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THE ARCHITECTURAL RECORD

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THE ARCHITECTURAL RECORD

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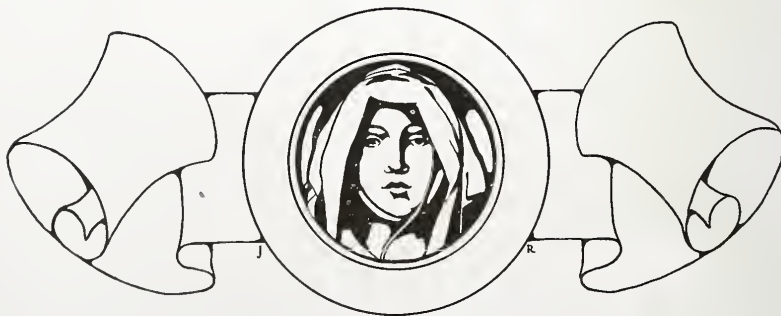
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By Montgomery Schuyler

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New York Office, 1904.



THE WORKS OF CRAM, GOODHUE AND FERGUSON

A Record of the Firm's Representative Structures, 1892-1910

MONTGOMERY SCHUYLER

CRAM, RALPH ADAMS, architect; author; b. Hampton Falls, N. H., Dec. 16, 1863; s. Rev. William Augustine C.; ed. Augusta, Me., until 1870, Hampton Falls, N. H., until 1876, and Exeter, N. H., until 1880. In practice as architect since 1889. Fellow Boston Soc. of Architects, Am. Inst. Architects, North British Acad. Art, Royal Geog. Soc., London.; mem. Am. Federation of Art, Architectural Assn., London; Doctor of Letters, Princeton University; Clubs, Puritan, Boston, Century, New York, Author, *The Decadent, Black Spirits and White, Church Building* (1901), *The Ruined Abbeys of Great Britain* (1906), *Impressions of Japanese Architecture and the Allied Arts* (1906), *The Gothic Quest* (1907), *Excalibur*. Contributor verse and prose to *Century*, *Atlantic*, *Catholic World* and the various architectural mags. Home, 52 Chestnut Street, Boston. Offices, 15 Beacon Street, Boston; 170 Fifth Avenue, New York.

GOODHUE, BERTRAM GROSVENOR, architect; b. Pomfret, Conn.; April, 1869; s. Charles Wells G.; ed. Russell's Collegiate and Commercial Inst., New Haven, Conn. With Renwick, Aspinwall & Russell, architects, 6½ yrs. Nov., 1891, became partner Cram & Wentworth; firm now Cram, Goodhue & Ferguson. Co-designer with partners in latter firm. Architects for reconstruction and additions to U. S. Mil. Acad., West Point; Sweetbriar Inst., Amherst, Va.; pub. library bldgs., Fall River, Mass; Pawtucket, R. I., and Nashua, N. H.; chs. Ashmont, Brookline, Cohasset, Mass., Newport, R. I.; chapel for the U. of the South, and many others; also pub. and pvt. bldgs. of many kinds; formerly did many book decorations and types, notably the *Altar Book*; extensive traveler. Fellow Boston Soc. Architects; Am. Inst. Architects, mem. N. Y. Architectural League. Clubs, Calumet, N. Y., Tavern, Boston. Author, *Mexican Memories*; contributed as expert to *Spanish Colonial Architecture in Mexico* (by Sylvester Baxter), 10 vols., 1903; also contrb. to mags. Address, 170 Fifth Avenue, New York.

Thus, in part, in what seems the relevant part, "Who's Who?" Of Frank William Ferguson, the third member of the firm under consideration, since it is only under artistic consideration, it may be said that he is "constructively" a

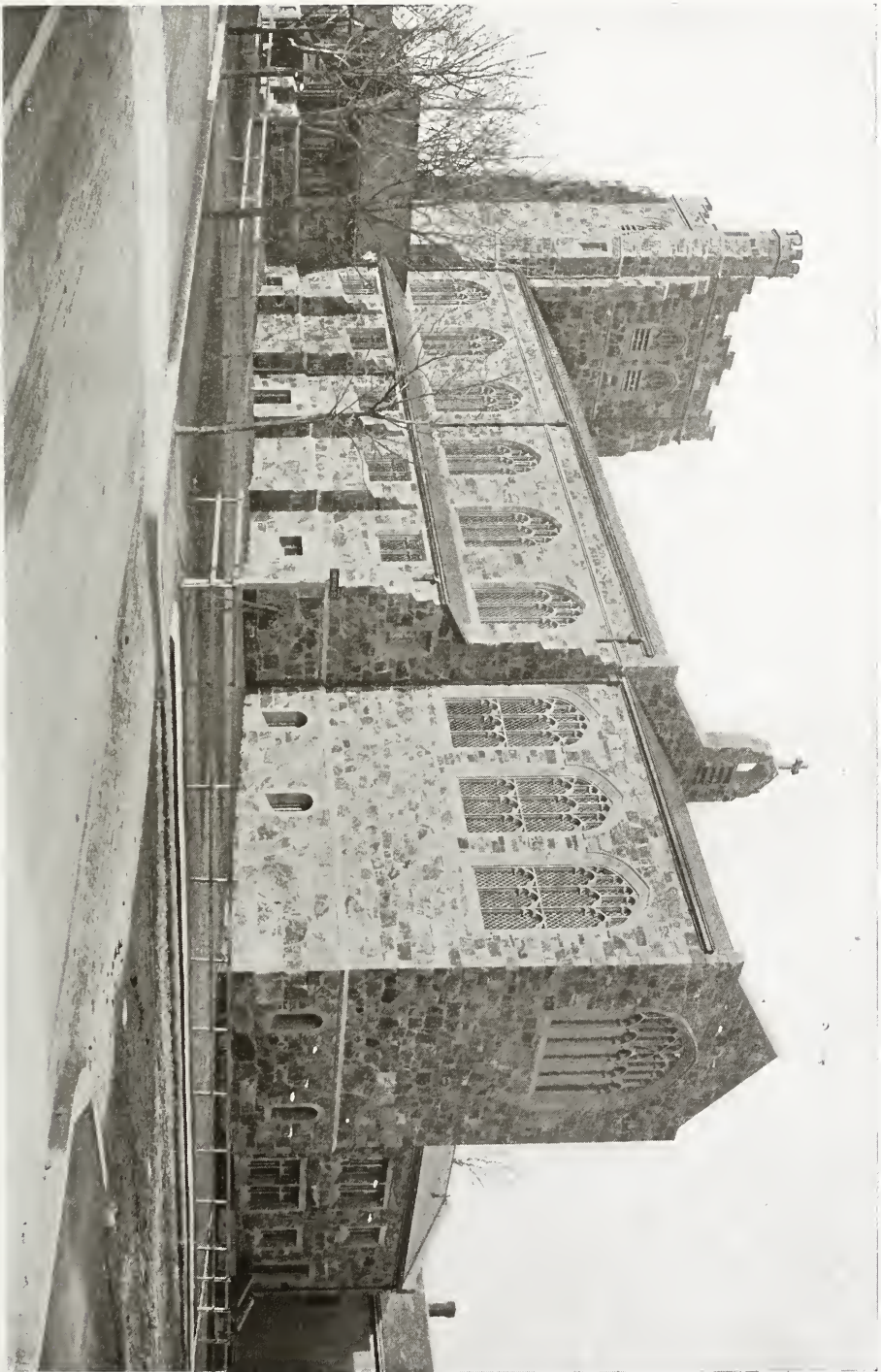
partner of the artists, which, of course, does not necessarily prevent him from being, even in the æsthetic sphere, a safe counsellor in the affairs of the firm. The story is familiar enough of the third partner in an architectural firm which

we may designate as Brown, Jones & Robinson, who was once asked, "I hear of what Brown does and of what Jones does, but what do you do, Mr. Robinson?" and made answer, "I try to prevent Brown and Jones from making fools of themselves; I do not always succeed." Behind the personality of the designers, however, there must exist a highly efficient organization, without which works of magnitude and complexity, as those herein illustrated, would be impossible. Mr. Ferguson may be said to balance the firm by his successful engineering, administrative, legal and diplomatic ability. The services to a work of art of a censor and critic, however valuable the practising artist may find them, are by their nature unsusceptible of celebration, since they consist in securing the absence of blemishes the inspector might otherwise have been pained to encounter.

And, indeed, there are distinctions to be drawn between the works of the designers of the firm, as for that matter there are among the works of any architectural firm which numbers two or more designers who are really such. The current phrase that "Guilt is always personal" is as applicable to art, at least to art which is not practised so formulaarily that the intrusion of individuality is a blemish upon the work. That is the case when architecture, for example, is completely "classicised." The authorized forms and details may, indeed, be put together with very different degrees of skill. But the most successful compilation of them is that which, in coming nearest to the impersonal "norm," excludes most completely the notion of an individual designer. Of the successive generations who worked at the secular refinement of the Doric temple, for example, it is clear enough that no one dreamed of an "individual conception" of the monument. But every worthy work of Gothic art is and must be an individual conception. When Gothic is practised formulaarily, practised "classically," we all know what a dreary and lifeless thing it is. Even when two designers work in harmony over the same drawing-board, if such a case there be, it is quite out of the question that the conception they are

trying to bring out should be a partnership affair. It is the thought of one which has imposed itself upon the other, which does not prevent the partner who did not originate it from offering very valuable suggestions towards the better realization of it. But his work will be that of the supposititious silent partner just now mentioned, and will be that of a critic and a censor rather than of a creative artist. If he be really a designer, he would much prefer to be working out his own design than cobbling that of the managing partner, which, to be sure, he may in his turn presently himself be in the solution of the next problem that comes into the office. It is in the working out of his own idea and not another's that a designer, truly so-called, must feel himself to be about his proper business.

Truly, in Gothic are many mansions. It is like nature, like life, in the wonderful variety of the views that may legitimately be taken of it, and of the motives which may lead men to addict themselves to it and to work in it with enthusiasm. The one thing needful is æsthetic sensibility. Given that, and it does not much matter to the work by what road a man came to do it. Historically, perhaps, the primary motive to the Gothic revival that we know was the Anglican "churchmanship," which hardly as yet ventured to call itself "Catholic," but which concerned itself much with what one may call sacerdotalism as expressed in terms of ritual. That which calls itself distinctively not only "a," but "the" "Church," necessarily assumes, or reverts to, a different architectural expression from that which is content to call itself a "meeting house," and that which dwells upon its Catholicity from that which proclaims its "Protestantism." As a matter of fact, the Puritan revolt, alike in England and in New England, including in the former the "evangelical" wing, the left, of the Establishment, and in the latter that which of the two adjectives of its title laid more stress upon the "Protestant" than upon the "Episcopal" in going behind Catholicism for its architectural models went behind Christianity, and betook itself to the classic in which every meeting house in New England of



ALL SAINTS' CHURCH, ASHMONT, MASS.
Cram, Goodhue & Ferguson, Architects, 1892.



Elevation.



Interior.

CHURCH OF OUR SAVIOUR.

Cram, Goodhue & Ferguson, Architects, 1897.

Middleborough, Mass.



ST. STEPHEN'S CHURCH, COHASSET, MASS.
Cran, Goodhue & Ferguson, Architects, 1900-1906.

any architectural pretensions was composed in colonial days, while the "churchmen" who settled in Virginia, in their first rude essay at church building, in St. Luke's, near Smithfield, with its putative date of 1632, were yet careful to denote their churchmanship by the introduction of pointed windows. Richard Upjohn once divagated from his life-work of building Episcopal churches to build a "meeting-house" in Brooklyn for Dr. Storrs, a meeting house which was called the Church of the Pilgrims, and

another church architect explained to one who expressed disappointment with the result, "But he did it conscientiously, upon the ground that Presbyterians were not entitled to architecture." The ecclesiology which takes men into Gothic architecture is not necessarily hereditary. Nay, it is even compatible with an Unitarian upbringing, as witness Emerson:

And on my heart monastic aisles
Fall like sweet strains, or pensive smiles.

It may be a fruitful inspiration of good Gothic, as there are many instances



ALTAR AND REREDOS—ST. LUKE'S HOSPITAL.

Roxbury, Mass.

Cram, Goodhue & Ferguson, Architects, 1900.

to prove. When one comes, in the course of an authoritative exposition by its designer and our senior subject, of the architecture of Calvary Church, Pittsburg, upon such a phrase as this, "Since the revival of civilization in England in the first quarter of the nineteenth century," he can at least not help being struck with the difference of the point of view from that of the man in the street, or of his morning newspaper, let us say.

A Gothicism of this inspiration we may fairly call a Ritualist. But ritualism was

by no means the only source of the "revival of civilization in England in the first quarter of the nineteenth century." Romanticism played a part not less important, except in strictly ecclesiastical architecture more important, and even earlier. The pseudo-Gothic of Horace Walpole at Strawberry Hill testifies, as strongly as its owner's "Castle of Otranto," as strongly as better Gothic would have done, to the beginning of the romantic movement, which might also be called the Gothic revival. To an-



MORTUARY CHAPEL.

Norwood, Mass.

Cram, Goodhue & Ferguson, Architects, 1902.



THE DEBORAH COOK SAYLES PUBLIC LIBRARY.

Pawtucket, R. I.

Cram, Goodhue & Ferguson, Architects, 1899.

other literary Gothic revivalist, more important and influential than Walpole, to Thomas Gray, however, it appeared that the architecture of Strawberry Hill had "a purity and propriety of Gothicism in it." And Walpole instigated his Gothic before the first half of the eighteenth century was completed, in 1747, namely. Equally evidential in the same direction was the Gothic, still "pseudo," of Abbotsford, which, to be sure, was done in the first quarter of the nineteenth century: for, and partly by, the romancer whom, in a general but a very true sense, we may call the greatest of the Gothic revivalists. And Scott's inspiration was exclusively that of a romanticist. Nobody could possibly impute any part of it to "churchmanship," still less to "Anglicanism." If Mr. Cram be the "Ritualist" of the artistic association at present under notice, Mr. Goodhue may perhaps stand as the Romanticist. Some five years ago, in a discussion in these pages, from a photograph and in an incomplete state, of a house which turns out to be Mr. Goodhue's own residence, it was remarked that a grocer would hardly find himself at home behind that front, but that an artist would very much so, and Swift was invoked to the effect that "a grain of the romance is no ill

ingredient to preserve and exalt the dignity of human nature."

Romanticism was perhaps the most important and effective of the recruiting agencies of the Gothic revival, in architecture as in other arts. But, so fruitful is Gothic, there is still a third factor of great importance also, and that is what may be called rationalism. When the Gothic monuments began to be really studied, after three centuries of ignorant contempt of them on the part of the practitioners of architecture, it was soon seen how much they transcended the antique monuments as buildings, how much more intricate and complicated mechanical problems they propounded and solved, how they obtained stability by the equilibrium of opposing forces instead of by mere mass and inertia. It is on these accounts that a recent purely technical authority on building cites the fully developed vaulted church as "the paragon of constructive skill." Students of another kind came to note how this unprecedentedly elaborate structure expressed itself architecturally in forms which were out of the question in a style which started with admired and familiar forms and imposed them upon the structure as its architectural motive; whereas in living Gothic we may imagine the artist



THE PUBLIC LIBRARY, NASHUA, N. H.
Cram, Goodhue & Ferguson, Architects, 1902.

himself to have found strange and surprising the forms his construction took. When this process began to be understood by modern students, and they began to emulate it in their own works, they also became Gothic revivalists, and became so, not at all as ritualists, nor even as romanticists, but purely as rationalists. One of them has said, in public that the gist of the Gothic revival was "the rational analysis of architectural

given over to theological disputation, "stank of logic." But Cardinal Newman would no more have thought of calling himself a rationalist than would Cardinal Merry del Val now think of so calling himself in composing an elaborately reasoned tractate against "modernism." It is at least plain, from the enumeration of our "three R's," that Gothic revivalists may become such by very different roads and from very different motives, and do



Boston, Mass.

THE MATHER SCHOOL.

Boston Office, 1903.

forms." These revivalists were as little "churchmen" as any practitioners of "classic." To them architecture, ecclesiastical or secular, was merely "artistic engineering," an affair neither of tradition nor of sentiment, but of reason.

It is true that there is a great deal of ratiocination going on in ritualistic circles. Has not Cardinal Newman recorded that in his Oxford days it was a saying that the Oriel common room, which was

equally good work therein, and may even dwell and work together in unity in the same architectural firm.

Ten years ago the work of the members of the firm under consideration may not have been distinguishable and divisible as it is to-day. In those days it was most widely known by the brilliant and picturesque drawings of Mr. Goodhue, which carried knowledge of it to a larger public than could have the opportunity

of inspecting the work themselves so attractively, and as the cautious inspector might have been pardoned for suspecting, so delusively presented. It is so quite one thing to pencil in a telling swath of shadow, for instance, where it evidently "belongs," and so quite another to compel masonry or brickwork so that the shadow shall occur in the actual building, seen under actual daylight. But that misconception is no longer possible. Since the winning by the firm of the competition for the new West Point, which marked the most signal success of Gothic design in secular building within the decade, almost within the generation, the fact that there were two individual designers concerned in the work of the partnership has been made unmistakable. The insistence of

the War Department that the firm theretofore exclusively Bostonian of its habitat, should maintain a local office near the scene of its new and multitudinous labors was appeased by the establishment of an office in New York, of which Mr. Goodhue has ever since been the chief. For almost a decade, then, the work of the partners has been distinctly not joint, but several, the work at West Point itself having been divided though in unequal proportions. In general, the work of the Boston office is that of the senior, and that of the New York office of the junior partner. The two offices have been known to submit to building committees differences of view they found irreconcilable between themselves, a procedure probably unexampled, certainly uncommercial, and as certain artistic.



RESIDENCE OF MRS JOHN NICHOLAS BROWN.
Newport, R. I. Boston Office, 1904.



RESIDENCE OF MRS. J. N. BROWN, NEWPORT, R. I.
Boston Office, 1904.

SECULAR AND MISCELLANEOUS BUILDINGS

PART "B"

The Gothic revival in this country really began with the completion of Trinity Church, New York, in 1846. Richard Upjohn was the first architect who had at once the capacity and the opportunity to erect, in a conspicuous place, precisely the most conspicuous place in the United States, an adequate and scholarly example of English church architecture. Most previous essays in Gothic now look pathetic; some look comic. Gothic our church architecture at once became, and remained for thirty years without any serious challenge. A Gothic architect was primarily and mainly a church architect. It was hardly before 1860 that Gothic architects waxed bold enough to claim for the style of their choice and affection competency to profane as well as sacred uses, emboldened whether by

Mr. Ruskin's eloquence or the courage of their own reasoned convictions. They pushed the claims of their style so energetically that in 1876 it won the final success of becoming the "official style" of the Government by the appointment of William Appleton Potter to be Supervising Architect of the Treasury Department. Of course, this was a mere accident. The appointment meant nothing at all in the way of an official sanction of the new architecture; very possibly did not even indicate a preference for it on the part of the very Secretary of the Treasury, in whose hands the appointment lay. It so happened that the very year which witnessed this final success in the selection of Gothic for secular uses witnessed also in the completion of Trinity Church, Bos-



STABLE FOR MRS. JOHN NICHOLAS BROWN.



"EL FUREIDIS,"—SANTA BARBARA, CAL.
New York Office, 1903.



THE PATIO—"EL FUREIDIS"—SANTA BARBARA, CAL.
New York Office, 1903.

ton, a bold and successful challenge of it, even for the ecclesiastical uses which had been conceded to it for a generation. All the Gothicists, one may say, took to Southern French Romanesque even for their churches; some, doubtless, from real conviction of its superior eligibility; some, doubtless, on simply commercial grounds. For ten years he would have been rather a bold architect who had proposed a church in the pointed Gothic

manesque. But the vogue of Richardson's variety of Romanesque did not long survive his own death in 1886. It was presently seen how personal and incommunicable his success had been, and how little dependent upon his choice of a style. Richardsonian Romanesque, it was practically agreed, was a perturbation, not an evolution. Much thoughtful and artistic work had been done in it, and it might have come to something. But, upon the



Santa Barbara, Cal.

DRAWING ROOM—"EL FUREIDIS."

New York Office, 1903.

which, at the beginning of the decade, would have been assumed by all competitors and all building committees to be the only style for churches. For more than ten years, since the competition for the Cathedral of St. John the Divine, in New York, was decided in 1891, the winning design being in what its authors called "round-arched Gothic," and of the other three premediated designs only one being in pointed Gothic, the other two pretty distinctly in Richardsonian Ro-

manesque. But the vogue of Richardson's variety of Romanesque did not long survive his own death in 1886. It was presently seen how personal and incommunicable his success had been, and how little dependent upon his choice of a style. Richardsonian Romanesque, it was practically agreed, was a perturbation, not an evolution. Much thoughtful and artistic work had been done in it, and it might have come to something. But, upon the whole, the church architect was fortunate who entered upon his practice only after the disturbing element had been removed, and the development of architecture in America had resumed what may be called its normal course, subject, of course, as it always has been, to other disturbing elements, to violent and rapid vicissitudes, and to changes of fashion which often seem as capricious and irrational as the changes of fashion in millinery.

That good fortune befell our subjects.



GRACE CHURCH CHAPEL, CHICAGO, ILL.
New York Office, 1904.

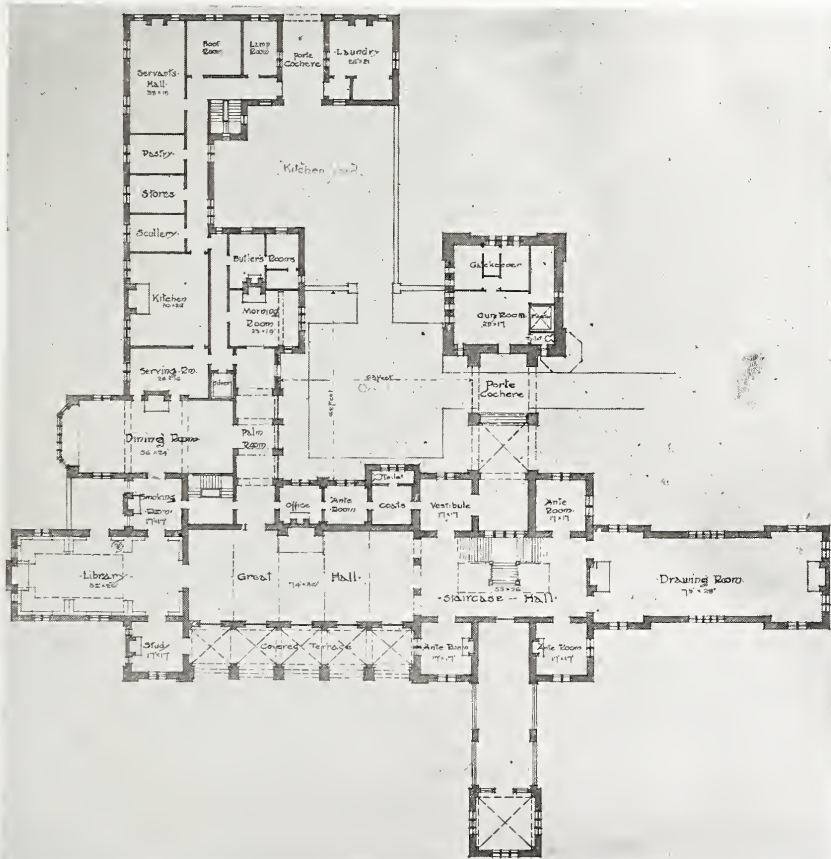


INTERIOR—GRACE CHURCH CHAPEL.
Chicago, Ill. New York Office, 1904.



PROPOSED HOUSE FOR E. H. HARRIMAN, ESQ.
Arden, N. Y.

Cram, Goodhue & Ferguson, 1904.



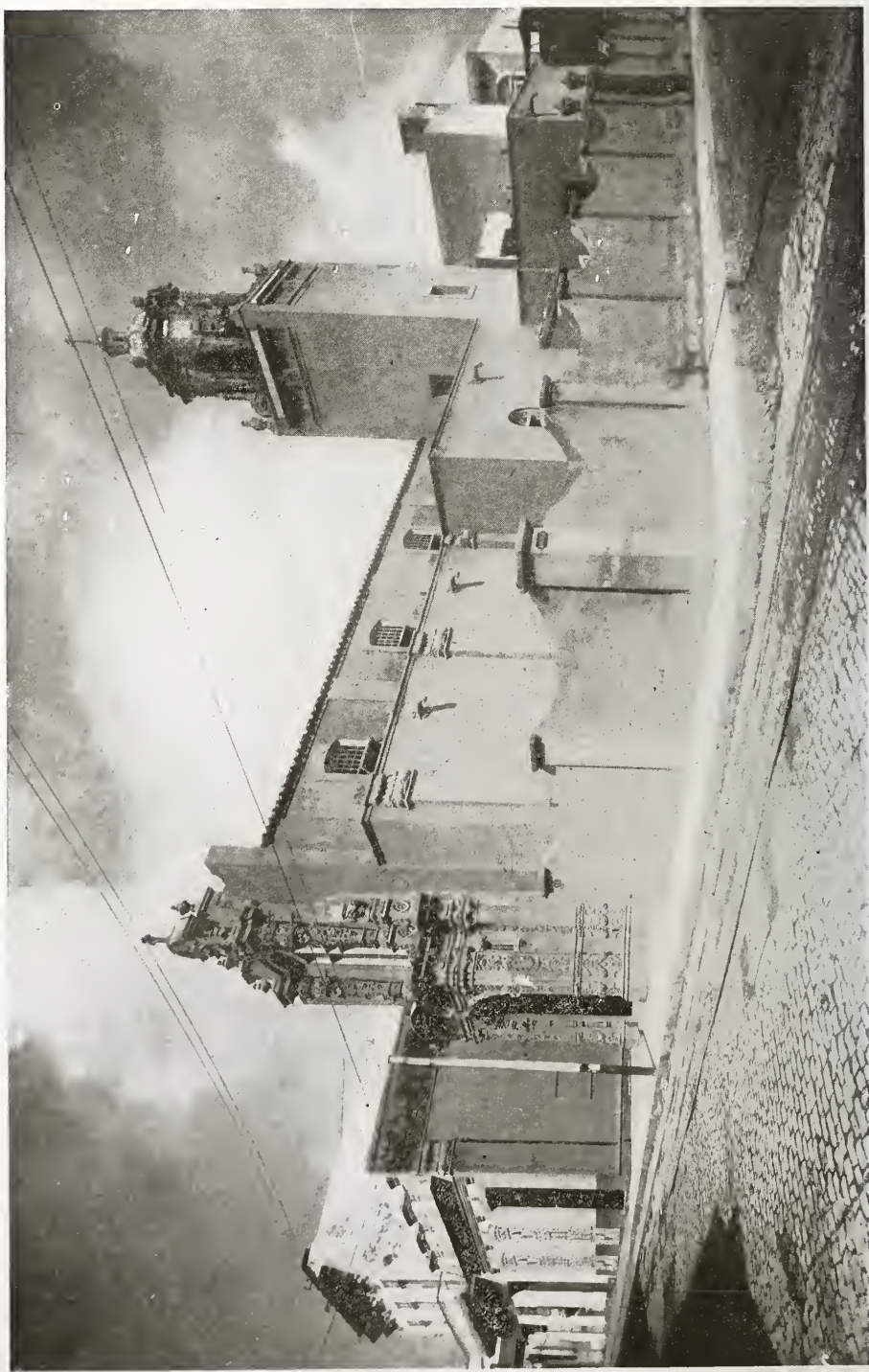
GROUND PLAN—PROPOSED E. H. HARRIMAN RESIDENCE.

Arden, N. Y.

Cram, Goodhue & Ferguson, 1904.



ENTRANCE—TRINITY CHURCH.
Havana, Cuba. New York Office, 1905.



EXTERIOR—TRINITY CHURCH, HAVANA, CUBA.
New York Office, 1905.



MR. GOODHUE'S RESIDENCE.
New York Office, 1905.

Nashua ought to have, and to strive to live up to. It has as much weight and expanse of wall as if Richardson had done it, and the weight and mass are as much in the right places, while the detail is of a much more familiar and domesticated kind. One wishes, of course, that Nashua might already have seen its way to the appropriate carving of the blocks at the corners of the square windows in the stack; but that is the merest detail.

Our architects have had the fortune,

indeed, are the architects one can name who would have been likely to do any better, or even to have extracted so respectable a result from the hard conditions. It does look more stable than most skyscrapers, by reason of the unusual fortification of the corners by terminal piers of unusual breadth and solidity; and it has more comeliness of outline than the common gaunt paralleloiped, by reason of the production of the massive angular piers through the cornice line, if



West Haven, Conn.

