this is satisfactory it forms the basis of all future operations. From it is made a toy scene on a half-inch scale, reproducing the exact proportions of the greatest stage in the world.

On this model everything relating to stage arrangement is carried out to the minutest detail. All the mechanical effects must operate perfectly, for



BLYPHE DALY in "GETTING TOGETHER"

canvas. This canvas is stretched on frames measuring 72x40 feet. Even these, although they occupy all the available space in the studio, do not equal in size the back drops of the theatre, and the remaining forty feet of canvas must be turned on rollers until the first part of the picture is completed.

In addition to his own immediate staff Mr. Lawson requisitions the services of the army of mechanics, carpenters, electricians, upholsterers and costumers of the Hippodrome in carrying out his creations.

He has had a varied training for his career as master painter for the biggest playhouse in the world. Born in Sweden, he came to this country as a baby and consequently must be regarded as one of our own artists.

His excellent working knowledge of design and proportion he owes to a course in architecture, for as a young man he studied three years with one of the leading architects of Minneapolis. But the call of the theatre was in the blood, and having an opportunity at one time to finish painting a scene for a little stock theatre in St. Paul—the scene painter having disappeared on a periodical spree—Mr. Lawson at once felt that he had found his life work.

Lack of opportunity in this direction in the West brought him to New York, where he was associated for a time with Hugh Logan Reid, with whom he later worked in Boston. He also worked with such well known scenic artists as Ernest Gos and Homer Evans of the Metropolitan Opera House.

He was in charge of the studio of Arthur Voegtlin when the latter secured the contract to paint the scenes for the new Hippodrome thirteen years ago, and in the big playhouse Mr.



Katherine Galloway, Percy Amer and Helen Shipman in "He Didn't Want to Do It"

Stuart Walker celebrated the third anniversary of his career as a producer by producing a new three act play of which he is the author, "Jonathan Makes a Wish" is the title and it had its premiere August 12 at the Murat Theatre, Indianapolis, where Mr. Walker has been presenting a summer season of repertory.

Three years ago—July 31, 1915—Stuart Walker assumed his debut as producer at Christadora House, on the East Side, New York, where he set up his Portmanteau Theatre for the first time and presented "The Trimeter," a fantasy of his own writing. The Portmanteau Theatre, a collapsible, portable stage and setting such as a set-up in a ballroom, gymnasium or in a regular theatre, proved immediately successful and toured the country. The repertory was quickly augmented by Lord Dunsany's plays and other short pieces from Mr. Walker's fertile pen, including the delightful "Six Who Pass While the Lentils Boil." This and other pieces were published under the title "Portmanteau Plays" by Stuart Walker, in 1916. The sale of Lord Dunsany's plays in America was greatly stimulated by the Portmanteau productions of "The Gabs of the Mountains," "The Golden Doom," "King Argimenes" and "The Unknown Warrior" and other pieces.

It was in February, 1917, that the Portmanteau Theatre played the Murat, Indianapolis. The reception was so cordial as to induce Mr. Walker to return in the summer for a season of stock, which ultimately made history for him and for Indianapolis. For it proved Indianapolis to be not "the meanest stock town on the map" but a city of theatrical taste and discernment, appreciative of the artistry and earnestness of Mr. Walker and his company. During this summer "Seventeen" was produced—a play which broke box office record its premiere week at the Murat, played three months in Chicago and seven in New York, where it is still running. Two

Pauline Frederick's newest picture, "Fand in Full," based on the Eugene Walter drama, has just been finished and Director Chautauq is now cutting the film. This production will be released after Miss Frederick's next film, "The Shadow of the Rope," perhaps in October.

The Portmanteau repertory and five pieces. So the Hippodrome will have scenery for another year at least.

have been new three act dramas.

Ready to Build \$250,000 Neustadter Convalescents Home at South Yonkers

The provision in the will of the late Mrs. Caroline Neustadter that a fine convalescent home be erected for the use of people in this section, for which she left \$1,000,000, is to be fulfilled. William R. Rose and Pasqua, attorneys, one of the three trustees of the Neustadter Fund and a member of the building committee, has announced that the construction of the home will be started within a few weeks and that the building will be completed next February. It will cost \$250,000 to build and will be erected on the tract of six acres at the corner of McLean avenue and Central road, just over the New York city line, and in South Yonkers, which the trustees bought several months ago for the purpose.

In recognition of the philanthropic inclinations of Mrs. Neustadter it is the intention of the trustees to offer the building when completed and fully equipped to the War Department for use as a hospital for officers. Although the plans provide for the accommodation of 75 patients, the size of the building would permit the home being turned into a hospital of much greater capacity.

The building is to be two stories high, 200 feet wide and 100 feet deep, built in the Colonial style of architecture from plans prepared by York & Sawyer. The facade will be of brick and limestone and the entire structure will be fireproof. The building plan permits of the erection of the structure by the building of wings, which will be done just as soon as the needs for more space develop. The furnishings and the facilities of the home will be the finest that money can buy. It is a memorial building and the trustees plan to make it a fitting testimonial to a philanthropy of the kind who gave several millions of dollars for similar enterprises in other parts of the country, and for the continuance of humane work.

The Yonkers home will be non-sectarian and will be for the use of folks in poor health. Mrs. Neustadter was the widow of Henry Neustadter of Neustadter Bros. of San Francisco, Cal., who after retiring from business in the West came to New York to live. He died here in 1903, leaving a large fortune to his widow. Mrs. Neustadter died in the Hotel Netherlands in 1912. According to a codicil to her original will Mrs. Neustadter provided \$1,000,000 for a fund which was to build either a home for working girls of little salary and with-



DE WOLF HOPPER in "EVERYTHING" © by STRAUSS-REYTON STUDIO.

no work is attempted until Mr. Dillingham and Mr. Burnside are satisfied as to the exact effect of the great scene when completed. Then the original sketch is "squared off" in tiny sections and the canvases, which reach up many stories and are stretched on vast frames, are divided into corresponding six foot squares.

Sometimes a dozen painters work at once reproducing on a giant scale the little sketch. Some are experts in foliage and nature painting, others put in the architectural detail. Weeds dot of paint become huge flowers such as never grew in any garden save that of the Hippodrome. Tiny trees shoot up to proportions which remind one of Alice in Wonderland. Wigmy houses become habitations for prehistoric giants.

In one great scene, the reproduction of Brooklyn Bridge and the roofs of New York, which formed the opening set of "Hip, Hip, Hooryay," Mr. Lawson and his staff of twenty-four painters, assistants and pupils painted what amounted to ten city blocks of

Lawson has found the fulfillment of his ambitions.

The greatest secrecy must be maintained in the work, for rival managers are ever on the lookout for new ideas. With the opening of one year's show the scenes of the next great production are already being planned and modelled, and during the whole nine months the work is done under lock and key, and no one but the artists themselves and the producers see the models or sketches.

This year Mr. Lawson faces the grave problem of scarcity of canvas and paint. Skies must be blue and grass green at the Hippodrome, which remains to that extent conservative and loyal to nature and traditions. And chrome green and Prussian blue are fast disappearing from the market. One can buy small jars of these rare colors, but it takes barrels to paint a Hippodrome production. Canvas, too, is becoming scarcer and scarcer, but early in the season Mr. Lawson purchased all he could procure in the market—some 6,000 yards—at an ad-



ONE OF THE SMILES IN "AMERICA'S ANSWER" © by COMMITTEE OF PUBLIC INFORMATION



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