CHRIST CHURCH.

New York Office, 1906.

also, to attempt a skyscraper. One could not call it a good fortune, for an architect who cannot really give his mind to skyscrapers, if they had secured the work and been to that extent diverted from their proper business; though one is, of course, aware that no architect who has any just notion of his duty to his family will allow the design of a skyscraper to go out of the office if he can keep it in. The sketch shows a more than passable skyscraper. Few,

one can call it so, and the connection of them, on the narrower front, by a gabled wall. One recognizes these advantages, even if he be also compelled to recognize that these advantages are bought at a price. The powerful piers are quite factitious, and the shapely gable quite irrelevant. The ungrateful edifice does not really repay the pains that have been taken with it, and the disinterested spectator, disinterested in the architect's income, and interested only in his work,

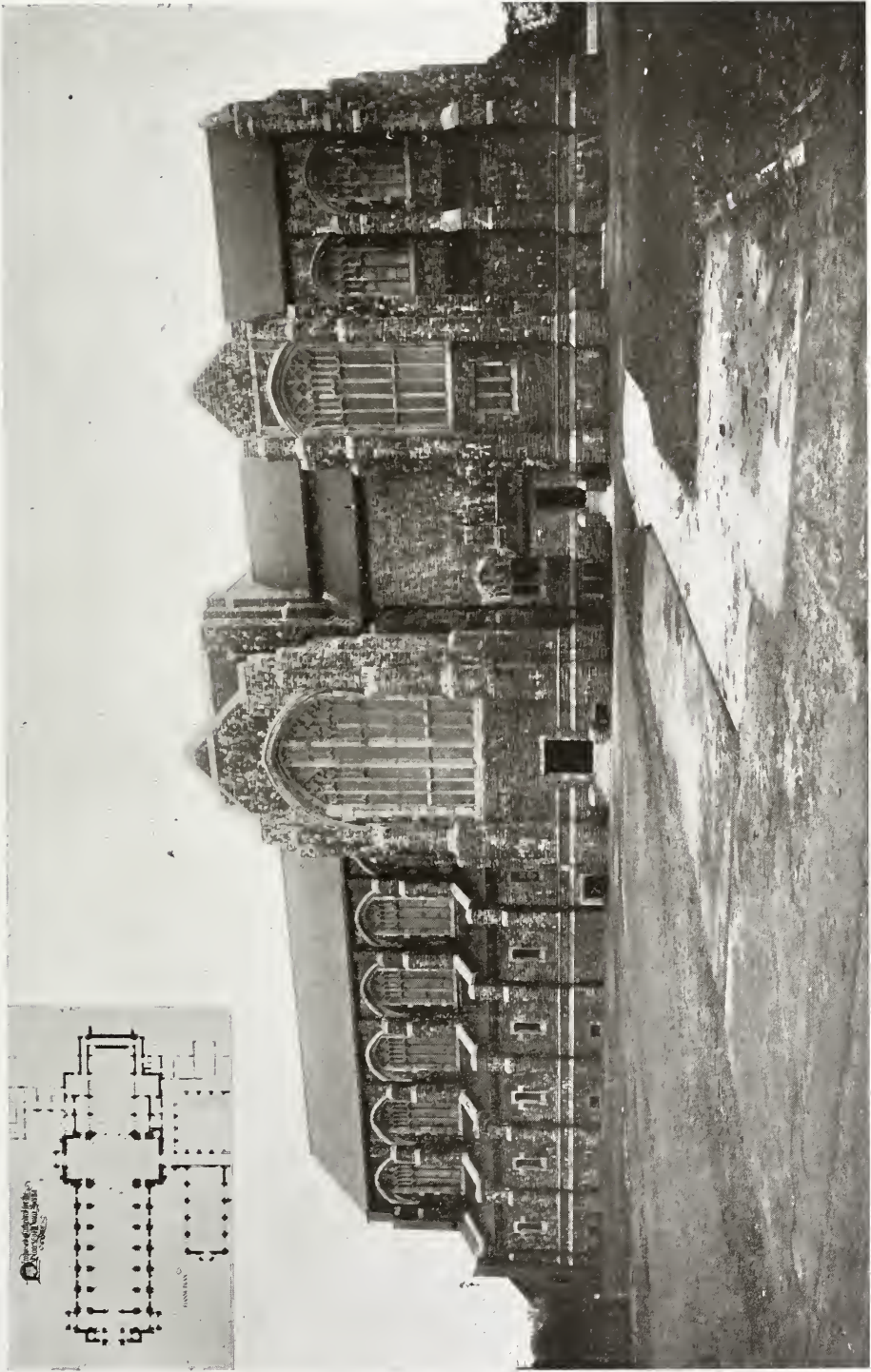


CHRIST CHURCH, WEST HAVEN, CONN.
New York Office, 1906.

Restored Cathedral for the
Diocese of Nova Scotia
—Halifax—



PERSPECTIVE—ALL SAINTS CATHEDRAL,
Halifax, N. S. New York Office, 1906.



ALL SAINTS' CATHEDRAL (PRESENT STATE).
Halifax, N. S. New York Office, 1906.



ALL SAINTS' CATHEDRAL.
Halifax, N. S. New York Office, 1906



EXTERIOR—ST. MARY'S CHURCH.

Wakerville, Ont.

Cram, Goodhue & Ferguson, Architects, 1902.

would prefer to see him minding his own business than divagating into the unmapped wilderness of the new commercial architecture. And much the same

comment might be made on what one might take for an apartment-house in New York, albeit an apartment-house in which the unusual concentration of the



INTERIOR—ST. MARY'S CHURCH.

Wakerville, Ont.

Cram, Goodhue & Ferguson, Architects, 1902.

openings and the reservation of unusual and effective spaces of blank wall denoted an unusual interior arrangement, were he not certified that it is in fact a school in Boston. Evidently not at all the kind of school which its authors would have done if they had been doing their kind of a school, a building which many architects might have done, and about which there is nothing characteristic or personal. Their kind of school may be seen in the project for the Taft School in Connecticut, in which nobody will complain of the lack of character or individuality. More in the monastic spirit of seclusion and aloofness, as well as more in keeping with its urban situation is the scheme devised by our architects for the extension of the church of the Paulist Fathers in New York, a scheme which seems to include a school. This work, in its actual aspect, is a rather melancholy object. The excellent though necessarily vague notion of a great monastic church entertained by the priests who in this matter were the "laymen," was balked by the incompetency of their original architect to give it form. John La Farge, whose decoration is so much the most interesting part of the actual church, apart from the general conception so grievously come short of, used to be particularly entertaining about the architectural troubles of his friends of the brotherhood whose volunteer adviser upon æsthetical matters he became, too late to repair the mischief that had been done. If at the outset the project had fallen into as competent hands as those to which the extension and completion of it have, apparently, been committed, we should have in New York a monastic institution very well worth study, indeed. It is true that they could not have been the same hands. The church is at least a decade too old for that.

Not all, even of the characteristic work of the firm under consideration, is Gothic of any mode or phase. The Rice Institute at Houston, Texas, was an ambitious project, even in the mind of its founder. It has expanded since his death, as it has become clear how much greater the endowment will be than it was at first supposed to be,

until what was originally projected as a technical school promises to take on the stature of a complete university and to give rise to architectural operations comparable in extent and importance with those at West Point itself. The buildings thus far executed are in Venetian Gothic. Of the Administrative Building, which is to be most pretentious of them, it doth not yet appear what it shall be. But the perspective of the Auditorium, designed for execution in concrete, and with decorations in tile, evidently goes for East of Venice for its inspiration. It is Saracenic, and Saracenic distinctly of the Asiatic variety as distinguished from the Arabic of Egypt and the Moorish of Africa or Spain.

In Xanadu did Kubla Khan
A stately pleasure-dome decree.

In this style, everything, of course, depends upon the success of the decoration, which, after the masses are established, is the Oriental substitute for the functional modelling of Occidental work. The masses here are without question effectively established and related, and the perspective must inspire in the sensitive beholder a wish to see the completed work. Such an erection as this dome is sure to be a striking and important landmark in the midst of the unbroken level which surrounds it interminably on every side.

Another very noteworthy piece of collegiate work is that of the extension, and, not less important, the co-ordination of the architecture of Princeton, of which Mr. Cram is the Supervising Architect and author of the general plan on which the extension is to proceed. While he reserved for his own firm only a corner of the new quadrangle which is thus far the fruit of his labors, the resulting "Campbell Hall" is one of the notable contributions to the architecture of the new Princeton. A much larger opportunity will come to the firm in the new "Graduate College" of which so much has been seen in the newspapers, but of which nothing is thus far to be seen on the ground. And still another scholastic project is that of Mt. St. Gabriel at Peekskill, and still another collegiate commission is that of the



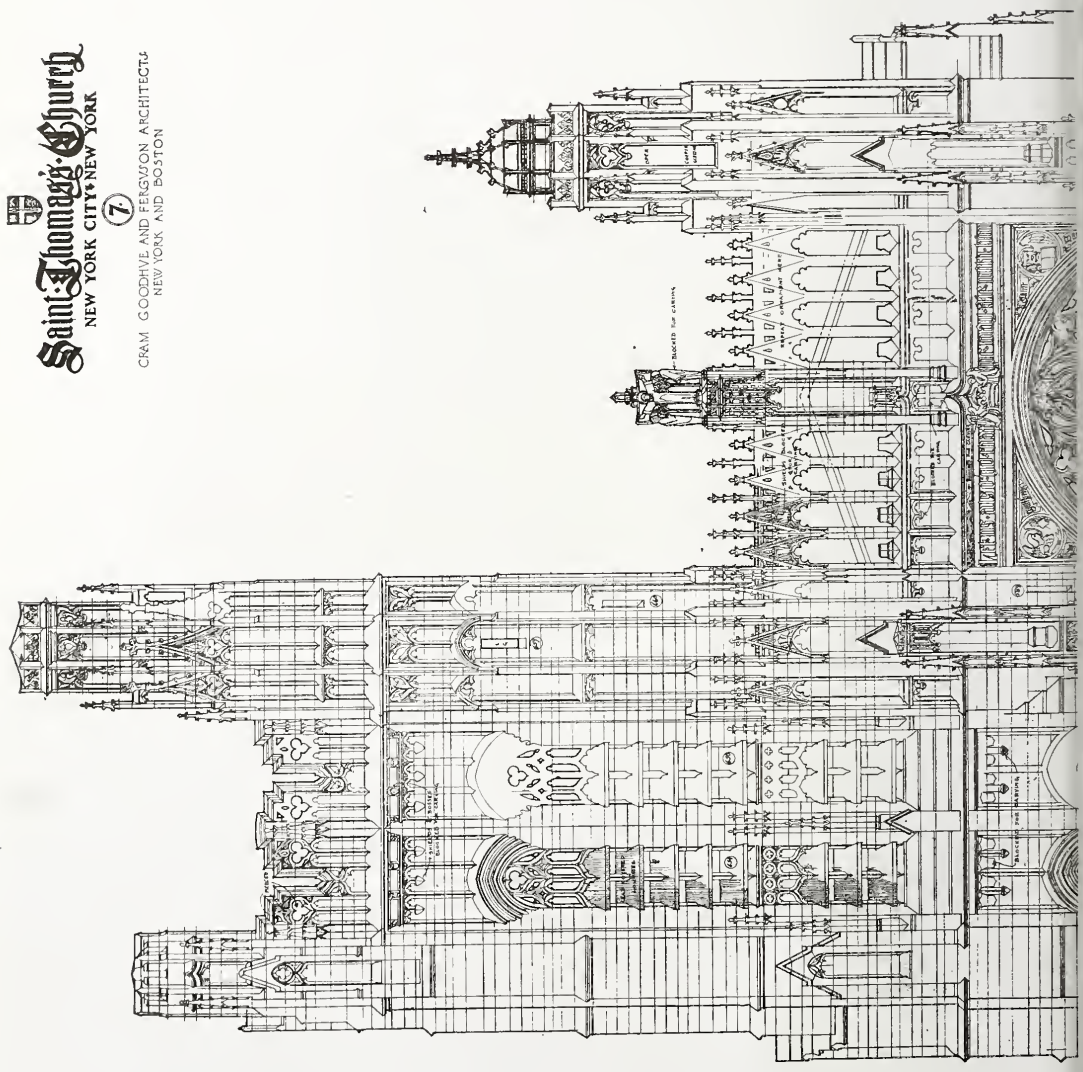
St. Thomas' Church, New York City
CRAM, GOODHUE, AND FERGUSON ARCHITECTS, NEW YORK & BOSTON

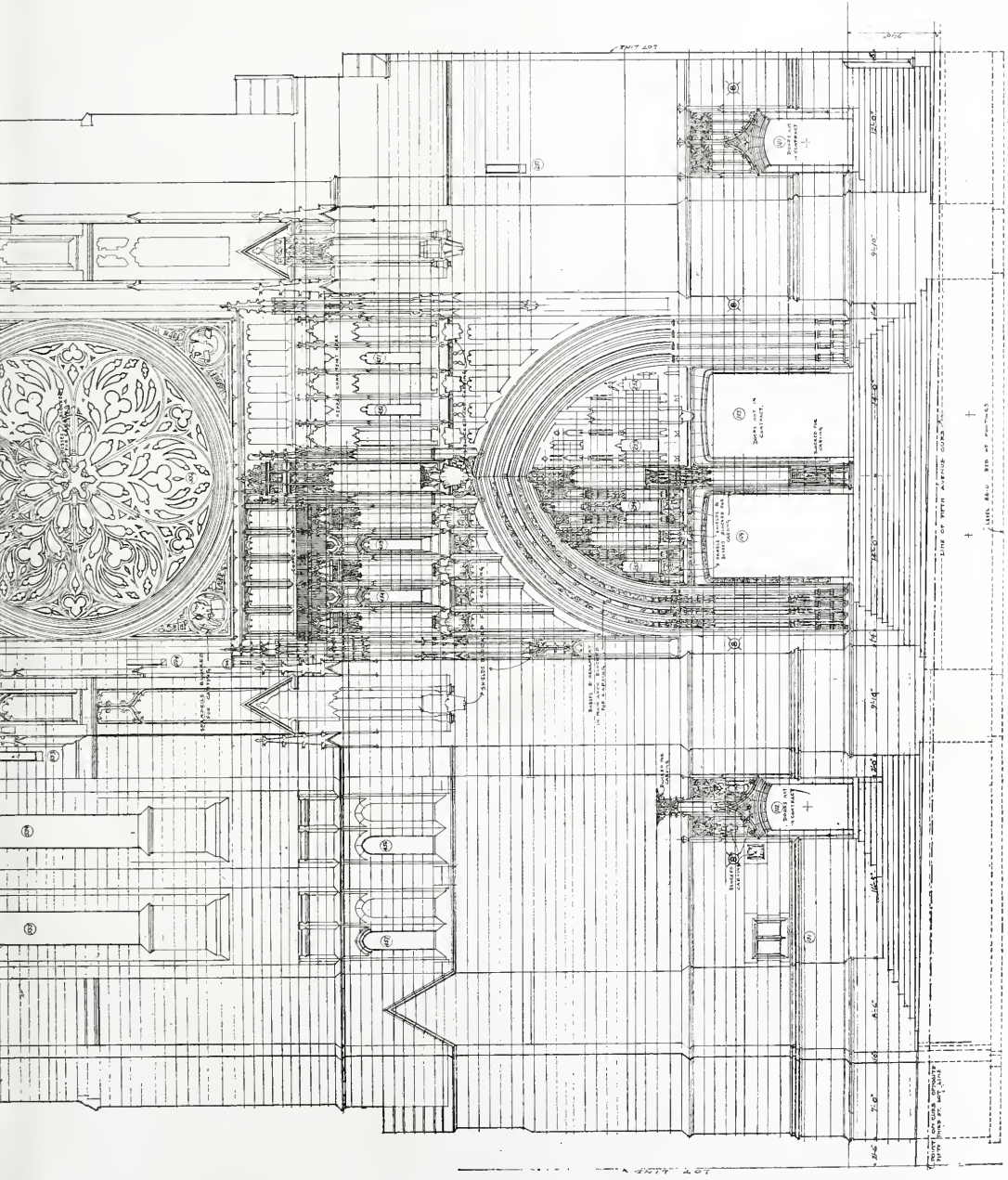
ST. THOMAS' CHURCH, NEW YORK CITY.
Cram, Goodhue & Ferguson, Architects, 1906.

 **Saint Thomas Church**
 NEW YORK CITY NEW YORK

7

CRAM, GOODHVE AND FERGUSON ARCHITECTS
 NEW YORK AND BOSTON





FRONT ELEVATION—ST. THOMAS' CHURCH.
Cram, Goodhue & Ferguson, Architects, 1906.

New York City.



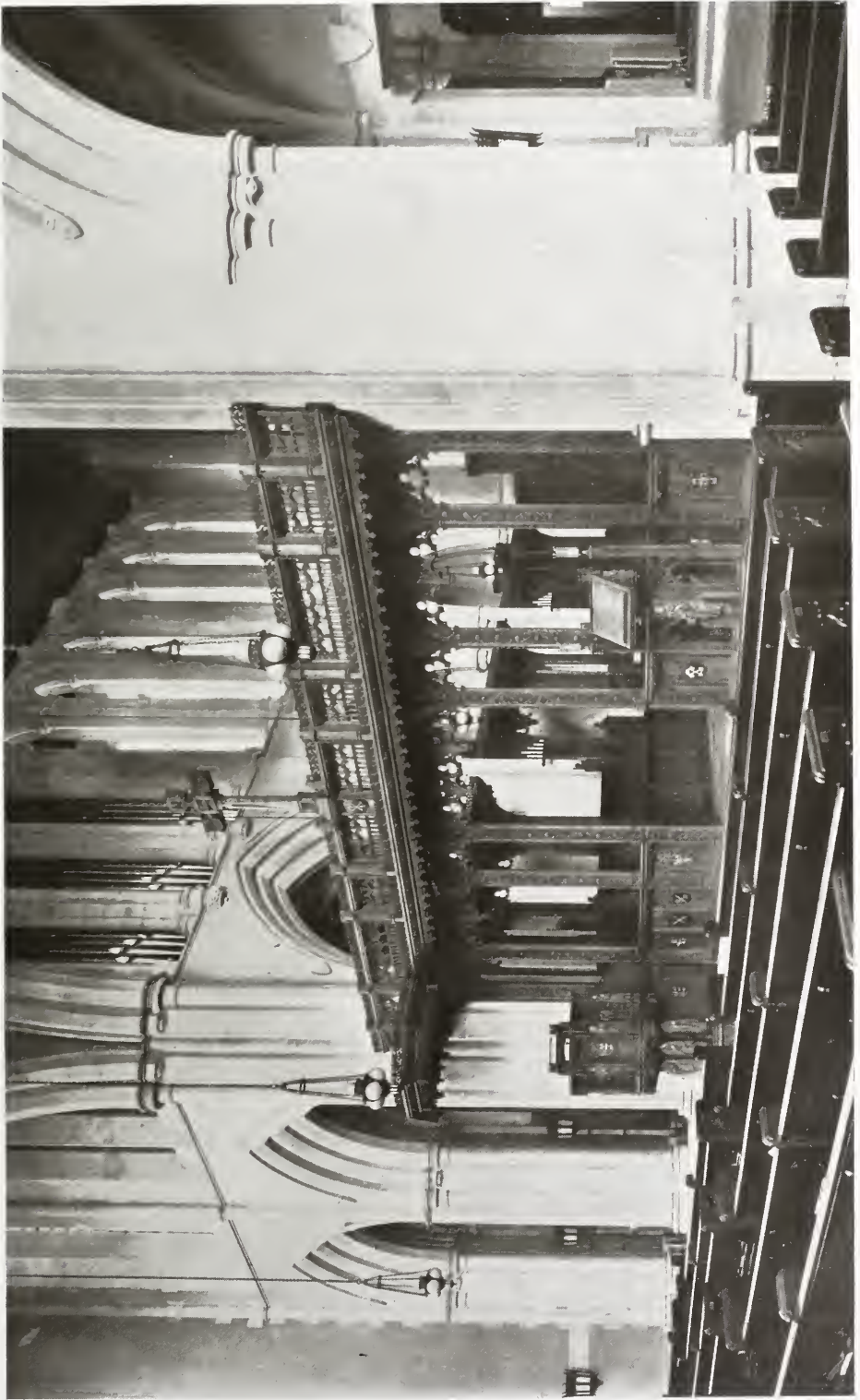
SKETCH FOR REREDOS—ST. THOMAS' CHURCH, NEW YORK
Cram, Goodhue & Ferguson, Architects, 1906.



CALVARY CHURCH, PITTSBURGH, PA.
Boston Office, 1907.



HIGH ALTAR AND REREDOS—CALVARY CHURCH.
Boston Office, 1907.
Pittsburgh, Pa.



THE CHOIR—CALVARY CHURCH,
Pittsburgh, Pa. Boston Office, 1907.



ALTAR AND REREDOS—LADY CHAPEL.
CALVARY CHURCH, PITTSBURGH, PA.
Boston Office, 1907.



RESIDENCE OF C. W. BARRON, ESQ.
Boston, Mass. Boston Office, 1907.



DUNBAR HALL—PHILLIPS EXETER, N. H.
Exeter, N. H. Boston Office, 1907.

Academic Theatre for Williams. Their domestic work extends from Rhode Island, the house for Mrs. John Nichols Brown at Newport, to California, the Gillespie house at Santa Barbara.

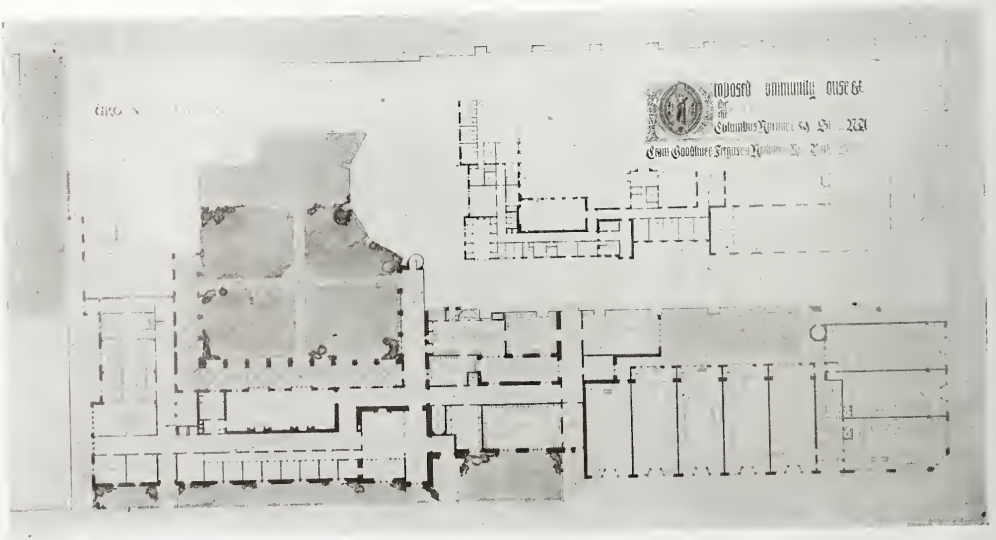
Nor, indeed, is all even of the church work Gothic. Account is taken of the "local genius" of Southern California in the design for the Cathedral of Los Angeles, in spite of the Gothicism of his detail, and of Latin America in that for the cathedral of Havana. Far from the American architect be that spirit which leads the British exile to insist upon his native architecture everywhere, to treat the church which Macaulay declares to be non-exportable as a kind of gonfalon, to insist upon a church of England as he insists on the products of Bass and Allsopp or of Crosse & Blackwell, and to erect accordingly, in Calcutta or Singapore, strange edifices which appear not only exotic, but fatuous. Mr. Goodhue's travels and studies in Spanish America have stood him in particularly good stead in the Cathedral of Havana. The Spaniard's rejection of general or systematic ornamentation of his exteriors is probably a Moorish bequest, coming originally from the jealous concealment on the out-

side of the elaboration of his domestic "interior." The Alhambra itself, the very type of interior elaboration and gorgeousness, is outwardly but a series of dead walls, and the Spanish church the plainest possible structure, except for the concentration of ornament on its front, and commonly on its entrance. Certainly the Cathedral of Havana gets its compensation for the absolute plainness of its flanking walls in the superior effectiveness thereby gained for the profusion of ornament in the belfry of the bald, square campanile, and in the incrustation of the frontispiece. The extreme prettiness of these involves no loss of character, as it would if it were spread over all the surfaces. Moreover, one may call it a politic and conciliatory design. It would be hard to estimate, and, perhaps, to overestimate, the influence on the jealous and sentimental "Latin" mind, of this courteous deference to its ways of thinking, as to overestimate the irritation which would be produced by an evident foisting upon a "dependency" of the exotic architecture of the "metropole." There is here a lesson for the administrators of our new possessions which ought not to be lost upon them, nor upon their architects.





EXTERIOR—THE COMMUNITY HOUSE, ETC., OF THE
PAULIST FATHERS, NEW YORK CITY.
New York Office, 1907.



GENERAL PLAN—COMMUNITY HOUSE, ETC.,
PAULIST FATHERS, NEW YORK CITY.
New York Office, 1907.



CLOISTER AND GARTH.
PAULIST FATHERS, NEW YORK CITY.
New York Office, 1907.



ROOD SCREEN—ALL SAINTS' CHURCH.
Boston Office, 1907.
Worcester, Mass.

ECCLESIASTICAL WORKS

Part "C"

But it is their Gothic churches, of course, that have given this firm of architects their peculiar professional position, a position of primacy as designers of churches, I think all disinterested architects, and I know some even interested architects, will agree, which has not been attained since the days of Richard Upjohn. It is their church work which imposes the selection of them for any competition for a church of the first order of importance and costliness, when it does not impose a direct selection of them without competition, and which recommended them, at a time when they had done nothing very noteworthy in "institutional" work, for such an "institutional" competition as that of the enlargement of West Point, in which the conditions of the problem seemed to the architectural counsellors of the Secretary of War to indicate a Gothic solution. That they have done the best Gothic churches thus far erected in America hardly seems an extravagant claim, as good Gothic churches as many other architects, their predecessors or contemporaries have succeeded in doing. No doubt allowance is to be made for "the bettering of the time," the bettering of the time especially in the greater amplitude of means at the disposal of the church architect, as of the architect in general. The new St. Thomas', for example, a parish church hemmed in a "block," with two visible sides, is estimated to cost more money than was spent two generations ago upon old Trinity, the mother church of the richest parish in America, an edifice of much greater dimensions, with a much loftier tower, with a stone spire, and moreover an edifice standing free all round and demanding not only the same material, but an equal elaboration on all four sides. The greater amplitude of means is the main advantage the modern enjoys. He is not so often confronted as his forerunner with the necessity, one need not say of shams, since they are never necessary, but of substitutes for the material or for the degree of elaboration necessary to the complete effect of his design. But he

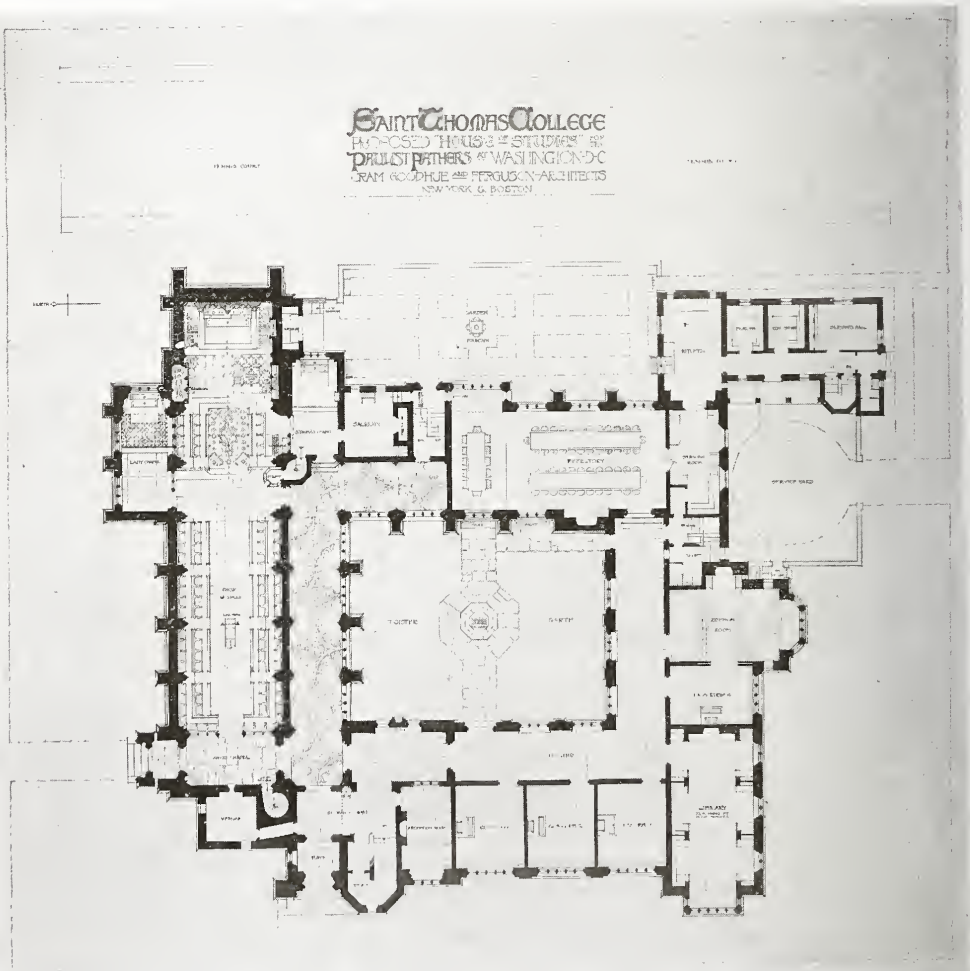
has also at his command, upon the whole, and in spite of some unhappy and injurious effects of the higher and closer organization of labor, a more competent craftsmanship, while in some particulars, as notably in the quality of the glass at his disposal, there is no comparison at all. For the rest there was nothing, with, to be sure, the important exception of photography, to prevent the architect of 1860 from "knowing Gothic" as well as it can be known by the architect of 1910. The models and prototypes were all there, even though not quite so accessible as now. And, alike in 1860 and in 1910, scholarship was the one thing needful, the one thing needful, that is, after the sensibility that enabled the student to see that it was the one thing needful both to elicit and to chasten whatever faculty he might have of design.

Scholarship, at any rate, was from the first the "note" of the Gothic of Messrs. Cram, Goodhue & Ferguson, the cultivated sensibility that enabled the designer to choose from the enormous repertory available to him what suited his particular purpose, and the artistic tact of adjusting the chosen forms to that purpose. The scholarship by no means precluded invention and originality—real scholarship never does; but it kept them, even in the freshest and most venturesomely picturesque of the earliest works, from infringing upon the congruity or impairing the unity of the work. Animation was never lacking, but it was never got at the cost of repose. The work was almost always pure and quite always peaceable. In the long list of their churches there is almost as much that is exemplary as that is interesting. The first of their churches was of the same type as All Saints at Ashmont, some of the latest, the English country church, abdicating pretence, as simple, as humble even, as a church can be, owing its effect to its simplicity and its walliness, but also, of course, to the skill with which the depth of the wall was "revealed," the skill with which its expanse was accentuated and punctuated by the disposition and sizes and shapes

of the openings, and by the refinement of such sparing decoration as the conditions allowed. The Cohasset Church was of a sprightlier and more self-conscious picturesqueness, an enlivenment doubtless suggested by the site, but even in this very wide-awake structure the value of restraint and moderation is as evident as in the drowsy village church which seems to assure you that nothing "sensational" has happened in its neighborhood for immemorial time, nor is likely to happen in the time to come. There was in fact from the beginning nothing sensational in their

church-work. It won its way by "quietness and confidence," by no means forced it by loud challenges to take notice of it. Which is to say that it was characterized from the first by that moderation which is another name for "good taste."

They have of late been reaping the fruits of an established practice and an authoritative position in being able to command in larger measure that superiority of craftsmanship in the execution of their designs which is not within the reach of any beginner, however gifted. It requires mutual knowl-



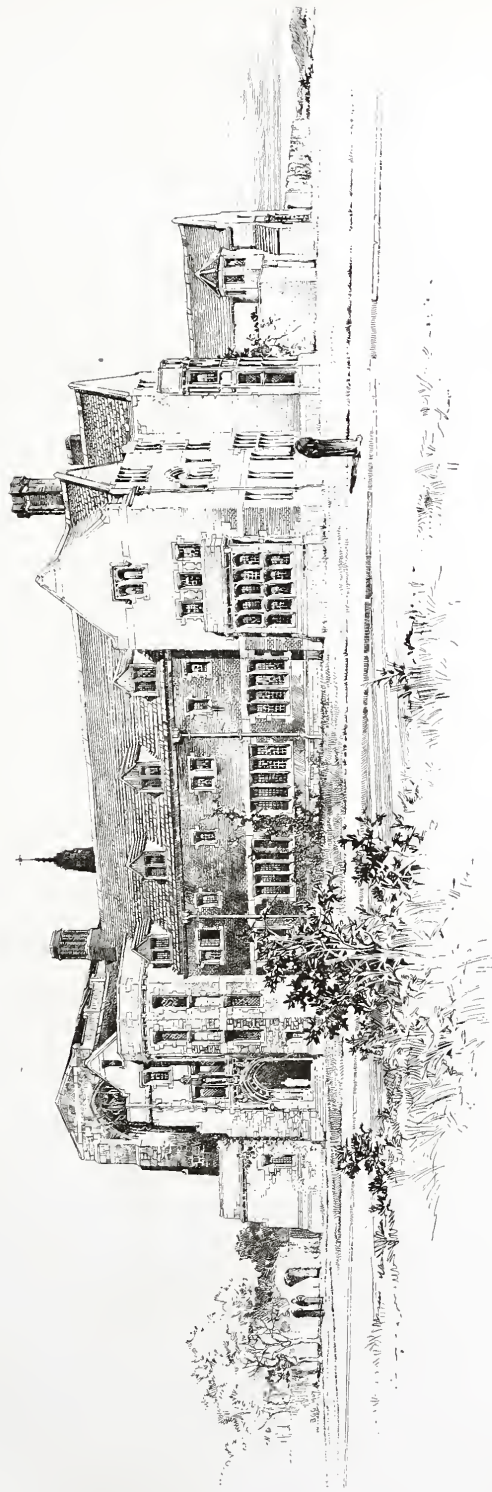
GENERAL PLAN—PAULIST FATHERS.



"HOUSE OF STUDIES," PAULIST FATHERS.
Washington, D. C. New York Office, 1908.



"HOUSE OF STUDIES," PAULIST FATHERS,
Washington, D. C. New York Office, 1908.

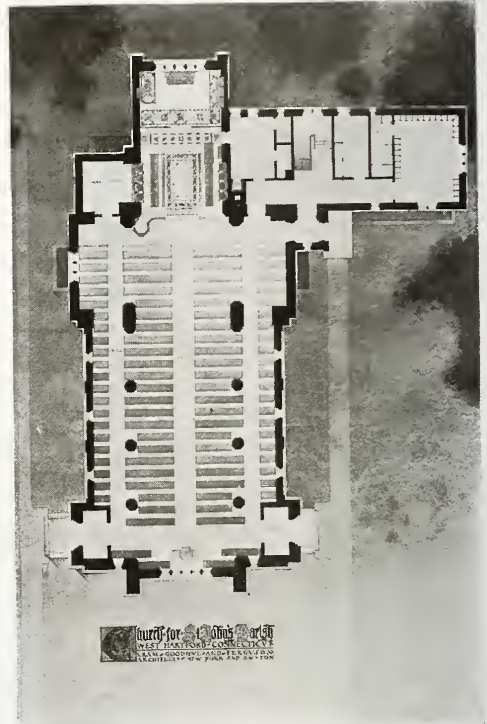


"HOUSE OF STUDIES," PAULIST FATHERS,
Washington, D. C. New York Office, 1908.

edge and understanding between designer and craftsman, which are plants of slow growth and long association, but which, when complete, make the designer the executant of his own work to an extent otherwise unattainable. Without knowing specifically the facts of the present case, one would say that this was the explanation of the sympathetic service which these architects seem able to command in an unusual degree from their stone carvers, even from their stone masons, from their wood carvers and other craftsmen, which has so very much to do with the ultimate effect of architecture as it is executed. Such woodcarving, for example, as may be seen in Calvary Church, Pittsburg, in St. John's, West Hartford, and in other recent works, seems almost the revival of a lost art.

It has already been suggested that two individuals imply two individualities, and it was to be expected that, as time went on, the work of the two partners of the firm should show a differentiation. Mr. Goodhue, years ago, "found his handwriting" as a designer, having still earlier found it as a draughtsman, and, of the most recent and characteristic work of the firm, one who has paid attention to it is little at a loss to assign it. There are common characteristics impressed by the practice in common of so many years, but the careful observer would not think of ascribing the same authorship to Calvary Church, Pittsburg, the Cathedral of Detroit, and the Euclid Avenue Presbyterian Church in Cleveland, on the one hand, and the West Point Chapel, St. John's, Hartford, and the South Church now nearing completion in Park Avenue, on the other. The first group is distinguished from the second by a far greater severity and austerity. These qualities correspond, naturally, in the historical evolution of Gothic, to an earlier stage, as if the author had heard and heeded the appeal of the heroine of Gilbert's burlesque, to "be Early English ere it is too late." "Early," in these works, is more manifest than "English," for much of their inspiration is from France. With the church in Cleveland, one has to find the fault that it is by no means specifical-

ly Presbyterian. If the defender of Mr. Upjohn's Presbyterian Church in Brooklyn had confined his defence to saying that Presbyterians were not entitled to Episcopalian architecture his position would have been impregnable. Clearly a building erected for the celebration of a "sacrifice," or for the performance of a "service," will take one form and expression, and one erected for the ministrations of a man in a black coat, reasoning from a platform of righteousness, tem-



PLAN—ST. JOHN'S CHURCH.
West Hartford, Conn. New York Office, 1908.

perance and judgment to come, with "congregational singing," will take another.

Nevertheless, the man in the black coat, one would say is entitled to his kind of architecture, and, in fact, many interesting essays have been made towards solving the problem of an "auditorium church." I recall such an essay by our present subjects, a good many years ago, in a Methodist Church

ST. JOHN'S CHURCH, WEST HARTFORD, CONN.
New York Office, 1908.

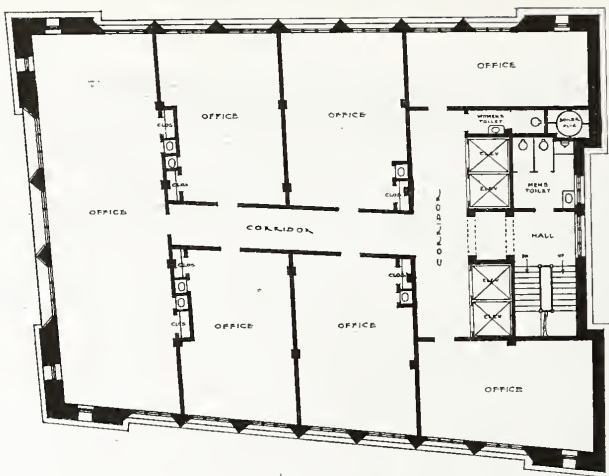




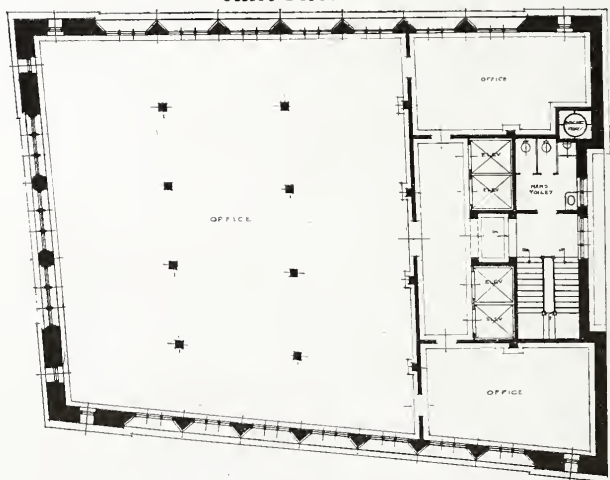
ST. JOHN'S CHURCH, WEST HARTFORD, CONN.
New York Office, 1908.



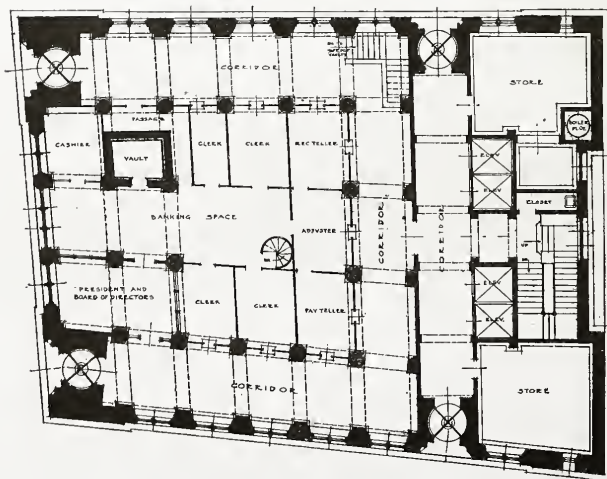
ST. JOHN'S CHURCH, WEST HARTFORD, CONN.
New York Office. 1908.



Office Floor Plan.



Loft Floor Plan.



Ground Floor Plan.

AN OFFICE BUILDING
New York Office, 1909



AN OFFICE BUILDING.
New York Office, 1909.



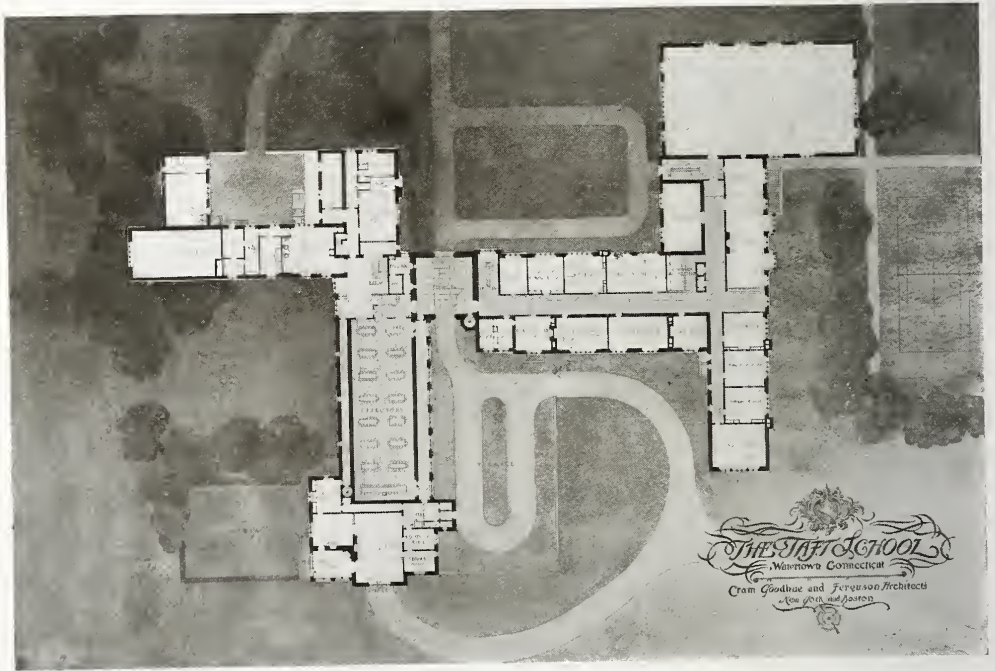
"SOUTH CHURCH," NEW YORK CITY.
New York Office, 1909.



"SOUTH CHURCH," NEW YORK CITY.
New York Office, 1909.

in Massachusetts, which was not a theatre, but a square in brickwork, with a large and fantastic opening, rich with terra cotta, in each face. It seems they are not particularly proud of this effort, and perhaps there is no reason why they should be. But it did nevertheless distinctly enough express the particular purpose of a "meeting house," if not specifically that of a religious meeting house, and was not countendable with that to which our Ritualist would arrogate the exclusive title of a church.

Calvary Church, Pittsburg, is "of an higher mood." The square east end, the lancets, the position of the central tower, go to identify it as English; but the sense of weight and mass, most of all the most impressive depth of opening and skilfully evinced thickness of wall, are attributes of Continental, rather than of insular, Gothic. The third dimension is most convincingly in evidence in the west front, where it is displayed in what may be called an externalized triforium worked in the thickness



GROUND PLAN—THE TAFT SCHOOL.

Watertown, Conn.

New York Office, 1909.

There are differences, of course, among the "evangelical" churches, and some of them, such as the baptistery of the Baptist, are architecturally expressible. However all that may be, this Presbyterian church appears to have been designed quite as a church intended for a liturgical service and a "vested choir," and appeals for judgment as such. The judgment cannot be other than highly favorable, so much of dignity is there in its simplicity, and so successfully are its parts related and united to form an archi-

ture of the wall. Our church architecture has nothing better to show than the composition and the detail of this front, with the lofty nave, the lowly wings, the powerful buttresses, the deep reveals and the majestic pyramid of the spired tower looming above and behind it. "Early," but not "English." And the flank, the flank of the single transept, is not less impressive or successful in its way, with the buttresses of the gabled transept framing the portentously tall triplet of the lancets, in fact, measuring over fifty



THE TAFT SCHOOL

THE TAFT SCHOOL, WATERTOWN, CONN.

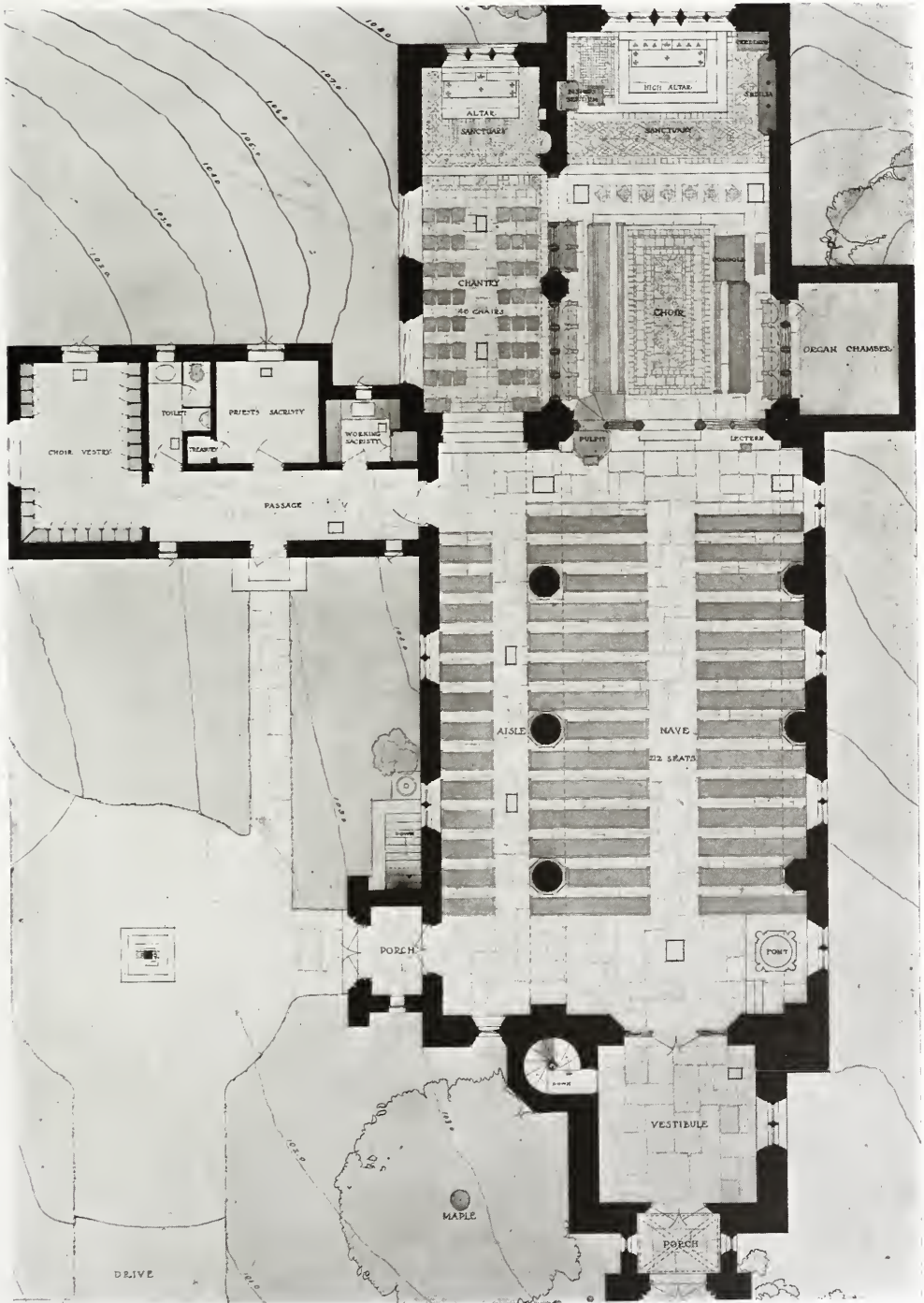
New York - 1000



ST. MARKS' CHURCH, MT. KISCO, N. Y.
New York Office, 1909.

feet in height, and with their height emphasized by their slenderness. What mass and power and dignity! And from this is also the chief view of the tower, which, though visible only above the eaves, does not in the least convey the notion of bestriding the roof merely, but, by dint of the solidity of the walls underneath, is felt to the very bottom. Surely there is no better spire than this of its kind, old or new, in its adjustment and proportion to its substructure, in the progressive pyramidization, in the transition from tower to spire, in the "inevitableness" of the spire itself. Mr. Cram explains that there is no precise prototype for this tower. The explanation is superfluous, as would be a like explanation with respect to the church in general. No copy ever had so much of life. Manifestly, it is the work of a man who really "possesses" Gothic, and composes in it freely and unconsciously, as he who speaks or writes his native tongue. In the interior, as, indeed, is so commonly the case with

old Gothic, the simplicity tends more to bareness than in the exterior, in spite of the variety of light and shade secured by the disposition. But how august the bareness is! The simple and vigorous mouldings give the walls the benefit of every inch of their thickness. The almost complete absence of floriation, even of foliation, from the capitals and corbels, where we should expect to find them, is noteworthy, and is a chief factor in the austerity of the architectural expression. On the other hand, the "fittings" of the church are not only unusually elaborate and still more unusually successful, but they evidently belong to a later and much less rigid mode than that of masonry. The richness of the lady chapel finds its effective foil in the arctic bareness of the nave. The woodwork of the rood screen, the altar, the pulpit, is positively luxuriant in its carving; the glass, by three different hands and in as many modes, though the differences are not discords, is probably the most complete



PLAN—ST. MARK'S CHURCH.
Mt. Kisco, N. Y. New York Office, 1909.



ST. MARKS' CHURCH, MT. KISCO, N. Y.
New York Office, 1909.



THE CHAPEL, ST. PAUL'S CHURCH, NEW HAVEN, CONN.
New York Office, 1910.

and the most completely and artistically decorative that any American church has to show. The contrast in the effect of the structure and of the accessories, evidently intended, is highly interesting and effective. The character of the structure of Calvary is the character of what is done of the Cathedral of Detroit, which aims at and gives assurance of attaining a similar impressiveness through the power and simplicity of its masses.

How different is the impressiveness,

what the senior partner would agree with Ruskin in calling "our detestable Perpendicular." The South Church in New York may stand as his notion of a city church, and, pace Ruskin and Mr. Cram, there are about the style, when thus handled, a stateliness and elegance which evidently appeal more to some temperaments, and very possibly appeal "some" to more temperaments than the earlier and severer work. The great window is certainly a feature which prevents



THE CHAPEL, ST. PAUL'S CHURCH.

New Haven, Conn.

New York Office, 1910.

and the impression, of Mr. Goodhue's recent churches! (We may reserve the West Point Chapel until we come to it in due course.) As Mr. Cram is taken with the stern simplicity of the earliest English Gothic, his partner appears to be attracted by the "picturesque degeneration" of the latest. It seems that the junior partner would agree with Professor Freeman in considering as "on the whole, the best" phase of English Gothic

apathy, though it does not in the least suggest haircloth or flagellation. There is nothing about it of "monastic aisles." It is, in comparison, frankly mundane in expression, and shows the church not as a refuge from the world, but as on perfectly good terms with the world. It does not lack dignity, though not dignity, but elegance, is its characteristic. And doubtless, although it is completely a "church," choir and all, it is more suit-



THE SAGE MEMORIAL CHURCH, FAR ROCKAWAY, N. Y.
New York Office, 1909.



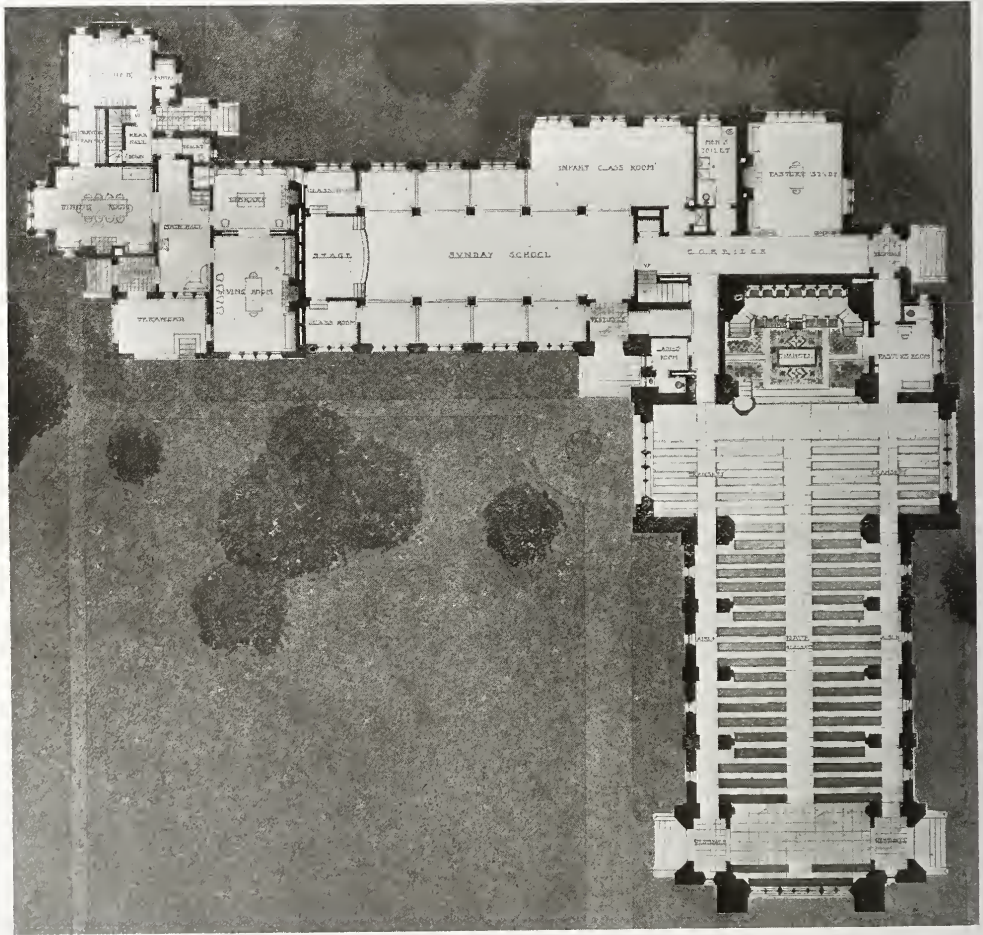
SAGE MEMORIAL CHURCH, FAR ROCKAWAY, N. Y.
New York Office, 1909.



SAGE MEMORIAL CHURCH, FAR ROCKAWAY, N. Y.
New York Office, 1909.

able to a Dutch Reformed congregation than would be the rigors of Mr. Cram's Gothic at Pittsburg. But perhaps Mr. Goodhue's choice of late and the latest English Gothic is still better vindicated by less pretentious examples, by the country parish church, of which St. John's,

built runs a wide gamut of color from dark purple to yellow, and the choice of it is so effective that one would almost suspect the stones of being artificially colored to order if he did not know that more effective coloring is done by "the magic hand of chance." But it was by



SAGE MEMORIAL CHURCH.

Far Rockaway, N. Y.

New York Office, 1909.

West Hartford, is a very typical example, though its site is suburban and not rural. Nothing could be more perfect in its way, nothing fit the landscape better. Here the attractiveness of craftsmanship is in strong evidence, even on the outside and on the part of the mason. The native stone of which the wall is

no means the magic hand of chance that selected and laid them in such effective relation to one another. And within, woodwork and glasswork have the same charm of craftsmanship. For the architecture, what can be easier, pleasanter, less pretentious, more successful, than the church, with its rough walls already

in effect "lichened" by the varied tints, the buttressed nave, the low aisle with the porch, the low and spreading wing, the dumpy, comfortable tower. The church recalls Coleridge's saying that every country parish church was a center of civilization. A center of æsthetic civilization such a country church as this doubtless is. And little St. Mark's, at Mount Kisco, though still without its tower, is even more pleasantly rustical of

Obviously, the monastic of Calvary would be as out of place here as it is in place there. By no means should there be omitted from the list of country churches, that church at West Haven, which I know only from the photograph, and concerning which I will trouble you to tell me of what "style" it is, albeit you cannot help noticing how it not only fits the landscape, but mellows it into the similitude of an English landscape, than



PARISH PARLOR—SAGE MEMORIAL CHURCH.

Far Rockaway, N. Y.

New York Office, 1909.

aspect, with its huge flags of slate for roofing, its stone-flagged floor (in the nave, at least; the choir is rather elaborately tiled). It has, as St. John's also, above all, that homebred and vernacular air, as of some inspired mason who had never heard of "architecture," but put stones and timber together of his untutored best. And that is about the best impression a country church can make.

which there is nothing mellower in the world. You can imagine the joy with which the architect pounced upon a genuine old "country churchyard," in which the "Elegy" might have been written, as an integral and essential part of his "mise en scène." Here you have it, thanks considerably to the old graveyard, that suggestion of the English landscape depicted by Carlyle: "A waving grassy region; cut

with innumerable ragged lanes; dotted with sleepy unswept human hamlets, old ruinous castles with their ivy and their daws, gray sleepy churches with their ditto ditto." "Gray, sleepy churches" —Carlyle's adjectives are, as usual, the most exact and expressive that the language supplies, and one is much obliged not only to the architect who has given

exemplary and desirable feature, he has by no means found it necessary to associate with it the other earmarks of the style, the battlement and the crocketed pinnacle, with which in the historical examples, it is commonly found in company. The "star-y-pointing" flèche which he has so impressively prolonged upwards from the ridges of the South



ALTAR AND REREDOS.

Boston Office, 1909.

the illusion, but also to "the rude forefathers of the hamlet" under the tombstones, who have co-operated with him, albeit unconsciously and in their "sleep" —I hope you will not go away with the notion that the architect has had any notion of furnishing "examples." He has doubtless had the notion of emulating effects, which is a very different matter. If the big, broad, flattened perpendicular window has impressed him as an

Church in New York and the Baptist Church in Pittsburgh is not only not "Perpendicular": it is not even English. All the better for the work, one is inclined to say that it is not the work of a purist. For, as has already been remarked there is nothing so deadly to the spirit of Gothic as practising it formula-ly, practising it "classically" and anxiously seeking for precedents for every detail. That was never the bane of the

American Gothic revivalist, but it was of the weaker brethren among the English, who aspired to no praise beyond that of adhering exactly to the details of their chosen period, and gained in consequence a success of what they called scholarship, but others called pedantry. They attained "correctness" at the cost of reality, and lit "The Lamp of Obedience"

English language. He should be free to work as he feels.

There is, it is true, and as we see, one expression of early Gothic and another of late, either of which, if it be artistically done, is very well worth doing. But is there not some golden mean of Gothic, neither visibly "early" nor palpably "late," some "pause of the star," as



ALTAR AND REREDOS—HOLY CROSS MONASTERY CHAPEL.

West Park, N. Y.

Boston Office, 1909.

only to extinguish "The Lamp of Life." There is no reason why a worker in Gothic should feel himself any more constrained or limited by the trammels of the style, except as artistic feeling dictates that forms and details mutually repugnant shall not be associated in the same work, than there is why a writer should find himself hampered by the necessity of expressing himself in the En-

Ruskin has it, which makes perfection? For the purposes of a city church, at least, one is inclined to say there is. And one is inclined to add that our architects have united upon it in the mode of Gothic they have selected, or compiled, for the new St. Thomas', which happens to be a joint work. Is it early or late? Is it even French or English, this front, equally

divided between tower and nave, this cavernous porch, as of Amiens or the transept of Chartres, this Tour St. Jacques with English details? At least it is neither green nor overripe, neither

monastic nor mundane, but a rich and stately piece of "normal" Gothic, and it promises to be the masterpiece of either or both of its architects. That is saying a great deal.



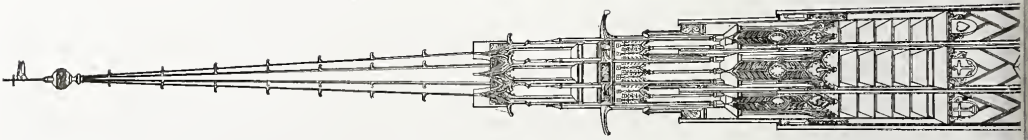
GOLD AND JEWELLED PYX, CHURCH OF
THE ADVENT.

Boston, Mass.

Boston Office, 1909.

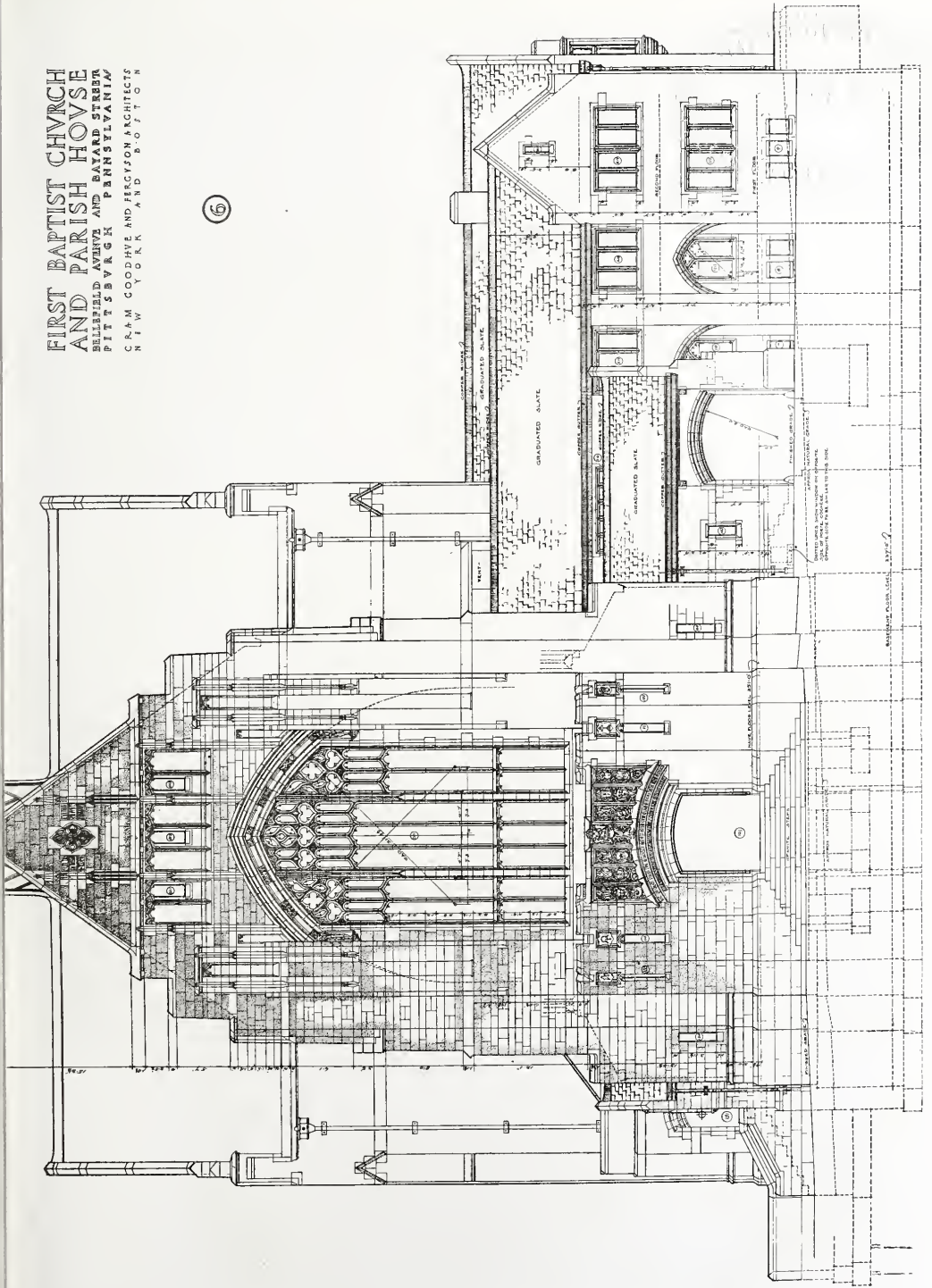


INTERIOR—FIRST BAPTIST CHURCH.
Pittsburgh, Pa. New York Office, 1909.

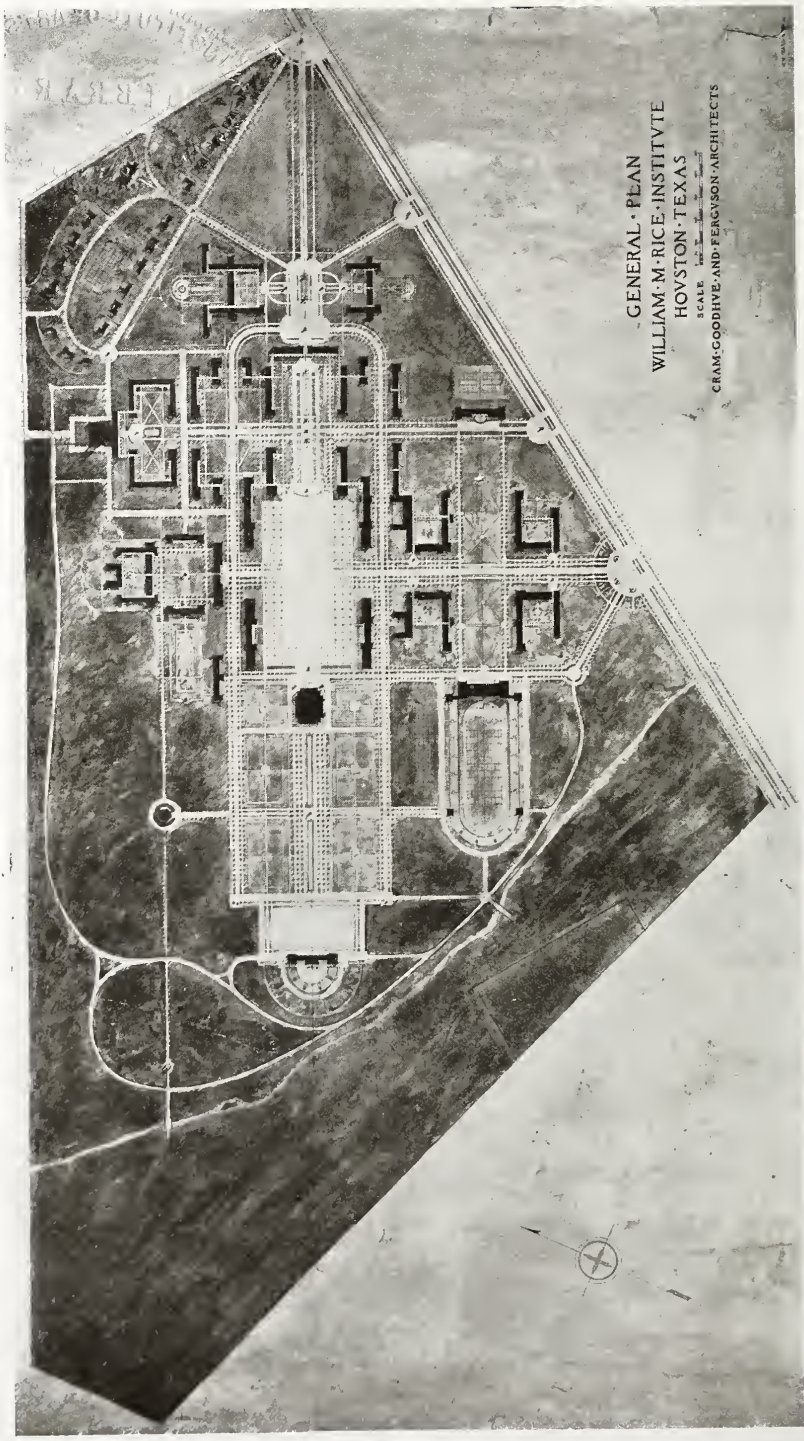


FIRST BAPTIST CHURCH
 AND PARISH HOUSE
 BELLEFIELD AVENUE AND BAYARD STREET
 PITTSBURGH, PENNSYLVANIA
 CLERMONT GOODRICH AND MERCYSON ARCHITECTS
 NEW YORK AND BOSTON

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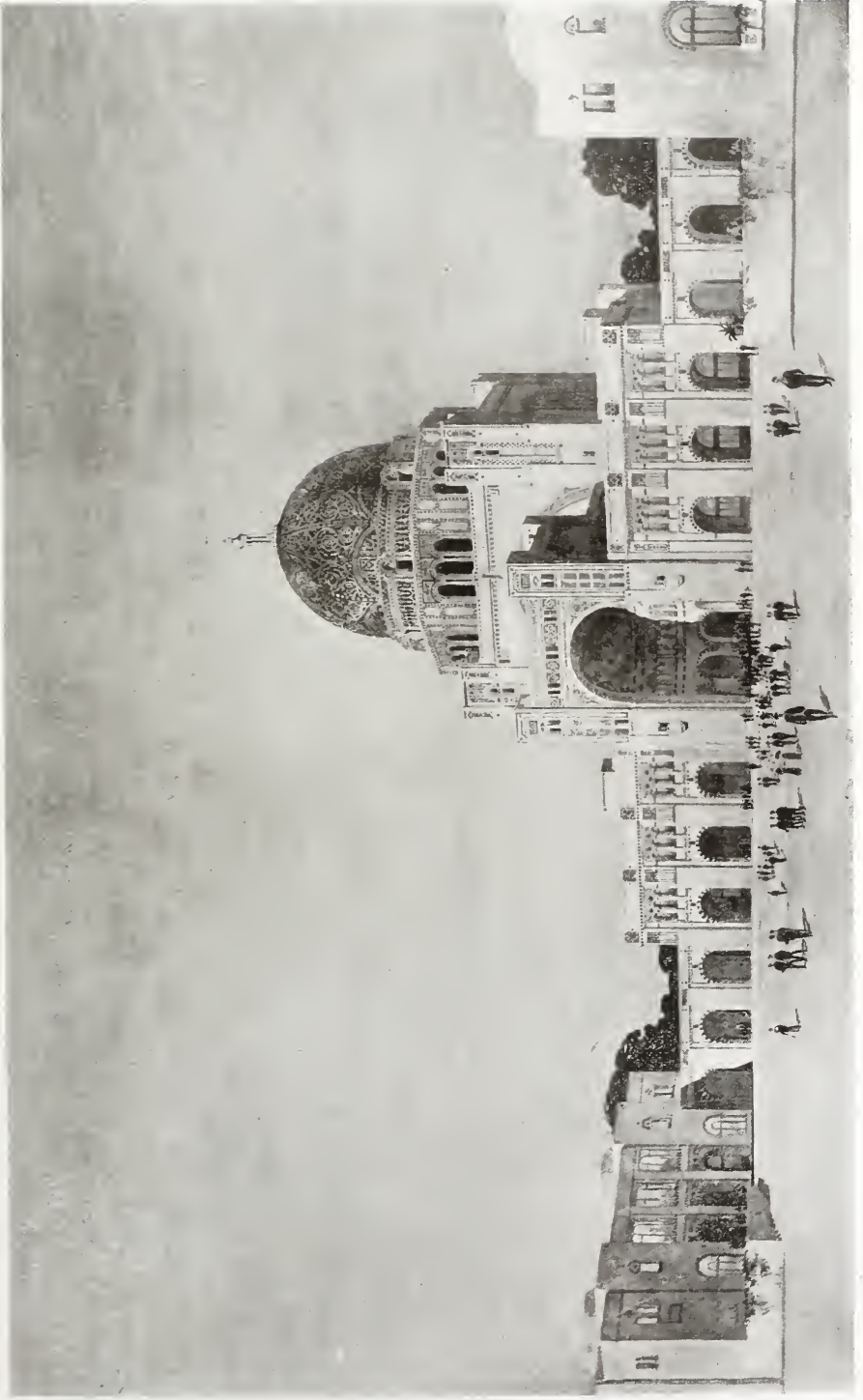
FIRST BAPTIST CHURCH, PITTSBURGH, PA.
 New York Office, 1909.



GENERAL PLAN
WILLIAM M. RICE INSTITUTE
HOUSTON, TEXAS
SCALE 1/8" = 100'-0"
CRAM, GOODHUE AND FERGUSON ARCHITECTS

Houston, Texas.

GENERAL PLAN—THE RICE INSTITUTE.
Cram, Goodhue & Ferguson, Architects, 1909.



THE AUDITORIUM—THE RICE INSTITUTE.
Houston, Texas. New York Office, 1909.

RICE INSTITUTE

HOUSTON, TEXAS
A VIEW FROM CAMPUS



THE ADMINISTRATION BUILDING—RICE INSTITUTE.
Houston, Texas.
Boston Office, 1909.



THE BAPTISTRY—ST. JAMES CHURCH.
Roxbury, Mass. Boston Office, 1910.



INTERIOR—LOS ANGELES CATHEDRAL.
Los Angeles, Cal. New York Office, 1910.



LOS ANGELES CATHEDRAL, LOS ANGELES, CAL.
New York Office, 1910.



Reredos.



Exterior



Cleveland, Ohio.

EUCLID AVENUE PRESBYTERIAN CHURCH.

Boston Office, 1910.



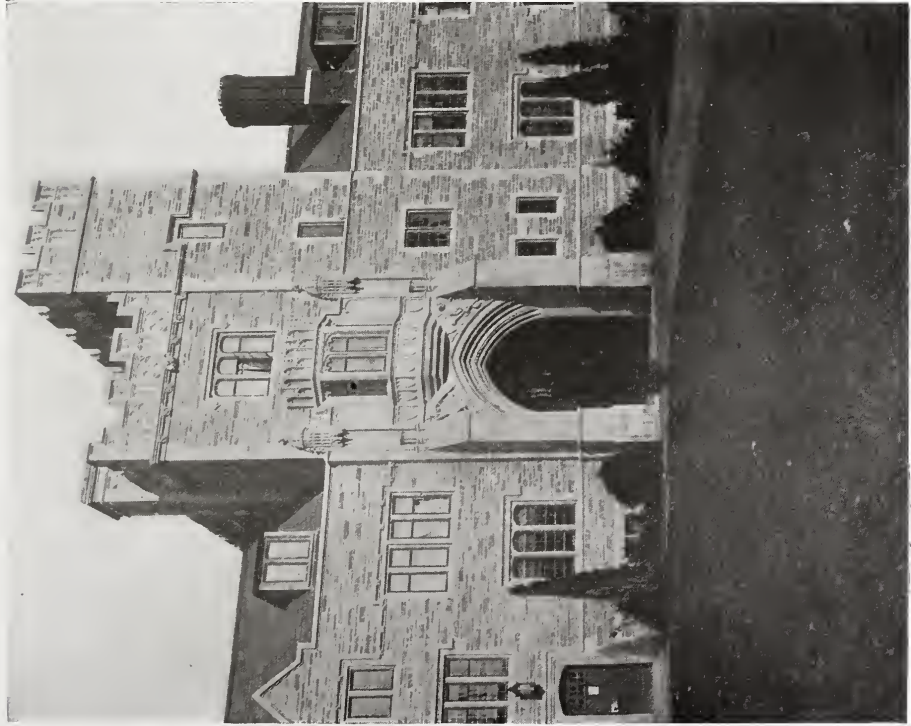
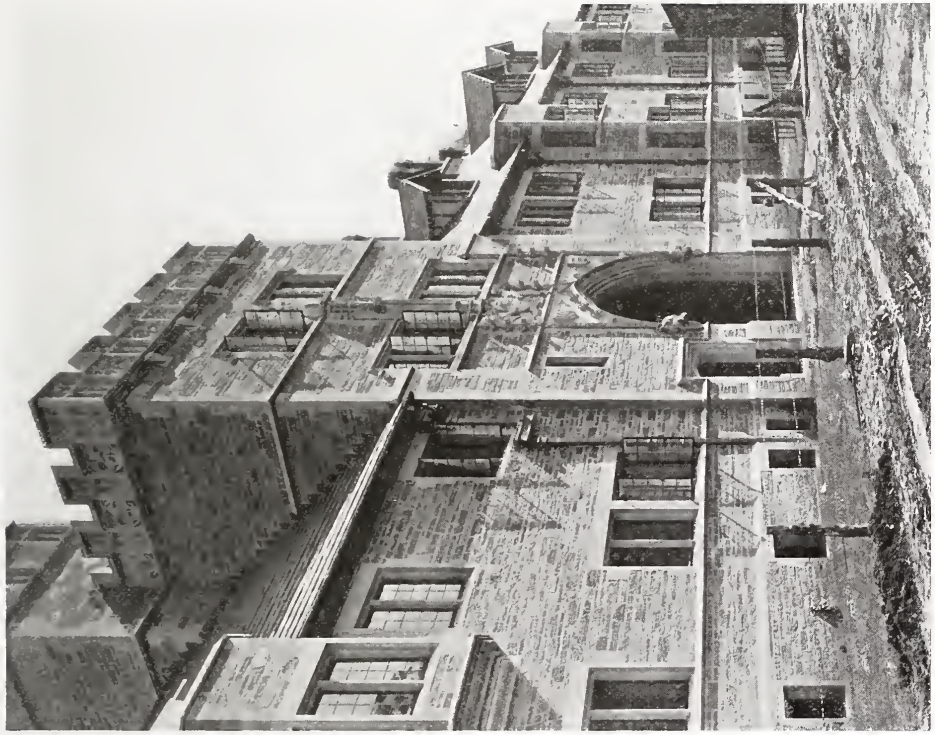
Front Elevation.



THE EUCLID AVENUE PRESBYTERIAN CHURCH.

Boston Office, 1910.

Cleveland, Ohio.



GATE TOWER, CAMPBELL HALL.
Boston Office, 1909.



Reynolds

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BIRD'S-EYE VIEW, UNITED STATES MILITARY ACADEMY.
West Point, N. Y. Cram, Goodhue & Ferguson, Architects, 1903.

THE NEW WEST POINT

PART "D"

The success of our subjects in the competition for the enlargement of the Military Academy was the re-entry of Gothic into secular architecture after many years of banishment. For collegiate architecture, indeed, Gothic had not ceased in the interval to be regarded as eligible by all but the most radical practitioners of the newer French fashion of building. But West Point is not only a school, but a government institution, and that Uncle Sam should revert to Gothic was taken very hard by the fashionable "school" of 1903. One disappointed and disgusted competitor doubtless expressed the feelings of many when he said that the adoption of a Gothic design for the Military Academy "had set back architecture in the United States a quarter of a century." One does not quite know what he meant, since the classic of which he was the advocate and exponent is in its nature unprogressive, even retrogressive, or proceeding in a circular orbit, while the Gothic principle is the very principle of progress, and, faithfully applied to modern conditions, would result in architecture as unlike in form as kindred in spirit to the mediæval building in which thus far it has found its most triumphant expression. But it would be a serious mistake to regard the result of the competition as a victory in the battle of the styles. The names of the expert advisers who united in the award would sufficiently refute that assumption. Most assuredly they were not susceptible of any predilection for Gothic over classic. The Gothic competitors might almost have complained that the jury was packed against them; so much of whatever prejudice might be imputed to the jurors was adverse to them. As a matter of fact, the award was a tribute to the equity and candor of the judges. The decision was a decision that West Point had its architectural traditions, which economy and piety combined to protect. It was committed to Gothic, in spite of the brilliant anomaly of Memorial Hall, anomal-

ous in other respects than its classicism. Nothing short of wiping off all the other buildings from the plateau, incidentally suspending the educational operations of the Academy during the process, and making a *tabula rasa* or "clean slate" for the new buildings would have made a classic design other than a violent contradiction in terms. Some of the more ambitious and radical of the competitors did not shrink from this logical conclusion. One of them even proposed to surround the entire plateau with a periphery of classic monuments, holding that those of his victims who might prefer a view of the Hudson River, at precisely the most picturesque and interesting stage of its entire course, to a constant and exclusive contemplation of his architecture, were entitled to no consideration. But more practical counsels prevailed. The architectural heritage of the place was Gothic, and, for the forties and fifties of the nineteenth century, from which it dated, rather especially good Gothic. It would be hard to name another piece of collegiate Gothic of 1841 so good as the Library of West Point, so sensitively and skillfully designed and so lucky in the choice and combination of its material. Its architect of record was Colonel Delafield, of the engineers, superintendent of the Academy in those years. One cannot help suspecting that he had the assistance of Alexander J. Davis, the most conspicuous of the Gothic architects of the time, who in those years was doing much work in his favorite manner along the Hudson. Nor is this conjecture invalidated by remarking how much better is the West Point Library than his acknowledged works in collegiate Gothic, that of the old Library of Yale, for instance, which is a year later in date. The cadet barracks (1851) are of the same excellent materials as the Library, and in an agreeable and deferential conformity to it in design, though to any higher praise than decency and conformity they do not aspire. The Mess Hall,



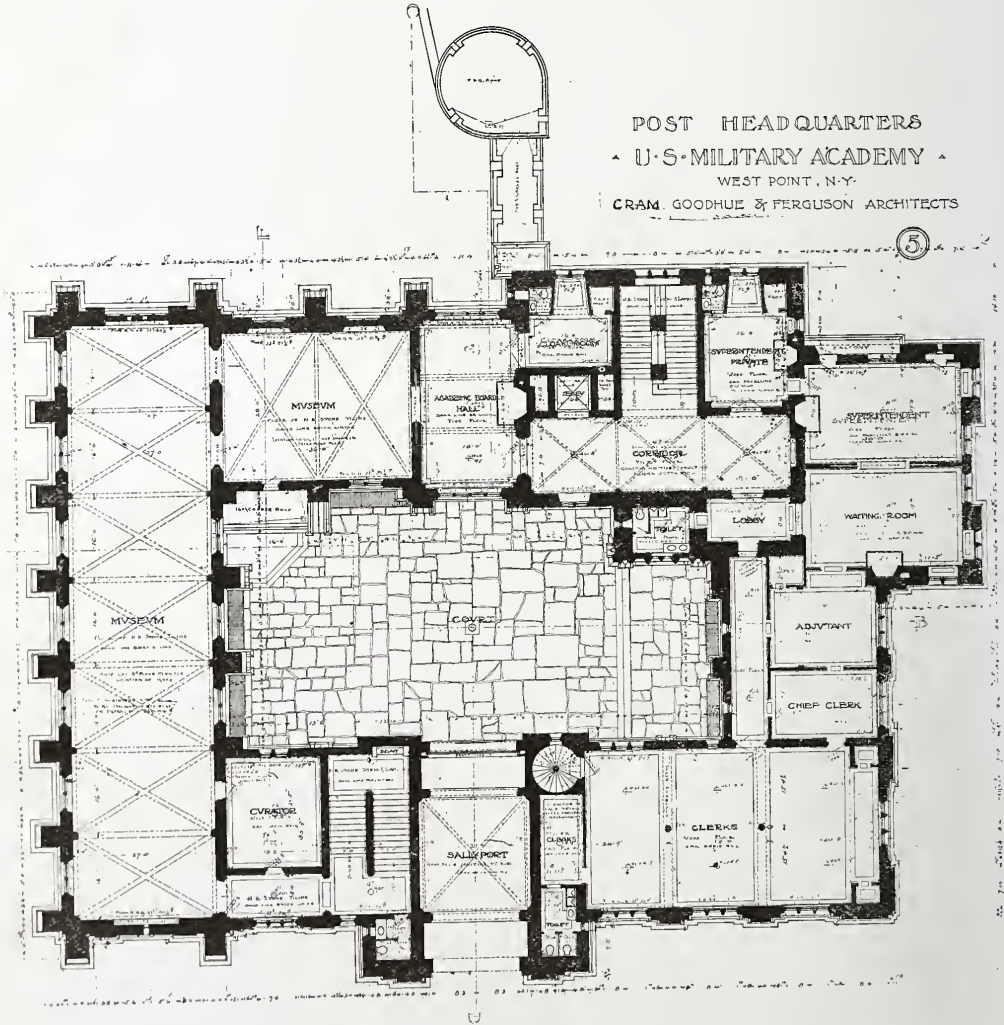
POST HEADQUARTERS.
U. S. Military Academy, West Point, N. Y.
Cram, Goodhue & Ferguson, Architects, 1904.



POST HEADQUARTERS,
U. S. Military Academy, West Point, N. Y.
Cram, Goodhue & Ferguson, Architects, 1904.

on the other hand, is a painful example of non-conformity, being a monochromatic erection in what was then known as "Norman," and bearing in its design no evidence of any artistic sensibility, which no architect of such sensibility can ever have passed, during the sixty years

any, shows a general conformity in design with the more creditable of the earlier erections in design, but not in material, being a monochrome of a cold bluish gray. But these three buildings—the Library, the Cadet Barracks and the Academic building—were the data, so to

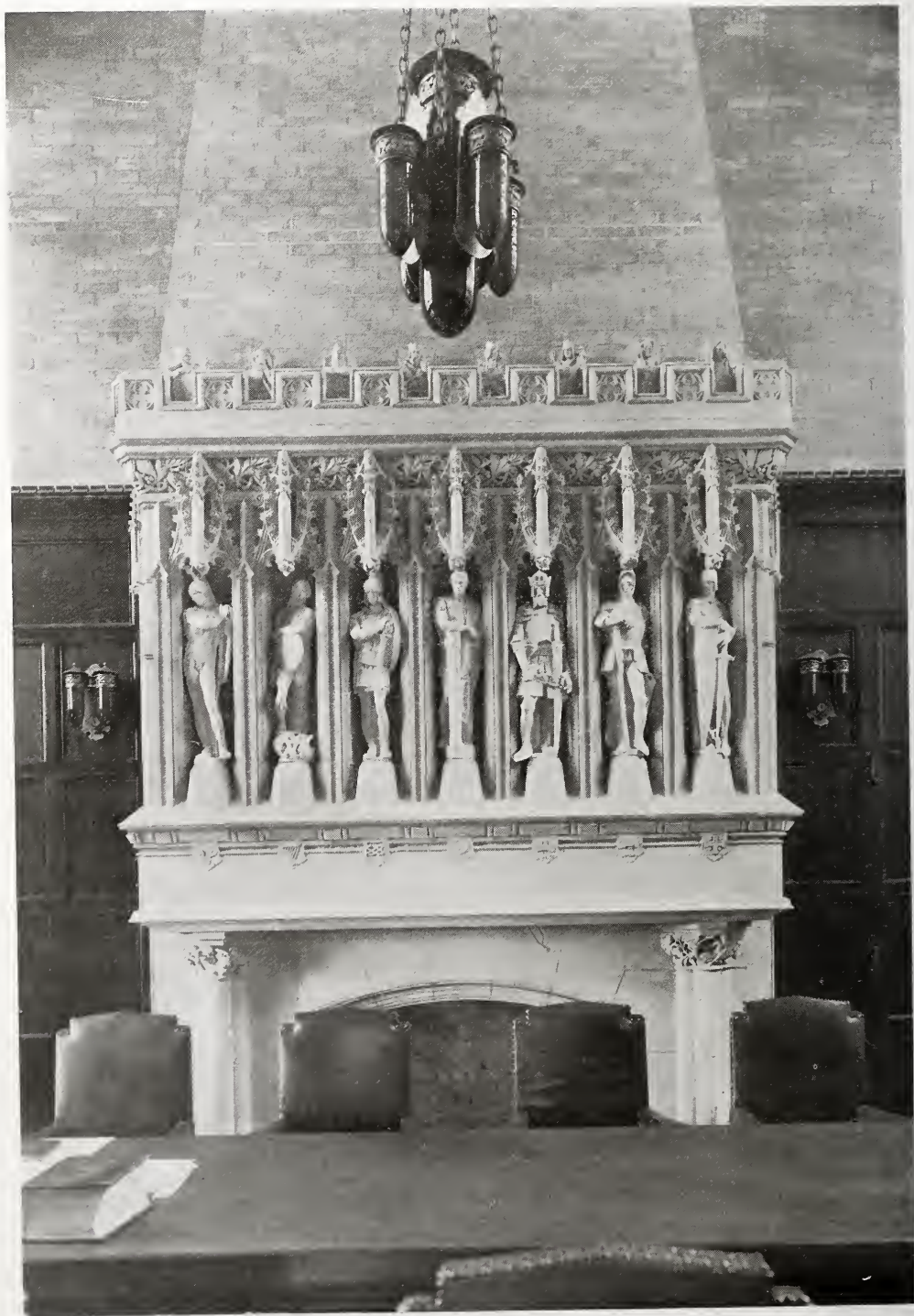


of its existence, without a vehement yearning to "do something" to it. The academic building, of which Richard Morris Hunt was the nominal architect, though one perceives in it hardly any marks of the aggressive individuality of his work in any style which admitted of

speaking, of the architecture of the new West Point. Since they were not to be demolished, the architects of any extension were clearly "instructed" by the facts of the case to a conformity with them in point of style; to do "likewise" and as much better as they could.



POST HEADQUARTERS,
U. S. Military Academy, West Point, N. Y.
Cram, Goodhue & Ferguson, Architects, 1904.



THE MANTEL IN THE ACADEMIC BOARD ROOM.
Post Headquarters, U. S. Military Academy, West Point, N. Y.
Cram, Goodhue & Ferguson, Architects, 1904.



INTERIOR—ACADEMIC BOARD ROOM.
Post Headquarters, U. S. Military Academy, West Point, N. Y.
Cram, Goodhue & Ferguson, Architects, 1904.

The result, as one sees it on the ground, even as one gets glimpses of it from the opposite shore, must be acclaimed as an inspiring success. The white mass and engaged colonnade of the classic Memorial Hall were also, unhappily for the complete unity of the work, a datum of the design, as well as the gray Gothic of the academic buildings, and this was, in the view from across the river, the most conspicuous of

without any architectural decoration or architectural features, only vertically scored with the plain piers of the buttresses of the long, straight flank of the riding hall, pierced with plain unmodeled openings, so that, like the ramparts of Mount St. Michel, it seems a part and outgrowth of the natural cliff, a work of nature as much as of art. There is no other so impressive a cisatlantic instance of this particular effect. Doubt-



MUSEUM—POST HEADQUARTERS.

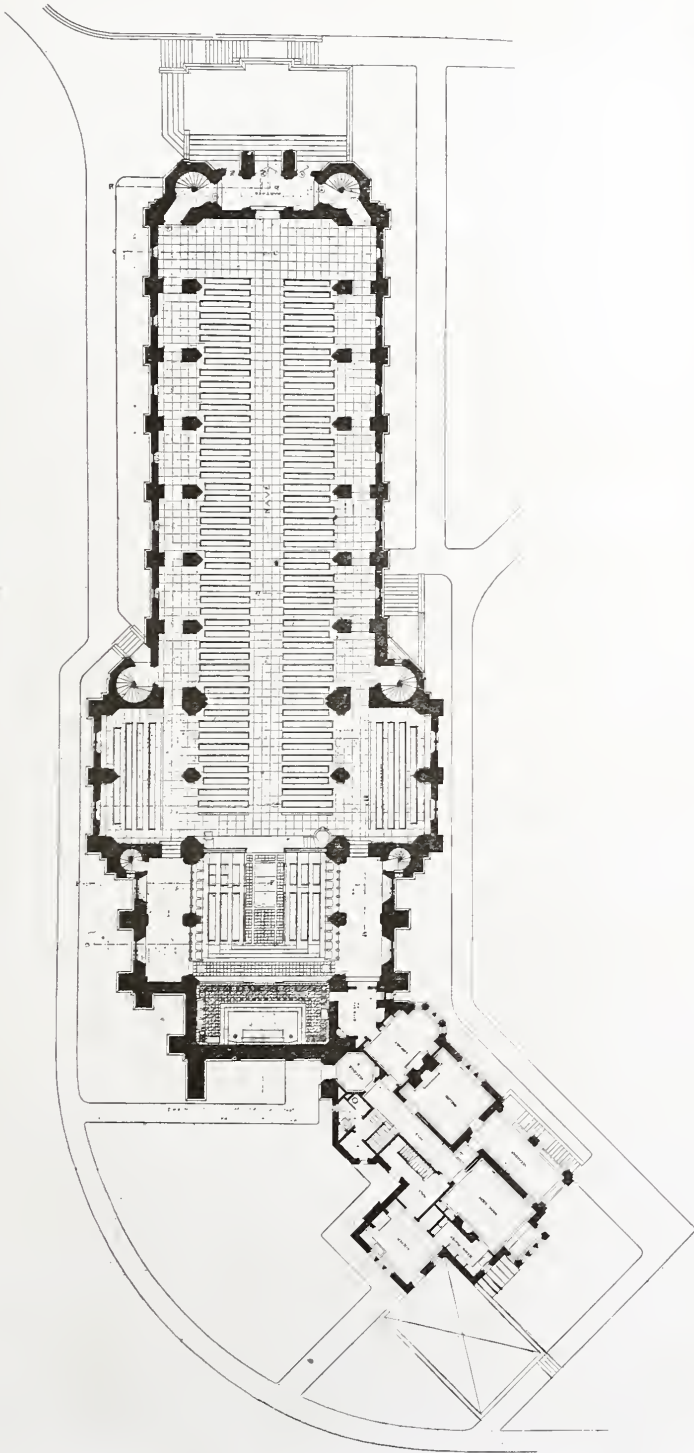
U. S. Military Academy at West Point.

Cram, Goodhue & Ferguson, Architects, 1904.

all the buildings, being anomalous in its site, as well as in its material and treatment, and very questionably so perched upon the outer edge of the plateau as to obstruct the outward view. Such general conformity as the case admitted has been maintained by the treatment of the long outward flank of the riding hall, which comes nearest to Memorial Hall as a mere retaining wall,

less Memorial Hall is still an anomaly in a project of Gothic, collegiate or military, and really to have conformed to it would have involved non-conformity to everything else upon the plateau. The general treatment adopted mitigated the contradiction as much as might be, no doubt, but there seems to have been a quite inexplicable contradiction in the classic anomaly itself. The two wings—

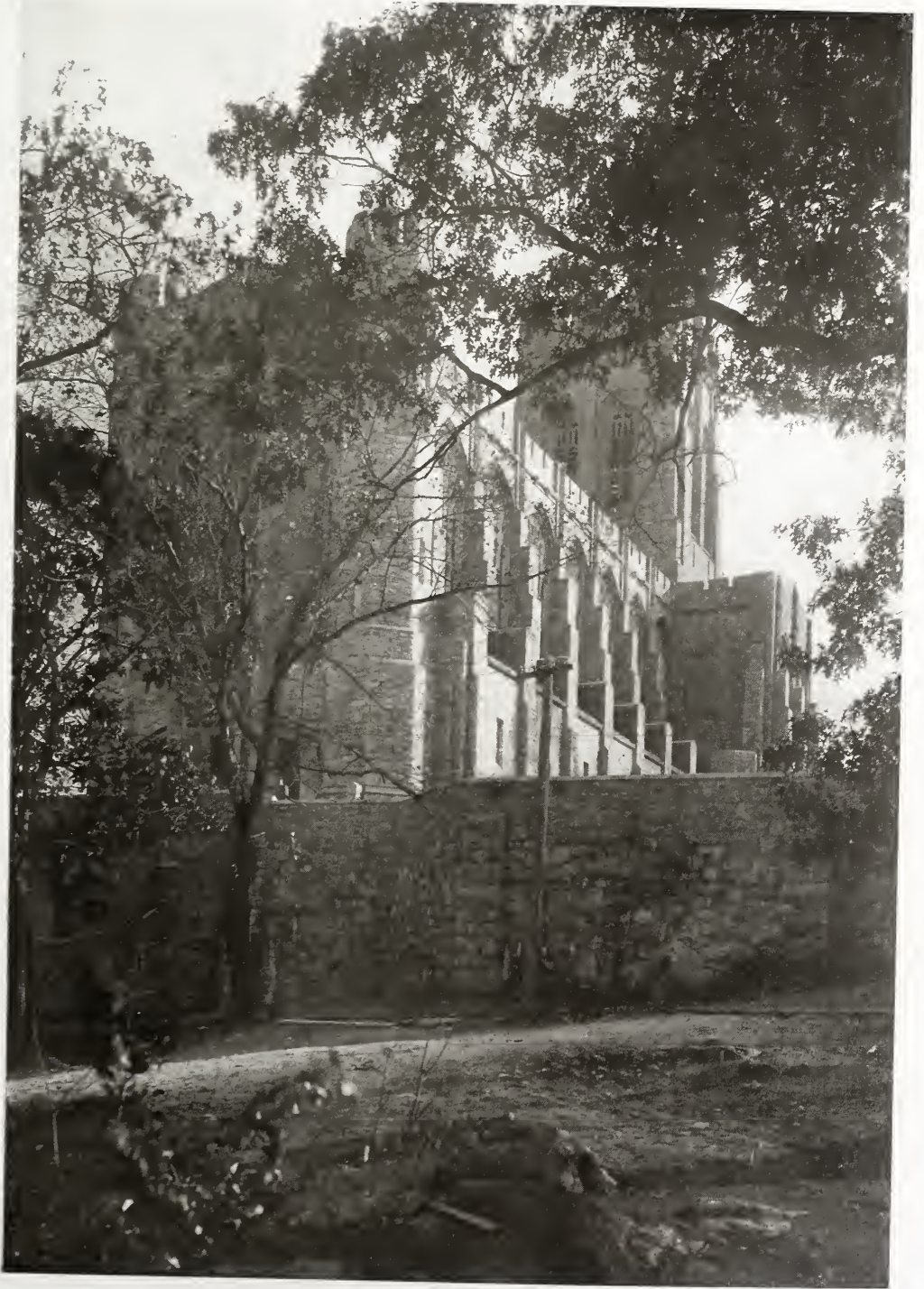
CHAPEL
U. S. MILITARY ACADEMY
WEST POINT, N. Y.
DESIGNED BY CRAM, GOODHUE & FERGUSON
ARCHITECTS
NEW YORK, N. Y.



PLAN—CHAPEL OF THE U. S. MILITARY ACADEMY.
West Point, N. Y.



THE CHAPEL OF THE UNITED STATES
MILITARY ACADEMY AT WEST POINT.
New York Office, 1904.



THE CHAPEL OF THE UNITED STATES
MILITARY ACADEMY AT WEST POINT.
New York Office, 1904.

the officers' mess and the bachelor officers' quarters—are so obviously appurtenances of the central building that they clearly should have conformed to it and to one another. One simply cannot understand why the yellowish brick of the northern and newer wing should not have been of the same material as the older. Its yellow is, in fact, in such unpleasant contrast with the white of the center and the other wing as to cry aloud, while it is yet new, to be painted into congruity with its neighbors. The discord seems entirely unnecessary. And, indeed, one finds the tint of the brick, which economy doubtless dictated as the material of the back of the new cadet barracks, not much more congruous with the gray stone of their frontage than would have been the red brick frankly employed in the subordinate structures elsewhere. It is objectionable as having a pretension which the commoner material entirely disclaims. It impairs that air of vernacular and home-grown craftsmanship which the building everywhere else displays, even in the most elaborated examples, such as the chapel and the post headquarters, and which is one of the chief charms of the architecture. I have spoken of Mont St. Michel as seeming to grow out of its rock, and I know of no modern structure which emulates the particular impressiveness of the fortified abbey as successfully as the new work at West Point. When one, in the climb of the hill and at the turn of the road, comes upon the deep and dark arched portal, flanked and abuted by its bar-bican, which is the chief entrance to the place, he cannot help being impressed with the absolute appropriateness of the cliff-like tower, with its stunted battlements, alike to the purpose and to the place. The inherent effect of the architecture is made more specific and carried further by a capital piece of sculpture, the admirable colossal and heraldic eagle at the angles, with a wing expanded upon either wall. This is, in fact, already not only a military academy, but the Military Academy at West Point on the Hudson. Quite apart from the necessity the architects were under of conforming to the

architectural genius of the place and the existing buildings, one might very safely challenge any of the architects who proposed a clean sweep for the purpose of erecting a fringe of palaces of the most formal and artificial architecture to equal in that architecture the special and characteristic expression which is here so perfectly attained. By no means what we commonly think of as "English Gothic" is this grim and frowning four-square mass, with the massy simplicity and thickness of its walls, the depth and darkness of its arched gateway, the stark squareness of its turrets, all of as grim and unadorned an aspect as that of the stark mass of the hall underneath, the rejection of all ornament not inherent in the exposition of the structure. Only a displayed heraldic eagle—a capitally conventionalized bird, at the angle,—and a simple tracied window alongside relieve its castellar grimness. For English ecclesiastical Gothic distinguishes itself from Continental precisely by the lack of the depth and mass and weightiness which are here in such impressive evidence by its comparative flatness and shallowness and tenuity. It is English Gothic all the same, this masculine and military expression. Hear Ruskin, criticizing his native architecture.

It is not modern work only; we have built like frogs and mice since the thirteenth century (except only in our castles). What a contrast between the pitiful little pigeon-holes that stand for doors in the East front of Salisbury, looking like the entrances to a beehive or a wasp's nest, and the soaring arches and kingly crowning of the gates of Abbeville, Rouen, and Rheims, or the rock-hewn piers of Chartres, or the dark and vaulted porches and writhed pillars of Verona.

It is the parenthetical exception of "our castles" to which I call your attention. It was in their military building that the English emulated the vigor and virility which the French imparted also to their churches, and it is in their strongholds that there must be sought the proper prototypes of the initial building which is to signalize at the threshold, the character of West Point. It is in such things as "the proud Keep of Windsor, rising in the majesty of proportion, and girt with the double belt of its kindred and coeval towers." And



THE CHAPEL OF THE UNITED STATES
MILITARY ACADEMY AT WEST POINT.
New York Office, 1904.



THE CHAPEL OF THE UNITED STATES
MILITARY ACADEMY AT WEST POINT.
Interior looking toward chancel.
New York Office, 1904.



THE CHAPEL OF THE UNITED STATES
MILITARY ACADEMY AT WEST POINT.
Interior looking toward entrance.
New York Office, 1904.

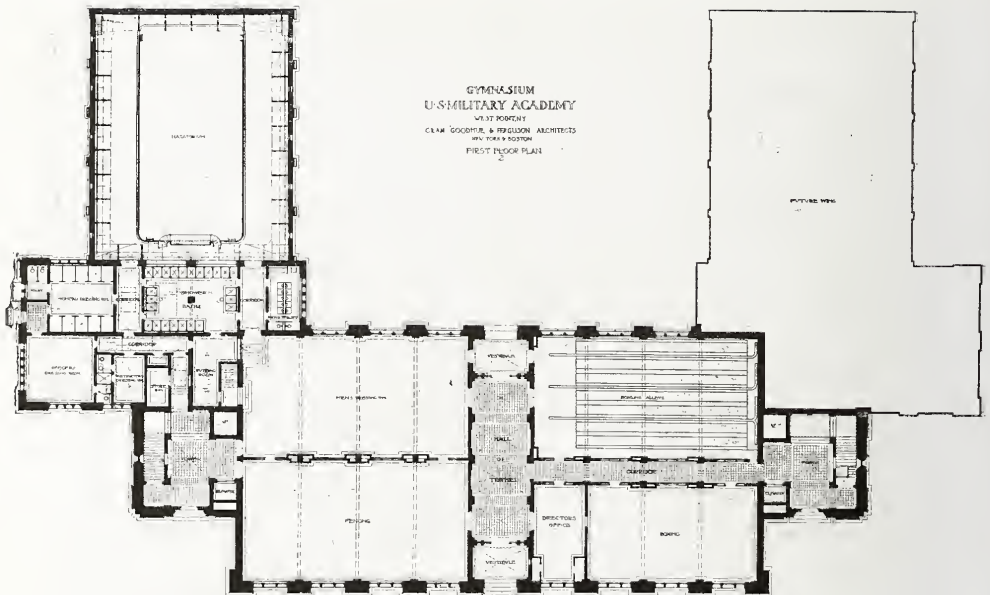
the expression of this brand-new building at West Point is so much the expression of these fortresses that it does need the supplementary impressiveness of antiquity. It is "as it must be," this portal of the Academy.

After one has passed the portal and come out upon the plain, he finds the inner faces of the building, though in general keeping with the outer, modified according to their new aspect and environment, by no means so grim and implacable as the exterior expression of the "keep," but lightened and opened, though still of an impressive solidity. Above the entrance is a feature which by the elaboration of its carving would be entitled to be called rich, a quintreplet of window slits flanked by buttresses indented with coats-of-arms and surmounted by another heraldic eagle under a carved canopy. The display of so much "boast of heraldry" on a Governmental building strikes the onlooker at first as quite amazing until a closer inspection reveals the fact that the various coats-of-arms are, after all, only those of the States, territories and dependencies of the Union. To have achieved even the effect of heraldry out of such wretchedly unheraldic material would indicate that this deeply despised science is not despised by the architects of the building. One rejoices to find, at his entry upon the plain, that the inherent expression of the older buildings which were the data of the newer architecture has been recognized as the keynote of the newer work. It is merely developed and carried out with a far greater amplitude of means and a far higher degree of skill than the work of sixty or seventy years ago, which some of the competitors signified their intention of putting to an open shame. The new cadet barracks in comparison with the old, furnish a crucial instance of this temper. The material, with the unfortunate and in part compulsory variation already mentioned, is as nearly as possible the same, and so is the more complete architectural organization, a greater arrangement. There is only some greater re-

finement of proportions, a greater subtlety of fenestration, the emphasizing of the entrance, the sparing introduction of good carved ornament, the general artisticizing of the old elements, to mark the difference. So far from putting the old buildings out of countenance the architects of the newer have displayed the greatest solicitude to keep them in countenance. This, one says of their work, is what the military engineer of 1850 would be glad to see as an adjunct to his own work and an advance upon it, would have been glad to do, if he had only known how. The spirit shown in these additions and extensions is to be sure artistic, having in view the total effect of buildings which are to be seen together, but it is even more distinctly human and civilized. It is the spirit in which every architect employed to add to the architectural patrimony of an institution ought to approach his task. But to be certified how infrequently he does come to it in this spirit, one has only to visit the college yard of any seat of learning which has lasted over a generation, and to mark how each succeeding designer has taken pains to insult the work of his predecessors and to put it out of countenance, and with what complacency he views his familiarity with a newer fashion than theirs, in spite of the evidence before his eyes that his new fashion will presently, in its turn, become an old fashion, to be despised and overborne by his successors, and put into the limbo of the obsolete. The returning old West Pointer must feel that his Alma Mater has fallen into tender and sympathetic hands. It is a pity, he will naturally feel, that the wonderful view from the plateau should have been obscured. The first and worst offense in that way was the placing of Memorial Hall on the crest of the cliff. But the obscuration has unfortunately been extended by the roof of the new riding hall, which comprises the site of the old one, the site which all the experts, military and architectural, agreed upon for the purpose. But this site was imposed, and if it be true, as one is assured, that the new hall was set as low down as it would go, there



DINING ROOM—CHAPLAIN QUARTERS, WEST POINT, N. Y.
New York Office, 1904.



is nothing to be said except that it is a pity. It has what compensation architecture can give, in the impressive and ordered accumulation of the masses of the power house, the riding hall and the post headquarters, seen from below or from across.

It is only in the Headquarters building, of this riparian group, that there is any opportunity for interior elaboration. Interior effectiveness, indeed, the riding hall promises, by virtue of its great dimensions, hardly equaled in unobstructed area except by the big railway stations. The conditions are sufficiently similar to enforce the same scheme of roofing, arched trusses in metal spanning the whole width. It is the necessary rise of the arches that makes the roof infringe upon the view of the river from the plateau. The interior view of the riding hall as well as the exterior promises some compensation for this unquestionable loss, from what can be had of it at this writing. This gives but a very imperfect notion of what the interior effect will be when the hall is completed, in so rapid a ratio is the impressiveness of a succession of members such as these trusses increased as the vista is lengthened and the members multiplied. Of

a very different effectiveness is the room of the Academic Board in the Headquarters. It is very nearly a model of the treatment of a stately and official interior in Gothic, where the "keeping" extends not only to the construction and the constructional decoration, but to the furnishing and the fitting. One may especially note Mr. Lawrie's sculpture in the chimney-piece, as equally upon the outside of this building, together with several of the others, as having precisely the right touch of the conventionalization which denotes the work as primarily architectural. The archaism which most sculptors and decorators most commonly consider incumbent upon them in providing accessories for Gothic architecture may very easily be so overdone as to seem to be purposely and childishly rule and unskilful, and to lend itself readily to the burlesque of the scorners of "stained glass attitudes."

You hold yourself like this, you hold yourself like that;

You try to take an attitude both angular and flat.

It is assumed to be necessary for the Gothic carver or glassworker to deny his knowledge of the figure and of drawing in order to be "in style." In fact,



THE GYMNASIUM,
U. S. Military Academy, West Point, N. Y.
Cram, Goodhue & Ferguson, Architects, 1908.

conventionalization, in either case, simply means the treatment needed to make the decoration architectural to the extent of adapting it to its material and its function. That once secured, and there is no occasion for the modern artist to deny what he knows, whether or not the mediæval artist knew it. The distinction is so obvious that it is strange it should be so extensively lost sight of. This chimney-piece, a selection of heroes which, it appears, is the choice of old Caxton, is an instance very much in point. The primarily architectural character, even the "Gothic" character of the work being put beyond question by the general design, it is manifest that the sculptor has subjected himself to no more restraint in the execution that was for his own good and for that of his work.

A great part of the work at West Point is necessarily of an humbly "practical" character, which does not prevent it from being so picturesque and effective that it is a pity to have to forego some illustration of it. The cavalry and artillery barracks and stables, the gunshed and post exchange at the South end of the reservation, the terraces of officers' quarters which connect these with the plateau would of themselves, if they were not overshadowed, constitute an extensive and "important" architectural work, exemplary in their several kinds and very well worth showing. They are of the simplest of durable materials, brickwork with a sparing use of freestone, but they are placed and designed with as unflinching a sense of architectural appropriateness and effectiveness as of practicality, and they effectively promote and continue the character given by the more pretentious and elaborate decorations.

The chapel is from any point of view the dominant building of West Point. It is placed, evidently enough, on architectural and not on practical considerations, by no means a "chapel of ease" for the academic body or for the garrison. The choice seemed to lie between this height and Trophy Point at the North end of the reservation, on the same frontage with the point, chosen for

the official residence of the Superintendent, an edifice not yet in being. Here, also, the chapel would have made its effect, stopping the major axis of the layout of the plateau, from within. It would also have been very commandingly placed with reference to the Northward view from the river, though this is not the most important or the most frequent river view. Architecturally, without question, it is best placed where it is, and no sensitive architect would willingly have forgone the unequaled opportunity for setting "on a hill," and in the utmost visibility, the most ambitious and elaborated of his works, properly the "crowning" feature of his body of architecture, in favor, say, of the hotel which probably would have been the alternative. That the chapel is worthy of its acropolis preeminence is indisputable. Architecturally, it "belongs" as distinctly to the landscape as to the architecture underneath. Questions of modes, and tenses, "Early" and "Late," quite apart, what could be more to the purpose on this ridge than the arcade of openings enlarged to the maximum, with their intermediate supports reduced to the minimum? What mood or tense of Gothic, or for that matter of classic, could be more effective for the particular purpose of the flank of wall, parallel with the terrace on which it stands, which constitutes the most conspicuous aspect of the chapel of West Point? The aisle wall is kept almost absolutely solid. The clerestory wall is skeletonized to the utmost, arched panels of glass as large as possible set between piers as attenuated as may safely be, considering that they have seemingly a vault to abut and certainly a roof to carry. The security and stability of the structure are well assured to the eye not only by the solid base from which it rises, but by the massive and powerful turret at one end, and the still more massive and powerful tower and transept at the other which furnish the great arcade with visible and ample framing and abutment. The conversion of the East end into a mullioned wall of painted glass in perpendicular tracery is the best compensation that English architecture can sup-



ENTRANCE DETAIL—GYMNASIUM.
U. S. Military Academy, West Point, N. Y.
Cram, Goodhue & Ferguson, Architects, 1908.

ply for the loss of the far greater variety and mystery of light and shade which belong to the apsidal termination. The disorientation compelled by the topography brings the proper "East end" of the chapel to the South. At West Point each end, as well as the whole side of the nave, is a wall of glass, a wall of glass merely framed by the masonry, but so heavily and powerfully framed

opening, even while he finds himself forced to question the logic. A buttress-mullion is open to the objection that by its position it can abut nothing, and is thus "constructed decoration." Even if one foregoes this objection, in behalf of the undeniable prettiness and picturesque-ness of the result, he has, it seems, the right to demand that the extraneous feature do not interfere with the con-



ENTRANCE—GYMNASIUM OF U. S. MILITARY ACADEMY, WEST POINT, N. Y.
Cram, Goodhue & Ferguson, Architects, 1908.

that the stability of the structure is perfectly assured to the eye. To this sense of stability the "blind" story of the aisle wall below the "clear" story of the windows more effectively contributes in this situation, than would an aisle wall with a more developed opening in each bay than this mere spot of dark. In the (proper) West front one has to recognize the novelty, ingenuity and effectiveness of the special feature of the great

struction to which it does not belong. This it would not do if it were detached below the arch and continued outside the wall, as admittedly extraneous, but surely does when it is protruded through the arch, working a solution of continuity in what owes its stability to its continuity, and raising questions of what would happen in the case of an unequal settlement. But one at the same time feels that it is ungrateful to cavil with what

gives him so much pleasure as this fanatic feature. And elsewhere he has no cavils to raise. One may walk all around the chapel and consider it with unmingled satisfaction, noting with what cleverness the subordinate features, including the rectory, or "chaplain's quarters" are made to contribute to the total effect and what affinity the total effect, the ultimate expression of the

say, as in so many Gothic "primitives," the framework of masonry exists, is at present provisional, and the spectator who takes it for ultimate mistakes the designer's purpose, and does the work injustice. When the piety of the alumni has furnished the chapel with the chief of its adornments, it will be seen as it is meant to be seen, and will be recognized as one of the most notable achievements



GYMNASIUM—U. S. MILITARY ACADEMY, WEST POINT, N. Y.
Cram, Goodhue & Ferguson, Architects, 1908.

chapel, of which, after all the dominant characteristic is a stern simplicity, has with the military Gothic of Post Headquarters.

The interior is quite as effective in its way, or at least gives promise of as great an effectiveness. The glass, for the display of which, one may almost

of "early twentieth century" in Church-building in America, or for that matter in Europe. It fitly crowns and culminates an architectural assemblage which marks most signally the re-entry of Gothic into secular architecture, and inspires in many the hope that it has "come to stay."

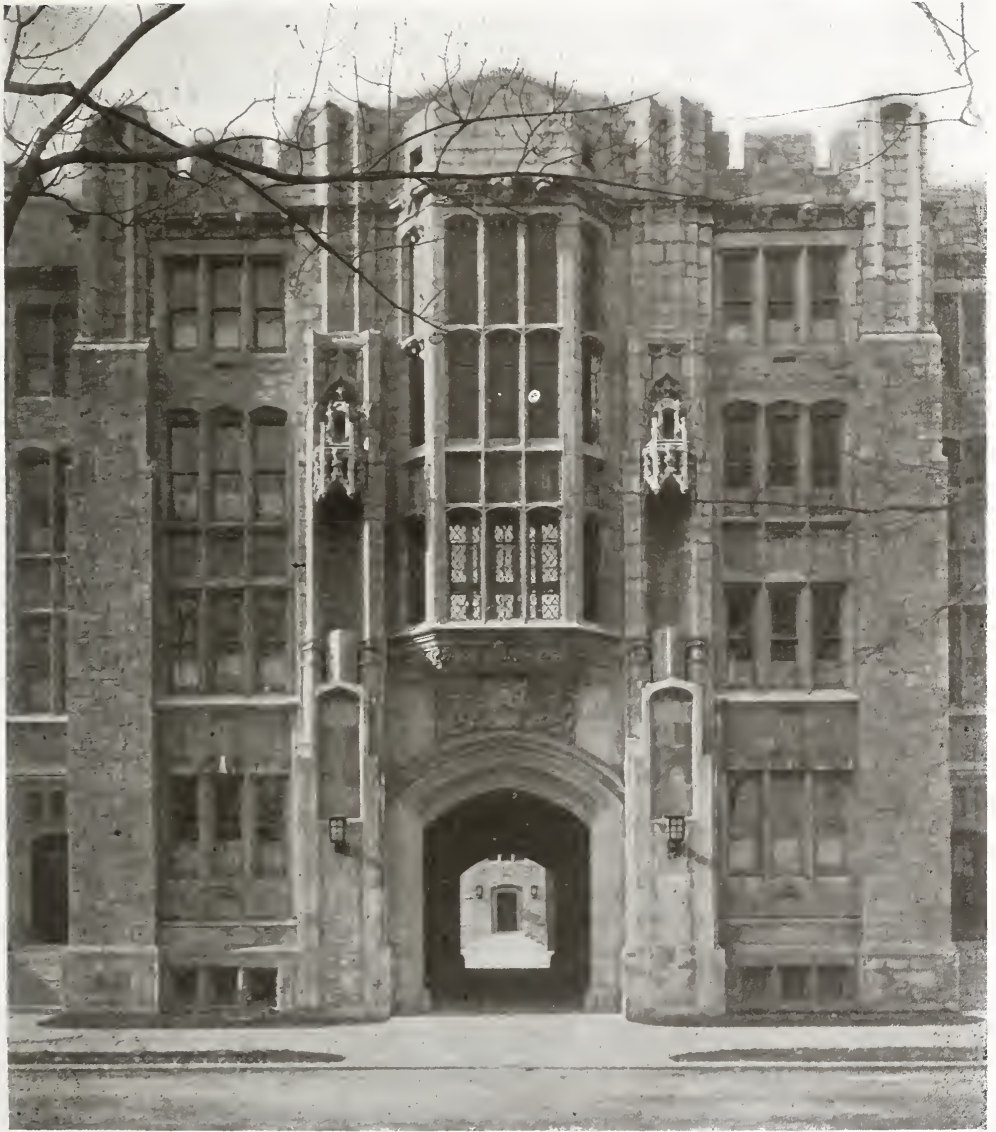


Exterior.



Interior.

THE BRANCH POST EXCHANGE—U. S. MILITARY ACADEMY.
West Point, N. Y. Cram, Goodhue & Ferguson, Architects, 1904.



THE CADET BARRACKS—U. S. MILITARY ACADEMY.
New York Office, 1904.



SWIMMING POOL—U. S. MILITARY ACADEMY, WEST POINT, N. Y.
Cram, Goodhue & Ferguson, Architects, 1908.

THE ARCHITECTURAL RECORD

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COTTAGES AT BRANSCOMBE, DEVON.



THE 1870 CULMINATION IN FRANCE.

A COMPARISON OF MODERN AMERICAN ARCHITECTURE WITH THAT OF EUROPEAN CITIES

By PROF. STANLEY D. ADSHEAD

of

(The Liverpool University.)

BEFORE COMPARING the architecture of America with that of the modern European city, it will be well to review the historical sequence of architectural thought since the Renaissance, and so endeavor to discover the underlying causes which have conduced to bring about the finest results.

A retrospective glance at the growth of architecture in Italy, France and England from the dawn of the Renaissance, shows us that in Italy architecture arrived at its highest state of perfection in the hands of San Gallo, Sansavino, Sanmichele, and Peruzzi, all students of the remains of ancient Rome. Later we get Palladio after whom there set in a decline. In France there was attained a culmination when Perrault completed his wing at the Louvre. The subsequent decline which followed however, during the reign of Louis XV. was rapidly stayed by Gabriel, who, renewing the study of Italian art and assisted by artists from that land, brought architecture to a second culmination in the Petit Trianon at Versailles.

A still higher pinnacle was reached when Percier and Fontaine influenced by the grandiose imperial ideas of Napoleon used the imperial work of ancient Rome for their inspiration and so fostered the Empire style. This was perfected in the Louvre in Madame Beauhamis palace and in the work of the period at Fontainebleau. There then came a reversion, over much archaeology tended to pedantry and ultimately there again followed a decline.

Attention must now be directed to the Ecole des Beaux Arts, under its influence were produced men like Labruste, Leon Ginain, Duc and Charles Garnier, whose several most important works were the Library of St. Genevieve, the Ecole de Medican, the Law Courts and the Opera House. Their work was characteristic in that it assimilated the Greek revival with the modern conditions that prevailed. This was the third epoch-making period in France, the style was called Neo-Greek, it reached its culmination in 1870, and here for the present we leave French art.

In England the first culmination was attained with the later works of Indigo Jones. With Wren we get the commencement of a decline hurried to its completion by Gibbs and minor men, ultimately to result in the exuberant but somewhat vulgar splendour of the Queen Anne style. Dance, Adams and Chambers were the prime movers in a national revolt, and their work which was a reflex of contemporary French art was in reality a revival of work in Italy and Rome. It resulted in a style of English architecture much purer in form. These men were followed by Soane, Cockerell and Elmes, and later by Pennethorne and Smirke. About this time were published the researches of Stewart and Revett, a work which finally resulted in the eclectic pedantry of 1850 and thereabouts.

With Cuthbert Brodrick of Leeds and perhaps Sir Charles Barry the continuation of pure classic architecture in England practically expired. The Gothic revival had set in, its accentuation of construction, following as it did a phase of art entirely aesthetic was the keynote to its success, and by 1870 all other schools had practically disappeared.

In countries like Holland, Germany and Austria a similar sequence had ensued, but these countries lying outside the direct Renaissance track merely repeated the rotary process of countries like France and England in a less conspicuous and more local and unsophisticated way.

Thus it will be seen that in the sequence of architectural thought, purity in style arrived at by reference to the achievements of the past may culminate in pedantry; but it does not follow that it will always arrive at so advanced a stage. It is certain, however, that sooner or later there will set in a decline. This may be brought about by a gradual tendency to provincialism as in the case of the Georgian style in England which was after all but an exaggeration of the work of Jones and of Wren; or as when the style of Louis Quinze in France following that of Louis Seize resulted merely in a confused accentuation of the points of interest in the latter. Or again

the collapse may be sudden, and may mean utter disruption, as when the pedantry of Wilkins was swept away by the Gothic revival, or as when the Neo-Greek was annihilated by L'Art Nouveau and the secessionist movement which has seized hold of the French.

It has been necessary thus to review the historical sequence of architectural thought in Europe during the Renaissance in order to discern the conditions most favorable to an epoch making period. We are now in a position to proceed with our investigation as to the comparative merits of the architecture of the different nationalities in modern times.

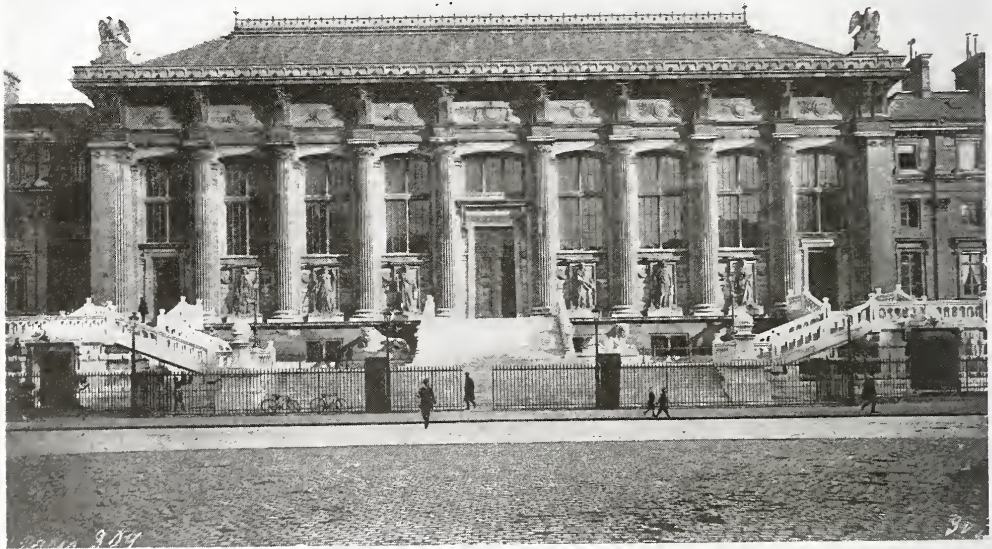
Germany and Austria during the 17th and 18th centuries lay outside the geographical line of Renaissance progress, and Germany's war with France rendered this isolation the more complete. Little wonder then that Germany and Austria since 1870 should have been obliged to sacrifice all traditional association in architecture to meet the demands of an extraordinary organic activity which had internally arisen, and little wonder that these countries should have laid aside those "motifs" and ornaments which have permeated architecture since the Periclean Age, and in lieu thereof have turned about to find others more expressive of the rejuvenation which the countries east of the Rhine and north of the Danube were undergoing. At first Holland, Belgium and Germany were ransacked and their most blatant extravagances produced during the early periods of the Renaissance were re-erected in exaggerated form. Frankfort station, the Town Hall of Wiesbaden and the Ringstrasse at Cologne were the result. About the year 1890 German and Austrian architects, wearied with the resuscitation of Renaissance forms derived even from the most exotic and quaintest of styles, and feeling that every possibility for the display of striking individuality had been extracted from these sources, had their attention suddenly directed to the fascinating attractions of that style of architecture which had come to be known as L'Art Nouveau. The possibilities it afforded for the expression



TYPICAL MODERN FRENCH.
THE SCHOOL OF PASCAL.

of their many original and scientifically developed conceptions could not be gainsaid, and L'Art Nouveau as originated in Glasgow, as advanced by the Arts and Crafts movement in London, as illustrated in the pages of the Studio, and as first exemplified in Vienna by Wagner and in Berlin by Otto Reitz, was seized hold of and travestied by the architects of Dusseldorf, Cologne, etc., with an enthusiasm almost childlike in its ingenuousness. One can only regard it as the outcome of an honest yearning after instinctive expression but which in an intellectual age must necessarily be an af-

von Thiersch. This is the latest of some half dozen works by this architect, amongst which may be mentioned the Law Courts of Munich, perhaps less successful, and the Festhalle at Frankfurt. Frederick von Thiersch stands practically alone in Germany as an architect who has confined his studies to the epoch-making periods in the architecture of Europe which we have reviewed; he has met the new conditions of his time, concrete construction and the like, and has succeeded in combining with them a scholarly tradition and considerable imagination.



THE 1870 CULMINATION IN FRANCE—LE PALAIS DE JUSTICE.

fection. But quite recently there has been a return to the study of a later type of Parisian "Hotel," in reality a revival of the Louis Seize; in some cases it has been assimilated with L'Art Nouveau. This return to a more reasonable style augurs well for Germany and Austria, as an instance we would refer to the Hotel Adlon in Berlin, to premises such as the show rooms of Schneider and Hanan at Frankfurt, and others there in close proximity to the Kaiser Platz. But later and still fresh from the chisel of the mason and the brush of the artist we get the Kursaal at Wiesbaden, by Frederick

He was educated at Rome and there is no doubt that he is a scholar well acquainted with the best periods of the architecture of France. Were all the modern buildings in Germany equal to or based upon similar principles to those which have inspired the work of this one man, the architecture of Germany would in the modern world be unsurpassed; but as yet his works are but few, they have been but recently erected, and Frederick von Thiersch stands alone. From Germany and Austria we pass on to England.

Since about 1860 no country in

Europe, perhaps with the exception of Germany, has undergone such internal disruption in the matter of her architecture as has England. The Gothic revival which followed the pedantry of Penethorne and Smirke utterly dislocated the sequence of events which had risen and fallen since the time of Jones. About 1890 there was a general concensus of opinion that Gothic architecture was doomed, that it must be superceded by work based on classic thought, and that to be truly national it must be drawn from an English source. About the same time a phase of *L'Art Nouveau* originated in Glasgow and associated with the names of Macintosh, Walton and others, passed on to London and was there taken up in its German aspect by men like Percy Adams, in its more English aspect by men like Harrison Townsend and in a more restricted way by John Belcher. R. A. Offshoots, are to be seen in the domestic work of architects like Letherby, Voysey and Schultz; but in England *L'Art Nouveau* had never seriously captivated the attention of the architects at large; it was always with some interesting development of classic architecture that they were concerned. We say interesting, and in doing so desire to lay stress upon this word. The desire for interest rather than for refinement, the lack of appreciation of scale and the disregard of the importance which attaches to the expression of pure style are factors which have retarded the progress of English architecture above all others. Unlike Germany, England has never given way to a desire for childish display, her mistakes have been due almost entirely to her excessive desire for interest, to her love of self-assertion, and to her naive ignorance brought about largely by the system of education provided by the state.

Between 1880 and 1890 the English classic "motifs" were drawn from the early Renaissance of Jones, and from the picturesque architecture of the same period in Holland and Belgium. The leading spirits at the time were Norman Shaw Nesfield and Ernest George; certainly they are able men, and have had a well deserved and distinguished career,

but one feels that artists as they are it were a pity that they had not lived during more favorable times.

Following the period 1890, England has certainly produced a few good architects. We describe them as good architects because they were artists in the sense that they have shown great ability to express themselves, but their education has been an undisciplined one, and they have had to serve a public whose environment amidst the confused architectural effort of their immediate past, has rendered them quite incapable of appreciating anything more than an ostentatious display. Little is it to be wondered at then, that architects like William Flockhart, Beresford Pite, Lanchester and Rickards, and Bentley, who, whilst producing work, which judged from a narrow standpoint is at times astounding in its originality and in its sense of appreciation for abstract form, yet, when placed alongside the great works produced during the epoch-making periods to which I have referred, is found to be lacking in breadth, scale, and in the kind of interest which is associated with a wide acquaintance of the meaning and import of traditional style.

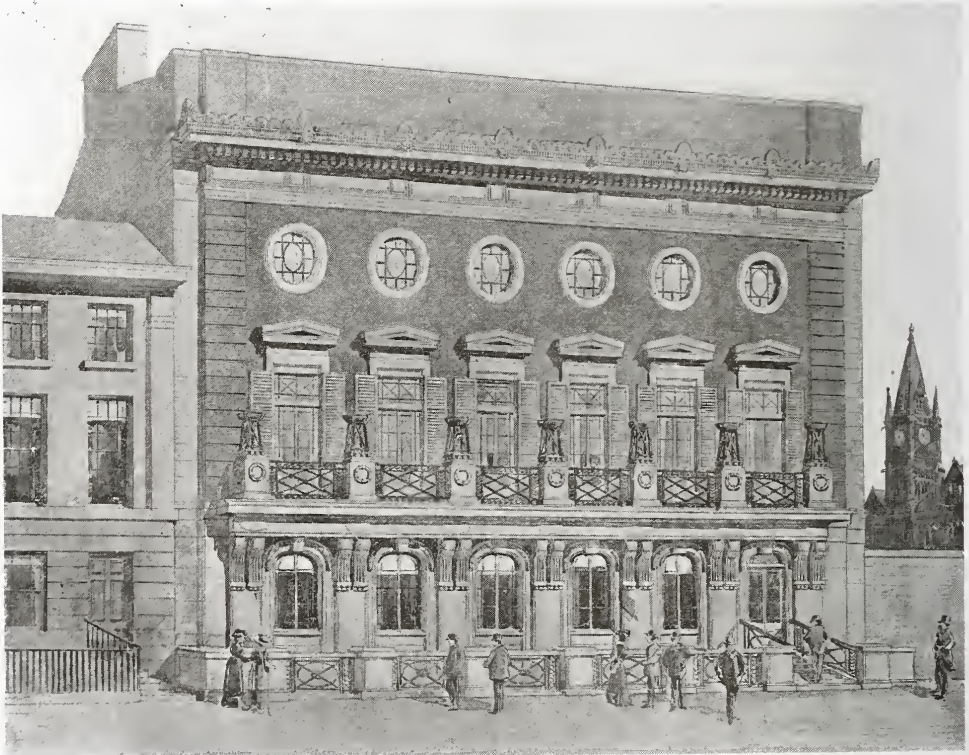
Passing to France and reviewing her architecture since 1870 we see that what is called the secession has set in. At first there was a return to the architecture of the "hotel" as erected in the time of Louis XVI. Architecture in France was still as it had been since the degeneracy in Italy, the finest, the purest, and the most distinctly traditional of any architecture in the world; but at this stage France was called upon to produce the exhibition architecture of 1889 and 1900. All this has tended to that phase of expression known as the "Tour de force." At first it was applied to the Louis Seize details which were the stock in trade material of the designers of the day, and as outstanding results we get the Grand and Petit Palais.

The new style appeared contemporaneously with *L'Art Nouveau* which sweeping through Germany and Austria had invaded France, France being the last country to accept the new phase. To the credit of France it must be stated

that alongside this secession movement older and more philosophic men were still adhering to the traditions of the epoch of 1870 and thereabouts. The works of M. Pascal in the Librairie Nationale and of Wewes in the Ritz Hotel, of Nenot and of other men are examples of the work of this school which is still being done. At the present day a phase of art which is an amalgamation of

done, that appreciation for scale which is so obviously lacking in the architecture of Germany, England and other European countries of first importance.

Lastly we turn to America. There is no need to dwell upon the growth of American architecture during the Colonial period, nor, indeed, during the early life of the republic. The real interest of American architecture in its modern



A NEW DEVELOPMENT IN ENGLISH ARCHITECTURE.

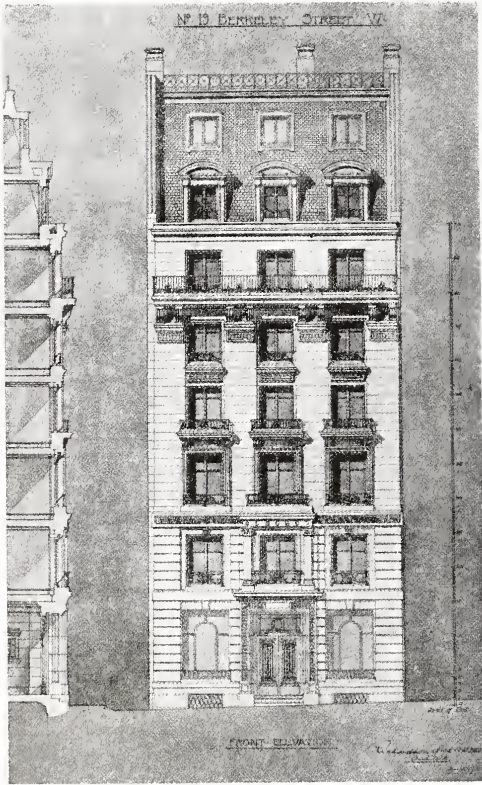
Louis XVI detail, L'Art Nouveau inspiration and other influences emanating from an ingenuous desire to express structural form has seized upon the architecture of France, has obsessed the Ecole des Beaux Arts, and threatens to bring the national architecture into realms where the highest aspects of the art are unappreciated and unknown. Yet with all this tendency to realism, as opposed to aestheticism, the modern architecture of France still preserves, as it always has

phase commences with the work of Richardson, Hunt and McKim.

Until about 1870, America followed closely in the steps of England. It was at about this time that Bowling Green Buildings and other works in a similar style were erected; they were based on "motifs" derived from contemporary work in Europe. At the time, in England, classic architecture was still hankering after the work of Cockerell, in France the Neo-Greek was in full swing,



A NEW DEVELOPMENT IN ENGLISH ARCHITECTURE.
William and Edward Hunt, Architects, 1910.



A New Development in English Architecture.

and in Brussels the "Palais de Justice" was being commenced.

The Gothic revival followed and culminated in the works of a genius, Richardson, who produced Trinity Church, Boston, a modern Gothic building unsurpassed by contemporary work of the kind on either side of the Globe. It was from this period, about 1870, that the modern movement in America dates. Our attention is here for the first time directed to the work of Charles Follen McKim, and the wonderful progress of architecture in America since then is entirely due to this man. In McKim we have a genius who is at once philosopher, artist and scholar of the highest rank, and it would not be paying too high a compliment to his name, now that he is gone, to say that he should be numbered with the few greatest architects that the world has yet seen. Had he merely directed attention to the importance of renewing the study of classic art, he would have ren-

dered a service to America which she could never requite. The works of the firm of McKim, Mead and White, of which he was the head, are well known and have been fully reviewed. It is not on the merits of each of these works that we wish to dilate, this has already been done, but to direct particular attention to the source of inspiration from which they were drawn. McKim was in the first place a philosopher and in whatever phase of art he happened to be at work, it was always a derivation from the finest source. In the second place he was a student, and to no one were the resources of the past better known, added to this he was a refined and sensitive artist. However closely he based his work on the masterpieces of the past, he was always original; even such buildings as the Tiffany building, the Pulitzer residence and the general waiting room of



A New Development in English Architecture.
Wm. and Ed. Hunt, Architects.

the Pennsylvania railway station, New York, based with almost pedantic correctness on the Grimani Palace, the Cornaro Palace and the Baths of Caracalla respectively, were in his hands made original and modern, in a sense that tradition was woven around a new idea.

His scholarly use of traditional "motifs," his keen sense of proportion, his correct use of detail and his appreciation

that evolution in thought is not synonymous with change in local condition and the trivialities of a chance intrusion.

To express character in his building, and that in its finest and deepest sense was with McKim the first requirement in design. If it should so suit him, the expression of the stanchion, the rain-water pipe, the chimney, and even the roof is calmly set to one side.



MODERN GERMAN.

for color enabled him to stamp an unmistakable personality on everything he touched. It follows therefore that his work was intellectual and academic rather than instinctive and provincial; and if it does not reflect all the accidental issues, so important to the realist, it was because as a philosopher he recognized that the finest things in architecture are like the facets of human nature, permanent, and

But the honor of infusing into American architecture fresh "motifs" extracted from a European source must also be shared by other men. To Carrère and Hastings a great debt is due. Unlike the firm of McKim, Mead and White who showed a leniency towards the Italian and Venetian Schools, and later the works of Greece and Rome, Carrère and Hastings confined their attention to the

epoch-making periods in France. To them is almost entirely due the credit of having persuaded the younger architects of America to study at the Beaux Arts. Whilst the work of this firm does not always carry with it that conviction which is inseparable from the work of McKim, it is not our place here to make distinctions. Carrère and Hastings may not always have arrived at that perfection in proportion which when endeavoring to captivate the beauty of an original example, and at the same time assimilate the conditions of a new problem, needs such a strain upon their imagination to attain. That such works, as the En-

are Post, Cass Gilbert and Burnham, such men we must recognize as the pioneers of the modern American school. It becomes difficult to discriminate between the pioneer and the disciple, but the following names chosen at random are doing work which is representative of its best traditions—Howells and Stokes, Rankin and Kellogg, J. G. Howard, Guy Lowell, Kilham and Hopkins, and Parker, Thomas and Rice. This is an incomplete list, but these are the names of some of the architects whose work the schools of America should follow if the great tradition founded by McKim is to be handed on.

So rapid has been the progress of American architecture, and so sudden are the changes that have come about, that it is difficult to forecast even the possibilities of to-morrow. The immediate influence of McKim and of Carrère and Hastings, which up to the present has practically been responsible for all that America has done, is to-day on the decline; indeed, judging from the most recent architectural erections in New York, it would appear that the later American students from the Ecole des Beaux Arts, whose influence is just commencing to be felt are obsessed with the latest secessionist ideals which are at present bringing into a state of confusion the architecture of France. This is undoubtedly an unfortunate circumstance for the future of America.

In reviewing the architecture of America attention has been confined to the individual works of a few men, nothing has been said of it as a whole. American architecture sadly lacks composition, but this can only be attained by ownership control in one of its many forms, its absence is no fault of the art. The American city is mediæval in its composition, classic in detail, and is built on a classic plan.

Space will not permit of our investigation into the condition of modern architecture being carried further, but to sum up, our verdict is as follows: in Germany and Austria it is archaic in its technique, ingenuous in its method of expression, and its aim is realism as opposed to aestheticism. At its best it is a simple



Modern German—A Typical Bank.

trance Hall of the New York Library, the Traders' Bank at Toronto, the Blair Building, the House of Representatives at Washington and the houses for Root, Wm. K. Vanderbilt and Murray Guggenheim, show them to be architects of the very highest rank. Not only have they solved the modern problems, but they have shown a fine discrimination in that they have chosen for their inspiration the culminating periods in architectural progress, and in particular that period which commenced with the work of Perault, and terminated with work of Gabriel in the Petit Trianon at Versailles.

Contemporaries of McKim, Mead and White, and of Carrère and Hastings

phase of art, and like the impressionist school of painting is narrow in its intention, and therefore incomparable in result with the more academic works that have been produced by less provincial schools.

The modern architecture of England in confused in its intention; it does not, like that of Germany and Austria depend entirely upon innate and subjective inspiration; but at the same time its source

which have inspired all the greatest architectural works of the past. With the modern French student the expression of construction and physical intention counts first, whilst those more abstract but no less important qualities which count so high in the valuation of the greatest works take but a second place.

Modern American architecture is in the first place an intellectual art. As seen to-day, it is the outcome of a selected



TRADITIONAL CLASSIC IN GERMANY.
Weisbaden.

The New Kursaal.
Frederick Von Thiersch, Architect.

is digressive; this no doubt is due to the effect of the Gothic revival from which it has but recently recovered.

The modern architecture of France still preserves its national appreciation for scale, its most striking tendency is to evince a too evident desire for effect and it is inclined to be theatrical. In its method of expression it affects a realistic type of art, and there is no doubt that in its strenuous efforts to succeed in this direction, it sacrifices those principles

appropriation of European masterpieces of the past. Having no tradition of its own on which to base a style of monumental art, it has been faced with two alternatives. It might, like Germany after the war of 1870, have depended upon itself and refused the open door, or relying entirely upon a process of adaptation have decided to look abroad and choose from a well selected source. Needless to say the national intellect inclined it towards the latter course, and as a result,

American architecture as we see it to-day will ever be regarded as an epoch-making period in the progressive stages of the architecture of the world. In making a statement like this we must needs assume that the epoch-making periods in the history of architecture have arrived at such times as has been pointed out, and if we assume that the sequence of thought will repeat itself in the future as history shows it to have done in the

hence any reversion to pure styles is not likely to be acceptable to more than a small section of her architects for very many years to come. The future of American architecture depends upon the energy and intelligence of the followers of the movement started by McKim. The secessionists are no doubt causing some confusion, but the common sense and natural intelligence possessed by this nation will prevent excesses such as



TRADITIONAL CLASSIC IN GERMANY.
Weisbaden.

The New Kursaal.
Frederick Von Thiersch, Architect.

past, then the high place given to American architecture of to-day is well sustained. In conclusion let us glance ahead, the architecture of France is threatened with dissemination the secession movement which is absorbing the attention of the Ecole des Beaux Arts will no doubt keep French architecture clear of effete aestheticism, but at the same time, if carried to extremes, it will bring about ultimate disintegration. Germany is heart and soul in the throes of L'Art Nouveau,

have been witnessed elsewhere. In looking to the future of the architecture of England, we recognize that there exists at the present moment a well established school whose efforts, however, are confined to domestic work alone. Lutyens and Baillie Scott may be regarded as the most prominent leaders of this school. Their work is based on the cottage to be found anywhere in England up to a hundred years ago. Judging from Lutyens latest designs the residence of the

future will be more refined and based on a later style. Monumental architecture in England has perhaps a brighter future than in any other country of first importance. There the secessionist movement so pronounced in France, and L'art Nouveau so strong in Austria and Germany are receiving but scant attention. In looking at the future of English architecture it is to the younger schools and to the vigor which they display that our

a revolt against the picturesque classic, of Norman Shaw, the coarseness of the Queen Anne and the naive simplicity of L'Art Nouveau. Originally emanating as it may be said to have done, from the offices of such men as Verity, Burnet and Pite, it now has a definite programme of its own. Its aim is to recapture some of the refinements of Saone, Cockrell and Elmes, it is inspired by the American schools, by the hard beauty of the Neo-



TRADITIONAL CLASSIC IN GERMANY.
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attention must be directed. Prominent amongst these is rapidly arising a school of academic thought, whose aim is to produce architecture academic and monumental as opposed to that which is provincial and picturesque. It is on the growth of this school that a brilliant future for English architecture depends. The executed works of its pioneers are as yet but few, but their energy is the energy of renewed youth. The movement has arisen out of

Greek and by the work of such modern French architects as Pascol, Nenot, Mewes and Breasson. It is early to mention names but it would be an omission not to mention the Liverpool School of Architecture in connection with this new movement. Of executed works the office building at the corner of Wigmore Street and Portland Street by Mr. Hunt and the Berkeley Hotel by Messrs. Richardson and Gill are excellent examples of what is being done.



COTTAGE AT BRANSCOMBE, DEVON.

ENGLISH ROADSIDE COTTAGES WITH THEIR DOORWAY GARDENS

By ALEX. E. HOYLE

Photographs by Thomas W. Sears

AN AMERICAN CRITIC has said that much of the apparent failure of our house building is due to careless treatment of gardens and approaches. He says that we build better than our clients and our critics are willing to admit; that we lack cunning in the display of what we do. He even places the burden of blame on the client, who, he says, does not realize the importance of planting and garden-craft in general. It would be graceless and beside the point to suggest that when out of an architect's hands, many clients thank their stars if they have money enough left to plant a single Christmas tree. Whatever may be the reason, we most of us admit that the "entourage" of many of our good houses is unsatisfactory, and painfully below the standard of the house itself.

The subject of garden treatment is an old one. The Egyptians knew it, and recorded on stone some of the most formal of layouts. Greeks and Romans, in their delight in well cared for flowers, have left for our poets' use whole sheafs of names—amaranth and asphodel, parsley and acanthus. The Englishmen of the middle ages had their gardens, which, under the reflections of a somewhat distant Italian sun, broadened and developed into the fine places, large and small, which furnished the models for the often admirable gardens which set off the houses and cottages of the British colonists in America. These houses themselves were an outgrowth of the same impulse that gave England the Georgian style; the extensive use of wood, though forced on them by their situation, was for these emigrants the continuation of a building tradition long established in Kent and Surrey, whence many of them came. And they carried with them their pinks and gilly-flowers and box as

naturally as their understanding of clapboards and shingles. The Colonial garden was not a various affair: it was well systematized, and in New England at least, where any attempt at elaboration took place, the box-edged paths and white painted fences were an accurate visible manifestation of the narrow and orderly souls of their possessors. The elm tree, on either side of a New England front path, and the two conch shells on the granite step of the front door are as truly one with the park at Versailles in the great tradition of formal gardening as the delicate Doric capitals of the doorway itself represent the last flicker of a great light kindled at the altar of the Parthenon. Respect them as such.

House and garden cannot be divided. In Colonial times they were treated together to form an artistic unit, and so we must study them to-day. In the short history of artistic matters in America, there is nothing more interesting than the break-up of this Colonial tradition. It has been said that this was due to the great changes in the character of our population brought about by the immigration which followed the Revolution and the establishment of the government. That this is an insufficient explanation is shown by a single instance. Asher Benjamin was a builder in Boston who, like others of his time, issued copy books for the enlightenment of less favored members of the profession. These books all followed a similar scheme. Beginning with the five orders, the compiler showed their modification and application to almost any possible condition. Asher's series, beginning as they did when the Colonial tradition was in full sway, and extending over a series of years, afford a singular opportunity of tracing what went on in at least one man's mind dur-



COTTAGE AT GRASMERE.
LAKE REGION.



COTTAGE AT GRASMERE,
LAKE REGION.

ing the period in question. The strange and illuminating fact is that Asher's books grow steadily worse, until he ends in profiles and proportions of a decadence which is surprising. Here was a leader in his profession—for he seems to have been that—with a public little affected as yet by changed conditions; he lost his grip of the tradition which made him and ended in the bog of stupid and ugly stuff which began the dark age of the last century. It was not altogether a material cause which brought about such a change; it was some strange lapse of artistic sense, some change of morale that ravaged the houses, placed cast iron deer on a strangely treated lawn, and posed cast iron dogs, painted lavender and brown, on tortured granite steps. It is only within a comparatively few years that we have begun to learn better, and to realize the utter dreariness of both the formality and informality of this "black-walnut" period. House and garden, both bad, were quarrelling, and are hardly yet good friends. Of late we have had some fine formal gardens, but they are often too Pompeian or Italian to be comfortable. They require living up to. A great influence in this country has brought about much informal planting; too often the result has been curves for the sake of curvature, and wriggling paths that go nowhere.

We are thus somewhat in doubt as to the garden treatment of our houses, especially the smaller ones. Even in the case of great houses, one often wonders why so much of the care and study put on their surroundings seems lost. Why are so many small yards or great gardens uncomfortable and ineffective, though filled with flowers and vases and pools? There is a simple criterion, which applies to the houses as well. If a house has been designed from the inside out, if it has been designed to be lived in and not to be looked at, it will be a good house. If a garden results from a desire to live in a garden and not from a yearning to be seen in one, the garden will be a good one. When one recalls the beautiful futility of the

pergolas, of "art" pottery, of basins and imported columns which have been set up here, put together for owners to whom they are as limousines or black pearls, one realizes that to have a successful garden one has to pay more than the money for the shrubs and borders. House and garden must originate in a single impulse; until they do they will continue to look what they are: imitations of a real thing which mere money cannot buy.

There is no better means of illustrating the faults of these made-to-order gardens than looking at some examples of the right sort, where lack of means and space bring the possibilities down to the narrowest. For our purpose there are no buildings which more repay study than the old English cottages. They have for us the invaluable quality of having been built in the simplest and most economical way. Beside their right use of simple local material, their chief charm is the treatment of gardens and setting. About their surroundings it is hard to generalize. Where there is the least space, there are always flowers and trees arranged in simple fashion, but on no particular scheme. There is often no distinction between flowers and vegetable garden, as the whole is usually arranged in the most economical manner. The cottages here illustrated are some of them poor dwellings, which, in the hands of people of equal opportunity in this country, would have no care or adornment at all. What makes them interesting and valuable in illustration here is the fact that the flowers and plants are growing there because the people like them, not because they make a show in the eye of the passing world.

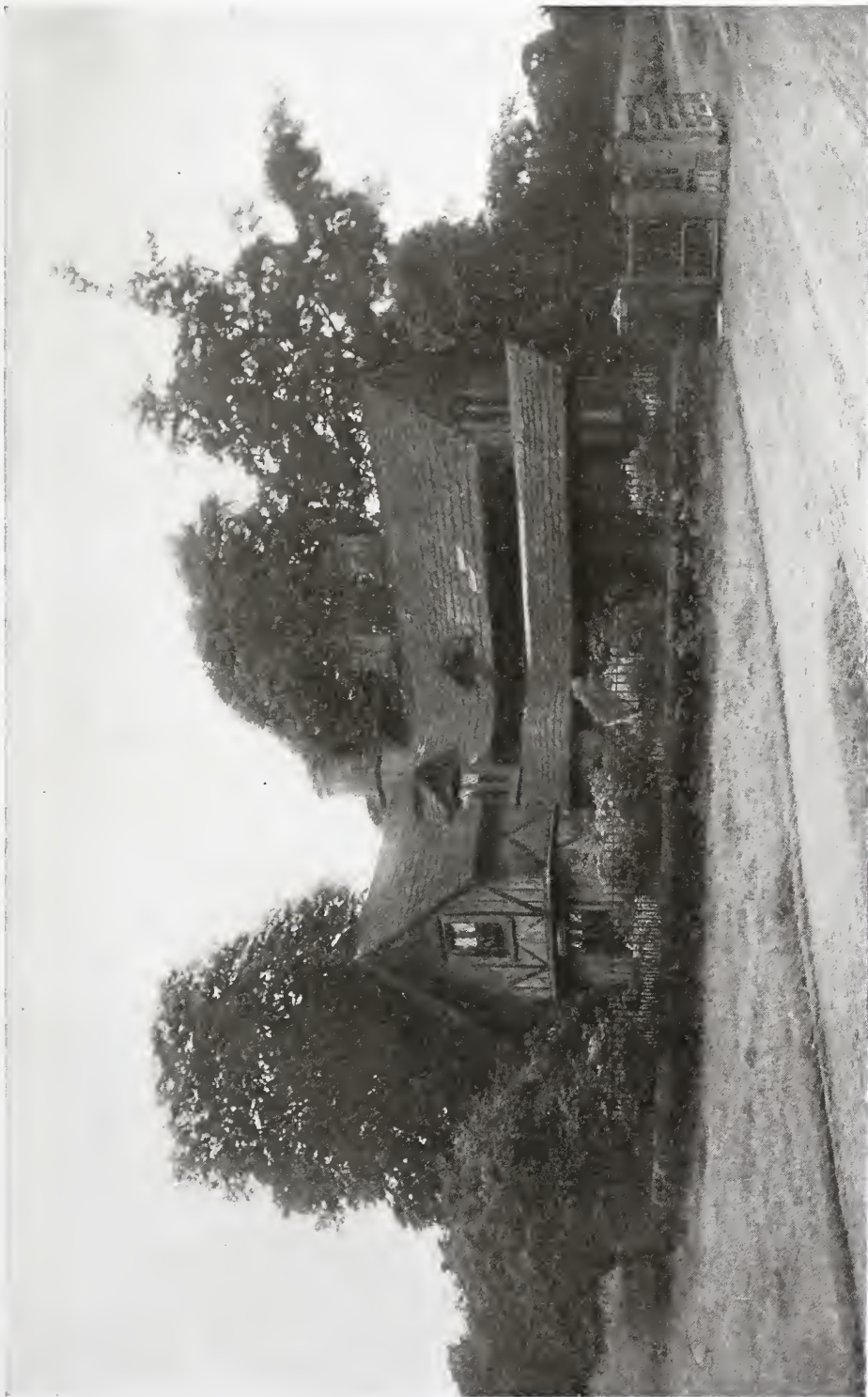
The English cottage, of course, has advantages. It is—or was—always built of local material. This is a point which cannot be too much insisted on, for the use of the material found in a district not only ties a building to its environment, making it actually one with the soil, but gives to a country-side or even a village a strange and altogether charming individuality. The Cotswold houses were



COTTAGE OUTSIDE OF GRASNIERE.
LAKE REGION.



COTTAGE IN EDWINSTOWE.
SHERWOOD FOREST.



ONE OF THE COTTAGES AT THE ENTRANCE
TO CHATSWORTH PARK, DERBYSHIRE.

made of stone and roofed with stone because the material lay at their doors. Brick and flint were used in the east because of stone there was none; in the south wood was the material to which the builders turned. No single building, however good, can be considered alone. It will not find its highest value as a glaring contrast to its neighbors, but by making the best of conditions common to them all it will achieve a place of its own as surely as if its garden were filled with orchids, and its walls covered with Persian tile. We are not provincial enough with our houses and our flowers. One can know the whole world, but one can scarcely love it, and a village street has a far stronger appeal. Your cosmopolitan, who from the four corners of the world collects marble for his house and plants for his garden, never suspects what a poor show he makes. This is very far from being a mere theory. Certain districts outside Philadelphia are a shining example to us all. Under the guidance of men who understood the value of local tradition and material, whole stretches of beautiful country have been built up with houses of similar treatment which preserves the character of the vicinity intact and produces an impression of unity that is exceptional. Some of these places are, of course, better than others; placed as they are, however, they have an aesthetic value far higher than that which fine detail or planting can of itself give. They become units in a design.

In considering the groups of cottages here illustrated it is important to notice how they result from the ground on which they are placed, and how, fitting it as they do, they inevitably fall into picturesque and harmonious groups. Take, for instance, the two groups of Devonshire cottages, at Branscombe. (Frontispiece). The country is rolling, and the roads wind about, naturally following easy grades. The cottages, close to the road, fall into the same easy relation to the land. The church, itself a conglomerate building of many periods, seems to be exactly in the right place. It is, of course, far older than the cot-

tages, but it is not out of character, for both belong to the soil. There is the very smallest place for planting in front of the cottage, but it is all utilized. In the second view of Branscombe (Page 126), it is pleasant to note how the garden seems to be simply a bit of country fenced and cared for, not an alien thing brought in by force and made to live among strange neighbors. Its very commonness is its chief attraction.

As an example of how the houses of a locality will keep to a type, three cottages at Grasmere, in the Lake country, are of interest. Though different in shape and proportion, they are quite unmistakably of one family. The stone walls in front, full of lichens and small plants, plainly belong to the same region. The climbing roses are characteristic and the garden treatment charming, especially in the case of the cottage where "teas may be had." Surely no colored electric sign was ever half so compelling as that riot of flowers. In the case of all three of these cottages the trees surrounding them are unusually fine and the whole effect of planting vines and trees is almost to hide the house itself in greenery.

Somewhat in contrast to this is the cottage at Edwinstowe, in Sherwood Forest. Here the house is more separated from the planting in front; the garden comes up close on the sides, fencing the road with a compact enclosure of house and garden. This is common in some parts of England, even where, as here, the cottages are not closely spaced. This arrangement often gives effects of a long enclosed vista, comparable to that gained much more artificially in the parks of the great houses. One of these, Chatsworth, is in the same general vicinity, and the next photograph shows a cottage at the entrance of the park. This house is isolated, but is tied into the landscape by its backing of trees. The garden opens toward the park, but is well separated from it, and makes, at this point, an easy transition from the woods behind to the open spaces in front.

The builders of old English houses excel us in the seeming care with which



COTTAGE AT BERRY,
NEAR ARUNDEL, SUSSEX.



COTTAGE AT HORSHAM, SUSSEX.



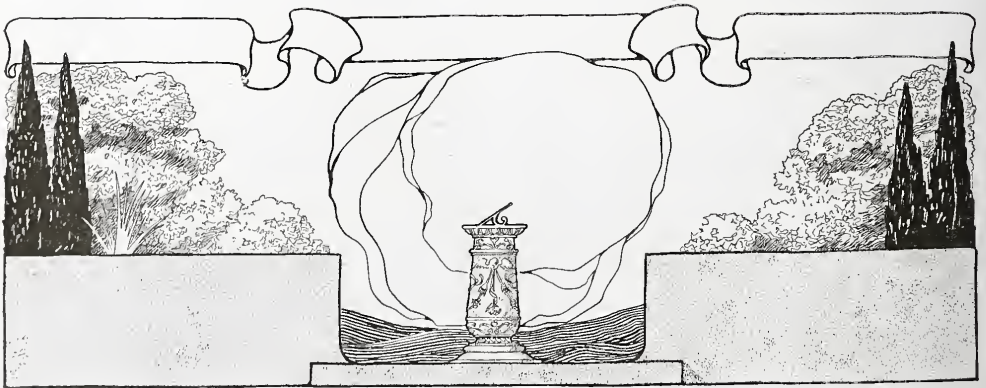
ANNE HATHAWAY'S GARDEN,
OUTSIDE STRATFORD-ON-AVON.

they take advantage of peculiar conformations of land. In the majority of cases, indeed, the house seems to have been placed in exactly the right spot. It seems to have been an instinct, as many of the older Colonial houses in this country are as well placed; the Fairbanks house, at Dedham, Massachusetts, is an example. The two cottages at Berry, near Arundel, in Sussex, show this placing. There is a sunken road, between high, grassy banks, with a cottage on either side. Nothing could be more interesting than the way these banks are treated, with vines and shrubs, as a support for the houses themselves. The height above the road is used to gain the privacy which is such an admirable feature of English planning—one so little considered or even desired here. The second Sussex example shows an old, half-timber cottage at Horsham, with a fine garden.

The last photograph shows a house much better known than any of the others—Ann Hathaway's cottage at Stratford-on-Avon. The fame of this place has not hurt it, and it remains a simple and lovely garden, quite worthy

of the unsurpassed stretches of beautiful country in which it is set.

England is full of just such places as have been here illustrated. In every county are new combinations of the same old elements, differing according to tradition and locality. We must visit and study these really "historic monuments," humble though they are, in precisely the way we study Whitby Abbey or Magdalen tower. If we live in Iowa and there think to advance good building by minutely reproducing Ann Hathaway's cottage down to the last primrose, our hope is empty. We have progressed no further than those adorners of Midways who import Zulu villages or German Rathskellers. We have to dig out of the past the old principles of scale and fitness, and realize once for all that houses and gardens are primarily to be lived in, and not looked at from the street. We must know our precedent and use our heads; we must accept our time and locality and material as the old fashioned gardeners and masons accepted theirs, and perhaps with much practice and trial we may succeed to something of their reward.



PARIS SCHOOL DAYS*

How the Student Lives and Works at the Ecole des Beaux Arts

III—The Charrette

GEORGE S. CHAPPELL

PERHAPS THE MOST striking phase in the school life is finishing of a projet, the development, crescendo and culmination of feverish energy known technically as "the charrette." The charrette, in reality, is a harmless and humble push-cart, an errant counter from which the small tradesmen of the quarter sell every conceivable domestic chattel. In this vehicle the student packs his finished drawings for transportation to the judgment seat and its name has grown to cover the final weeks of a school chapter with its many incidents. At no time in his experience will the young American have so ample an opportunity to marvel at the automatic operation of the great school machine which, out of chaos and confusion, whips definite results. The very charrette itself is informal. It has no definite starting point; it steals upon one unawares and its signs augment slowly like snowflakes gradually covering the ground. In the battered atelier, day by day, the working hours are lengthened, the babel of conversation is slightly less animated and, as the light wanes, there is a demand for candles to be stuck in huge iron candle sticks which it is the nouveau's duty to collect from stray corners and to distribute as equitably as possible to young men who cry bitterly that they are working in a profound black! Indeed, the nouveau's existence now becomes one of tribulation. White paper is to be stretched—a perilous operation—and the list of necessaries to be purchased on the morning rounds grows to formidable proportions. Cries

for "Service" resound from every corner, insistent demands from workers who have begun to count the hours which separate them from the "rendu." Later and later burn the candles to the delight of the concierge who furnishes miserable tallow dips at a fifty per cent. profit. She hears the young men stamping on the stairs long after she has crept into her stuffy box for the night. "It is good," she thinks, "I must order some more candles to-morrow."

If the nouveau is industrious and shows interest, he soon finds himself in demand as a "Nigger" to work out some detail for one of the ancients, to cast shadows, "pocher" a plan, ink in some joints or to perform any office within his capabilities. In these opportunities lies much of the most valuable instruction made possible by the flexible mixing-up of students of all grades—a tremendous advantage over the cut-and-dried class system. The beginner is set down among the really strong men of the school who are making the records of the year, potential Grand Prix men; he sees intimately not one projet but thirty and from the constant exchange of criticism, the violent arguments pro and contra every detail of theoretical planning he absorbs knowledge through his very pores. He may not digest it but it is there.

At this juncture it is usual for some constitutionally belated comrade to stroll gravely into the atelier ready to begin his projet, the embodiment of leisure and affluence. It is the Comrade Pigeard, for instance whose eleventh hour appearances always create a pleasant flurry of excitement. He opens the door quietly and stands serious-mouthed,

*This is the third and last article of the series. The first paper appeared in the July issue, 1910, the second in the November issue, 1910.

eyes twinkling on the threshold, surveying the scene of absorption with kindly interest. The bowed backs of his fellows, the falsetto crooning of Grenier from his corner, the savage ejaculation of little Baux whose pencil breaks for the third time—these are minor elements in the picture. They do not turn to greet him the comrades; they are

“You have come to ‘negrefier’ for me?” asks Grenier excitedly, who knows not the ways of Pigeard.

“Negrefier for you,” repeats the latter quizzically, “I must have three talented negres, *Moi!*” and the atelier roars with delight. “*V’la mon affaire,*” he continues animatedly, spreading out a roll of vague sketches. “There is the parti, my



“IT IS THE COMRADE PIGEARD.”

busy, very busy. Pigeard smiles pityingly as he hangs his flat-brimmed top-hat on a hook.

“Bon jour, Mes amis.”

There is a general turning and a bark of derisive laughter from Baux. “Ah! te voila, Do-nothing! It is at this hour that you arrive!—and your projet? Finished, hein?”

“But you are too early,” remonstrates Jacquard gently, “we have already three days before the rendu.”

friends. A veritable first-mention! One has but to render it! But where are the intelligent negres. A *Moi!*” He bursts into song—the final peal from Faust—

“A moi les nouveaux!
A moi les negresses!

Ohe, la bas. Thou, Bouton-d’or, stick me a sheet of Whatman; and thou, the Tour Eiffel there” (this to a lanky American) “mount this plan to scale

at top speed!" And having thus set the wheels of progress in motion he lights a cigarette and pays visits of inspection to the other boards, whence he returns with a collection of tracings, details of plan or façade which he declares are made expressly for his "affaire."

sockets only to be replaced by fresh ones; sleep is snatched by the hour face-downward on a drawing board with strict injunctions to some comrade to be sure to wake the sleeper at five! These are hours of tense nerves and violent reactions, and woe to the unhappy seller of prints or vender of



"SACRED NAME OF A NAME!"

This is the beginning of the end, for you may be sure it is late when the Comrade Pigeard takes up his T-square and triangle. From now until the finish is the real charrette. The evenings know no end. Candles gutter in their

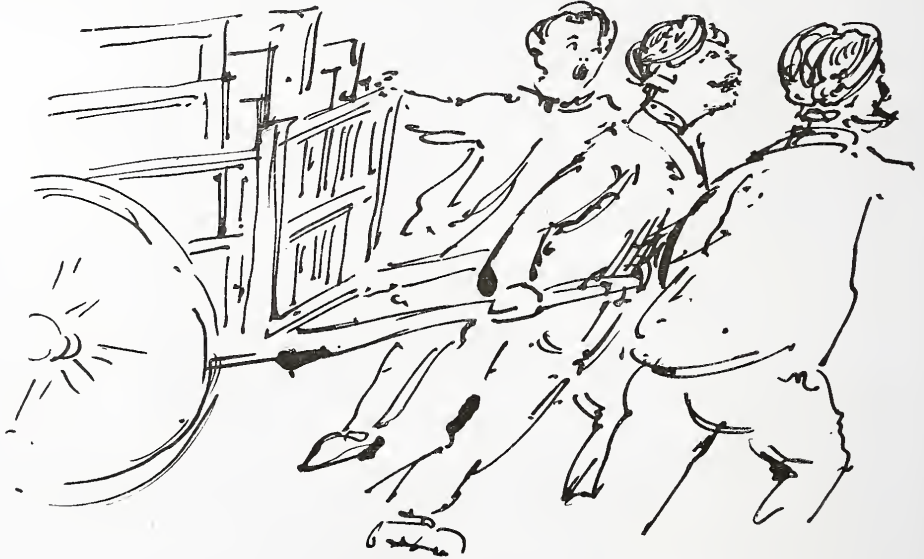
books who happens upon the atelier in the days of its desolation. Vengeance is short and swift and the innocent sport of fate is sent cursing forth, his clothes in shocking disarray, his features artistically decorated. But usually the com-

mercial satellites know their school calendar and avoid the storm centres.

The length of the long room, drawings are piled or propped in every stage of completion, here a finished plan wanting only the borders and title, there a half-finished elevation upon which six hands are trying to work at once. There is no stopping now—tomorrow is the "rendu." Every stool is occupied, every place taken. The coat hooks are lost under a mountain of hats and coats, the air thick with tobacco smoke and humanity. Eleven, twelve, one, two, the rusty voiced clock ticks off the midnight hours and the cool ap-

you have blacked in the windows and made the walls transparent!"

Alas, it is too true! The goggle-eyed nouveau to whom has been entrusted the plan of Pigeard, harried and driven by his remorseless master, has committed the unforgiveable crime. The drawing is ruined, hopelessly irretrievably ruined. But the outburst is over; with prompt decision Pigeard rips the offending sheet from the board and tacks a fresh one in its place. No time for moistening, stretching and drying now; the sun has already reached the second window on the old hotel opposite, where geraniums gleam on the iron



"CHARRETTE!"

proaching dawn of morning; now the jutting chimneys and mansards of neighboring houses stand black against the silver sky. Haggard helpers who have snatched a few hours of sleep arrive in nervous haste and are instantly at work. The nouveaux are despatched for coffee and "crescents," warm from the morning's baking, while the more forward toilers dash to the little kitchen at the corner where they gulp down bowls of onion soup—a marvellous restorative. Suddenly, Pigeard, the luxurious, who has been overseeing his slaves, emits a scream of rage. "Sacred name of a name! Imbecile that you are,

balcony and the gray stone is turned to amber. "There, mon vieux," he pats the distracted nouveau on the shoulder, "we will arrive all the same, like the Pope."

To describe the final hours of the charrette is impossible for one who has been really in one. There is nothing tangible to lay hold of, no time, no space, nothing but a maelstrom of paper, paint, paste and profanity, or the Gallic equivalent for it, which is not profanity but an expression of naive intimacy with all supernatural powers. One fact alone stands out in the hurly-burly; at two o'clock, the iron gates on

the quai close with a bang. Everything hangs on that. In the meantime, the drawings must be not only finished but also mounted and tastefully decorated with bands of gray and gold paper.

The lower courtyard of the atelier is a whirlpool of activity. Wild-eyed, the comrades rush to and fro, their hands dripping with hot flour paste. The gray bands, the gold bands, a chassis! Where in the name of the devil's dam are the chassis? And the charrette is there, under the archway. Two minutes before they depart. Charrette! charrette! come on everybody. En voiture! Slam bang; pile them in. Allez, pull, you nouveaux! No, wait, here is another—Pigeard rushes across the court with the redrawn plan, wet and glistening.

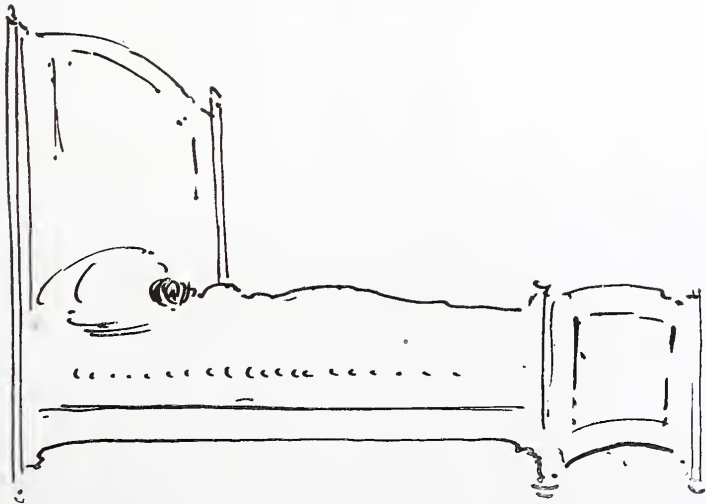
"Bring the bands!" he howls—and paper and paste-pot go lumbering after

him between two exhausted comrades who complete their work on various street corners along the route. A cheer bursts from the waiting crowd as the pack swings into view.

"Charrette . . . hurry, you snails. Ah! les sales Laloux."

With a last final crash the wheels strike the curb, the drawings are hauled out by the breathless runners and handed over to the guardians. Pouf! . . . c'est fini! another projet over, and Thursday the loge for the next one.

The young American tottering with fatigue climbs to his room to sleep. Ah! such a sleep. His muscles relax in delicious languor, his numbed brain rings with distant echoes. Charrette! Charrette! It is finished, yes—but there is a deep underlying satisfaction in the thought—it is never finished.



"C'EST FINI!"



FIRST BAPTIST MEETING HOUSE (1775), BROWN UNIVERSITY.

Providence, R. I.

Joseph Brown, Architect.



HOPE COLLEGE (1822), BROWN UNIVERSITY.

ARCHITECTURE OF AMERICAN COLLEGES

VII.

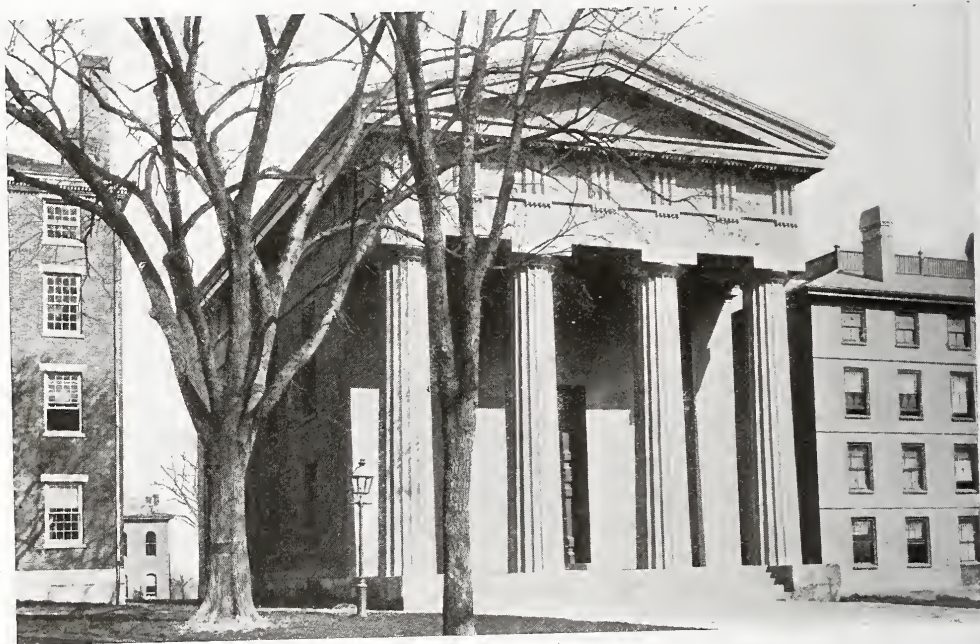
Brown, Bowdoin, Trinity and Wesleyan

By MONTGOMERY SCHUYLER

**BROWN
UNIVERSITY
(1764)**

Surely there is no American seat of learning, even of the same antiquity, which in its origin claims so much of veneration from the friends of civilization and progress as does the institution which was established in 1764 as Rhode Island College, under a charter "for a college or university in the English colony of Rhode Island and Providence Plantations in New England in America," removed to the crest of the hill in Providence in 1770, after an interval spent experimentally at Warren, and renamed, after its chief benefactor, Brown University in 1804. For its establishment was the beginning of "Lehrfreiheit" in the United States. In its original charter is imbedded the proposition "that into this liberal and catholic institution shall never be admitted any

religious tests; but on the contrary all the members hereof shall forever enjoy full, free, absolute and uninterrupted liberty of conscience, and that the public teaching shall, in general, respect the sciences, and that the sectarian differences of opinion shall not make any part of the public and classical instruction." Such a declaration was worthy of the colony established, a century earlier, by the man who was banished from Massachusetts for being the most enlightened in it, at least the man who had most of the courage of his enlightenment. Far from Roger Williams was the spirit of Massachusetts and New Haven, which welcomed their own escape from persecution for non-conformity as an opportunity to compel others to conform. His tolerance of the Quakers whose doctrines he abhorred and opposed was reflected, a



MANNING HALL (1834), BROWN UNIVERSITY.

century later, in the foundation of the first college in New England which was not avowedly a propaganda for its own sect. The original board of "fellows"

had, indeed, a majority of Baptists; but the original board of trustees was apportioned among the denominations of the colony according to their numbers.



OLD UNIVERSITY LIBRARY (1878), BROWN UNIVERSITY.

Wm. R. Walker, Architect.

So comprehensive a tolerance invites Americans, of any religion or of none, to revere not only the college, but the first Baptist Church of Providence which is necessarily related to it in his mind. It was in fact erected from the designs of Joseph Brown, retired Providence merchant and architectural amateur, "for the public worship of Almighty God, and also for holding Commencements in." It is traditionally said, however, that the design is based on one of the sketches of James Gibbs for St.

inducements Providence had to offer was the site, the ridge of that steep, though not very lofty, hill which commands the city from the eastward. One can easily discover that it must have been a very tempting site when the college was established there, when, presumably, it had the hill all to itself, so far as buildings went and really and effectively commanded the town. According to old prints, the college really did so down to the first decade of the 19th century. But that day has



WILSON HALL (1891), BROWN UNIVERSITY.

Providence, R. I.

Gould & Angell, Architects.

Martins in the Field, in London. This was in 1775, only five years later than the removal of the college to Providence and the erection of University Hall. The church, inside and out, is one of the most seemly and respectable of our relics of Colonial architecture. Probably it was, at the time of its erection, the most creditable meeting-house in New England. One reads that the college was established in Providence only after a "local contest" for the possession of it. Quite possibly one of the

long since passed. The growth of a thriving city has pushed building up the whole slope, so that the top is no longer visible from the bottom nor the bottom from the top, and one no longer sees the college before he has climbed up to it. It may be as well that the view has been obscured, for the actual buildings would gain nothing by being seen together, since they are as far as possible from constituting an "ensemble" though to be sure, on the other hand, they might have constituted one if it

had been evidently a condition that they should be so seen.

The bequest of the 18th century to Brown was not of much architectural importance. University Hall, as old as the



The Carrie Tower (1904), Brown University.
Providence, R. I. Guy Lowell, Architect.

settlement of the college in Providence, was the perfectly unpretentious, perfectly practical, and as nearly as possible inexpressive work of the Colonial brick-

layer. It is traditionally said to have been modelled after Nassau Hall at Princeton, but the resemblance is remote, and it is by no means so effective as that joint work of the Philadelphia Colonial amateur and the Philadelphia Colonial mechanic.

Hope College is almost the architectural twin of University, though half a century the later-born, having hardly more of architectural pretension, but rather more of architectural effect, by reason of the greater refinement of detail, especially in the doorways. These edifices are not architecture, but they offer a basis and opportunity for architecture. It will surprise no experienced observer to learn that no attempt was made to take advantage of the opportunity until the close of the 19th century or the beginning of the 20th. Then, indeed, the architects of the Brown Union (Rockefeller Hall), and the Hall of Residence of the Women's College reverted to the inheritance of the institution, and with very good results, recombining the elements of the old barracks so as to make them more effective without making them less vernacular. But in the interval the campus had been bordered, or littered, with examples of every fashion that had prevailed, no matter how briefly, within the 19th century. From one corner you may see specimens of the Greek Revival of the '30's according to Stuart and Revett, of the Classic Revival of two generations later, according to the Beaux Arts of the Victorian Gothic Revival, of the Richardsonian Romanesque. Manning Hall, the specimen of the old Greek Revival, originally intended for a chapel, interposes its white stucco not unbecomingly between the brick Colonial dormitories. It is a grammatical and correct version of the Doric of the Parthenon, or possibly of the Theseion, though only tetrastyle, and recalls the "mansion" of the "leading citizen" of its period. The example of the Beaux Arts is the John Carter Brown Library, and an admirable example of its kind it is. The single example of the Victorian Gothic is the old University Library, but it ought to count for two



ROCKEFELLER HALL (BROWN UNION) (1903)—BROWN UNIVERSITY.

or three, so very typical it is, so very diversified in form, so very variegated in color. That the architect was not one of the exceptional designers who could reduce to subordination and overrule to unity the details of a complicated scheme, and his intention remains the most praiseworthy thing about his performance. The white marble "John

Hay Memorial Library" stands outside the college grounds and has no visible connection with the institution. It is simply a piece of street architecture, and as such is refined, scholarly and impressive. A monument within the college grounds which attracts attention by its singularity repays it by its design. This is the "Carrie



THE JOHN CARTER BROWN LIBRARY (1904), BROWN UNIVERSITY.
Providence, R. I.

Shepley, Rutan & Coolidge, Architects.



WOMEN'S COLLEGE HALL OF RESIDENCE (1910), BROWN UNIVERSITY.

Providence, R. I.

Andrews, Jaques & Rantoul, Architects.

Tower," a well designed and effective monument, of which the channeled shaft in red brick between a shapely base and a seemly capital conforms as closely to what the designer took for the prevailing architecture of Brown as could be expected of an erection of

its exceptional purpose. And an equally favorable comment is quite justified in the case of the very satisfactory memorial gateways. These, like the Brown Union, recall and rival the best and most appropriate of the recent work at Harvard.



THE JOHN HAY MEMORIAL LIBRARY (1910), BROWN UNIVERSITY.

Providence, R. I.

Shepley, Rutan & Coolidge, Architects.



THE COLLEGE CHAPEL (1845-55)—BOWDOIN.

Brunswick, Me.

Richard Upjohn, Architect.

BOWDOIN (1794)

The agitation for a place of advanced education in the District of Maine antedated the Revolution, and, exceptionally for that Colonial time, does not appear to have had for primary motive the demand for a "learned ministry," but rather for the diffusion of culture, in the words of the charter, "the knowledge of the languages," then meaning Greek and Latin, "and of the useful and liberal arts and sciences." The names of Hawthorne and Longfellow alone would suffice to vindicate the "literary" pretensions of the institution. The munificence and the culture of James Bowdoin, not the Governor of Massachusetts for whom the college was named, but the younger of the name, endowed the college by his will, in addition to many benefactions in his lifetime, with the literary, artistic and scientific collections which were the spoils of extensive and well employed travel. The young and remote college was thus better equipped in 1811 in these appurtenances of "the liberal arts and sciences" than any senior institution, and, with

their subsequent accretions, they still give it in these respects a very high rank.

The early buildings of Bowdoin were the bald and unpretentious but decent and inoffensive buildings which you would expect of the time and the place: three brick dormitories, 100 x 40, and four stories high, and a square, three-storied "recreation building," with a four-hipped roof, originally garnished with a belfry which has since been judiciously suppressed. So far, which is to say up to 1846, only the irreducible minimum of the practical requirements. In that year the college entered upon its architectural development by employing, to design the college chapel, Richard Upjohn, who in that same year was finishing Trinity Church in New York, and thus impressively inaugurating the Gothic Revival in America. The chapel, massively constructed in granite and adequately, though plainly, wrought out in its detail, is worthy of its authorship. It shows its architect's invariable insistence on specific expression in renouncing for the use of any denomination, excepting the Church of England



MURAL DECORATION—ATHENS.
WALKER ART BUILDING, BOWDOIN COLLEGE.
By John La Farge.



THE WALKER ART BUILDING—BOWDOIN COLLEGE.

Brunswick, Me.

McKim, Mead & White, Architects.

or its affiliated American church, the pointed Gothic which was his own favorite style, but which he commonly reserved to the service of that church, choosing the "Norman" variety of Romanesque for churches and chapels of other denominations, and some simple mode of the Renaissance for secular buildings. (Bowdoin is, in fact, undenominational.) There is, however, here in Brunswick, an exception in the First Congregational Church, known also as the "College Church," though like the Baptist Church in Providence, it has no

crosswise of the nave, doubtless to its architectural end, for the particular purpose, to its practical advantage. The ample and lofty space of blank wall which accrues from the omission of the aisles and their windows is an urgent invitation to mural decoration. The invitation was promptly accepted by the college, to a result probably without any parallel in the United States in the middle of the 19th century, and what was then the safest solution of the problem of decoration was attained by composing it chiefly of copies, as good as might be, of works already standard and classical. It was remarkable and unique, this chapel, when it was completed in 1855, and it maintains its place even now without discredit and even with dignity. For the excluded aisles a worthy function was found in housing the books of the library and the pictures of the Bowdoin bequest with the additions to it, and this function they continued to fulfill until, half a century or so later, special and monumental provision was made for the library in Hubbard Hall, and for the works of art in the Walker Art Building.

One would be inclined to call the Walker Art Building anomalous at Bowdoin, had not much observation of college yards convinced him that in American college architecture the anomalous is the normal. But if an anomaly, it is a brilliant anomaly, and would be its own excuse for being in almost any architectural company. Mr. McKim had employed the motive of the Villa Medici before, in the New York State Building at the Chicago Fair. He employed it afterwards, in the Morgan Library in New York. But the special conditions at Bowdoin enabled him to work it out to at least quite as successful a result in this instance as in the earlier or the later. One need not hesitate to say that it is distinctly more successful than its original, for the Palladian entrance is but a detail in the expanse and the complication of the Villa Medici, whereas, in the compelled reduction and simplification of the Walker Art Building, it takes its due place as the essential motive, and thus fur-



Interior—The College Chapel, Bowdoin.
Brunswick, Me. Richard Upjohn, Architect.

other connection with the college than that the commencements have been held in it. This is a fully developed Gothic church with transepts as well as aisles, and with an elaborate and picturesque open timbered roof. Exteriorly, the chapel consists of a nave and aisles, but interiorly of a nave only, the aisles being completely walled out, and the lighting entirely from the clerestory. The seating arrangement is that of the English college chapel, or of the English cathedral choir, the pews becoming "stalls," disposed lengthwise instead of



SEARLES SCIENCE BUILDING, BOWDOIN COLLEGE (1894).

Brunswick, Me.

Henry Vaughan, Architect.



HUBBARD HALL—BOWDOIN COLLEGE (1902).

Brunswick, Me.

Henry Vaughan, Architect.

nishes the final vindication of an architect who improves what he borrows. Nothing could be more just or more effective than the relation between the open centre and the solid wings, a relation emphasized by the change of material. It was lucky for the architect and for the spectators of his work that the conditions and requirements of the building, with the lighting of the galleries from above, enabled and invited him to keep the enclosing and abutting wings quite solid, for the blind niches and their statues and the tablets above merely punctuate and do not impair the solidity, while the low cupola exactly and exquisitely fulfills its function of a crowning feature. No American college has a better building of its kind. And, indeed, its exceptionality, its incongruity, is justified when one tries to imagine a whole college of buildings in that manner, or even to assist his imagination by a contemplation of the new Columbia. Moreover, the Walker Art Building is as congruous as any developed work of architecture could be with the vernacular of the range of the original brick dormitories which still predominate among the buildings of Bowdoin, and may be held to supply the "keynote" of its architecture. The remaining buildings that are worth talking about at all show no special adaptation to the special traditions or the

special environment. The Searles Science Building and Hubbard Hall are, clearly enough, "college buildings" and could not very well be anything else, and they are distinctly enough in the "collegiate" manner. Of Hubbard Hall, which is in fact, the library, and looks it, it is officially set forth that it is "of 17th century Gothic architecture," which is rather a hard saying to one who recalls what pranks the English architects were playing in Oxford and Cambridge, during the Jacobean and Caroline periods. It is a dignified, scholarly and appropriate performance with a tower that does not misbecome the traditions of Magdalen or Merton.

It remains to be said that the twenty acre campus of Bowdoin is beginning to be fenced in so as visibly to exclude the "profanum vulgus" apparently, if not actually, and thus to promote the expression which college grounds should doubtless take of seclusion and cloistrality. Among the appliances "in that behalf" are the memorial gateway which, to the frequenter of American college-yards will perhaps be sufficiently designated if it be called simply a McKim, Mead & White gateway, and the other gateway which is rather of a cemeterial than of a domestic or a collegiate connotation, but which serves the same excellent purpose of warning out the profane and vulgar.



MEMORIAL GATEWAY—BOWDOIN COLLEGE.

Brunswick, Me.

McKim, Mead & White, Architects.



THE DESIGN FOR TRINITY COLLEGE (1873).

Hartford, Conn.

William Burges, Architect.

TRINITY (1823)

The research of antiquity, among American colleges, though much and polemically cultivated in some of them, looks rather futile. Not one is of an age that would make it venerable in Europe. A good many are so old that nobody living can remember their beginnings. And this is the practical test of antiquity. "What a man sees and cannot see over," says "Sartor Resartus," "is as good as infinite." Why not let it go at that, instead of, by a meticulous investigation of dates, exposing one's self and one's institution to the gentle Irving's gibe, "Bless us, what a piece of work is here, between these mushrooms of a day and these mushrooms of an hour?" Now, for example, the origin of Trinity, at Hartford, is not "lost in the twilight of fable," since its charter bears date only from 1823. But, on the other hand, the institution dates from a time, in the legal phrase, "whereof the memory of man runneth not to the contrary," or, if some surviving anachronism should pretend to remember the origin of the

college and tell you about it, you would pay no attention to his enfeebled memory, but resort to the books. The documented fact is that Trinity was founded in 1823, and that it was founded under the name, it is true, of Washington College, but from the beginning as an organ of "the denomination of Christians called the Protestant Episcopal Church," as the charter duly sets forth. In fact, it owed its origin to the zeal of Bishop Brownell, and it must have been with his acquiescence, if not at his instigation, that its name was changed in 1845. 1845 is also fast becoming a time whereof the memory of man runneth not to the contrary, and probably nobody pretends to remember when the original buildings of the college were erected. Very many can remember how they looked and when they were demolished, for they occupied precisely the best site for an institution that Hartford afforded, the best and the most conspicuous, the summit of a gentle but commanding slope in the heart of the town, visible to all residents and visitors. It was considered too good a site for the scholastic institution which occupied it,

and the only site for the new State House of Connecticut. The college was accordingly induced, in 1872, to part with it to the commonwealth for what now seems the modest compensation of \$600,000, and to preempt for itself a commanding, westward looking ridge a mile and a quarter to the westward of its old quarters. Except that it was not

of the institution. This is the exemplary procedure which is almost a matter of course with every new college now, but which was the last thing any projector of such an institution thought of in 1872. One's quarrel with Trinity is by no means that it did not seek the best architectural advice, but that it did not follow it. To be sure, the total cost



NORTHAM TOWERS—TRINITY COLLEGE.

William Burges, Architect.

Hartford, Conn.

so central, in respect of Hartford, the new site was as eligible as the old, for collegiate purposes more eligible by reason of that exception. And then the college, under the lead of its then President, did the wisest possible thing in securing from the architect most suitable for the purpose, a comprehensive plan providing not only for the actual needs but for the future development

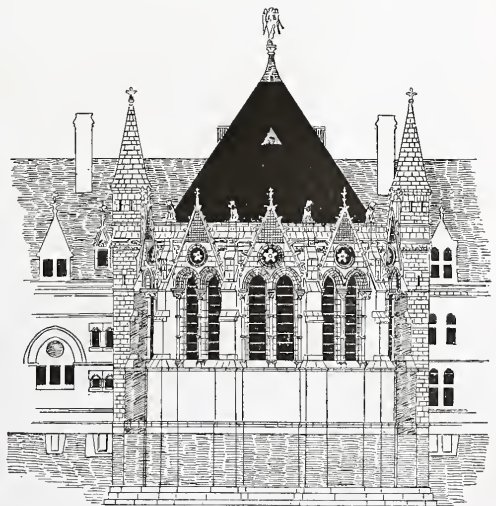
of executing the elaborate scheme was prohibitive at the time it was devised, and has been prohibitive ever since. But one grudges that what money Trinity had to spend on buildings should not have been devoted towards its execution, instead of being what the student of architecture must call frittered away upon buildings of very different architectural expression and of very minor



South Elevation of Library, Trinity College.
Proposed by William Burges.

architectural interest. It is interesting to remark that the architectural beginnings of Trinity were also the architectural beginnings of Mr. Francis H. Kimball, who spent a year in the office of the designer in London to familiarize himself with that designer's work, and to qualify himself to superintend the execution of the plans for Trinity. It is needless to add that Mr. Kimball's present eminence in his profession does not come from "collegiate" work. "On the contrary." There can be no question that the college was well advised in its choice of an architect. William Burges was perhaps the very brightest genius among the British Gothic revivalists of the Victorian time. That he was by no means the most employed is a detail irrelevant to his capacity, and the explanation is probably to be sought in those British social peculiarities and conventions which he may not have been sufficiently careful not to shock. Of collegiate work in his native island he did little or none. While Oxford and Cambridge are full of the labors of Scott and Butterfield and Waterhouse, the decoration of the chapel of Worcester, by the irony of fate a classic building is, I believe, his only contribution to either. A cathedral in Ireland is the chief of his ecclesiastical works; a castle in Wales of his secular. Perhaps, the character of his work had something to do with the comparative exiguity of his employment, as being "not English," which it certainly was not. Even his design for the Law Courts, which fills one with wonder at

the judges who preferred the design now executed in the Strand, was criticized and rejected as in the first place "too French," and in the second place "too military." Be that as it may, it was one of the most brilliant achievements of the Gothic Revival in England, and probably as fruitful in its effects upon actual constructions, on both sides of the Atlantic, as any executed building of its time. The design of Trinity College is quite worthy of its author, though, of course, far in advance of the needs of the college, then or now, with its four quadrangles, its conspicuous Hall and Library, and its central, culminating and dominating Chapel. All this was and is as far beyond the needs as the means of the college. But nobody can study the plan without desiring to see it executed as so much the most impressive embodiment in the Western world of the spirit and the charm of Oxford—"Oxford, spreading her gardens to the moonlight, and whispering from her towers the last enchantments of the Middle Age." None of the great features of the plan exists. What the college has been able and disposed to do towards the realization of the plan is the single frontage, attaining the impressive length of some six hundred and fifty feet, of one side of two



East Elevation of the Chapel, Trinity College.
Proposed by William Burges.

of the quadrangles coalesced into one by the omission of the chapel; and what the spectator sees from the campus is the eastern or inner face of the western, or outward enclosure. It comprises a wing of dormitories, a wing of lecture-rooms, and a central feature of towered gateway named for the benefactor whose munificence provided it. The differences of treatment can be made out from the photograph but hardly the quality of the detail, nor the effect of depth and vigor. I said just now "the spirit of Oxford" is in this plan, and so it is in the completeness and elaboration of the English idea of a college. But it is the spirit and not the letter. And, indeed,

nothing can be more remote from "English collegiate," and still have the right to call itself good Gothic, than the bold picturesqueness and masculine vigor of this French Gothic design. Let us hope that it may be put into the hearts of the many millionaires among the Connecticut "Churchmen" to prosecute the execution of this admirable and unique collegiate scheme, and that the authorities of the college and all those interested in the development of this institution may have grace given them to "highly resolve" that all money they can command for building operations, be it much or little, shall be spent in pursuance of the same purpose.



INTERIOR—TEMPORARY CHAPEL, TRINITY COLLEGE.

Hartford, Conn.

William Burges, Architect.

WESLEYAN
(1831)

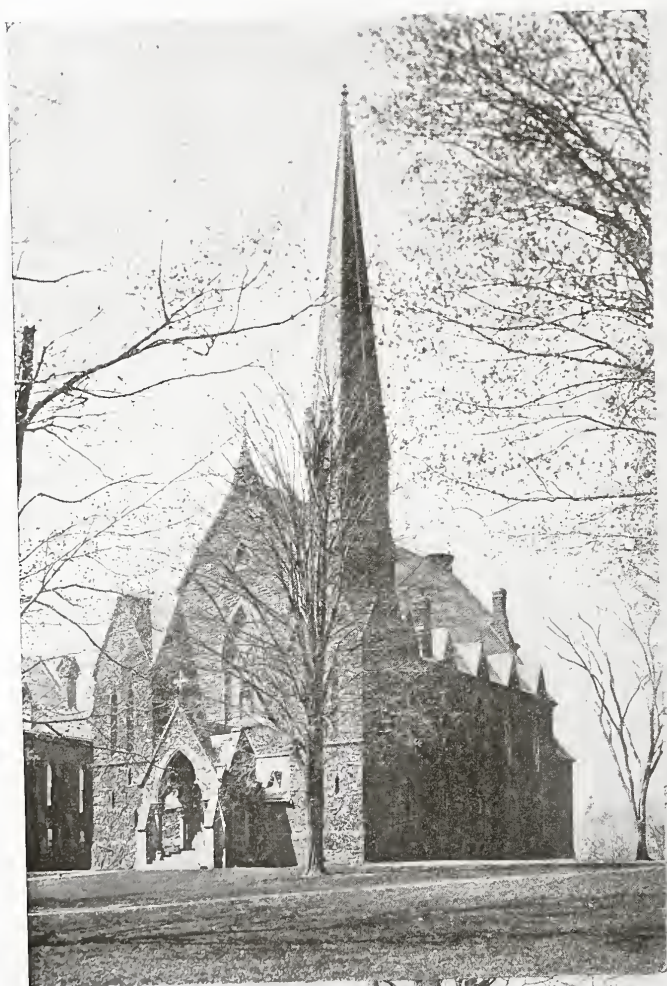
Very noteworthy and important among American rivers is the Connecticut, most noteworthy of all in the number of seminaries of learning that have taken root and flourished along its banks or in its valley. Beginning, both in time and in the course of the stream, with Dartmouth and coming in both senses downward, there are Smith, Holyoke, Amherst, Trinity and, lastly, Wesleyan, not, indeed, at the mouth, but at what was formerly known as the "head of navigation," and furnished with a custom-house in token thereof. To be sure, as in most of the other cases, the river is out of sight of the college and the Connecticut is a very different stream hereabouts from what it is up at Hanover. Like Oxus,

forgetting the bright speed he had,
In his high mountain-cradle—

here at Middletown meandering with languid current in huge and lazy curves, with the banks receding and dropping until it is no longer apparent to sense that you are in a "valley" at all. In right of its position Middletown is an old settlement, and its habitations bear the marks of its comparative antiquity, comprising, for example, an extensive and impressive Greek temple as a residence for some leading citizen of the '30's, having also a mansion still exteriorly Colonial, though inwardly furnished, this also, with the "correct" Ionic detail which was hardly available before 1825. This latter mansion is the appropriate home of still another institution of learning, the Berkeley Theological School, a "church" institution which, like Trinity College, owes its existence to the zeal of Bishop Brownell. It is adjoined on one side by a seemly Gothic church, and on the other by a Gothic lecture-hall, so seemingly that I took it for Mr. Haight's work, though it seems that it is not.

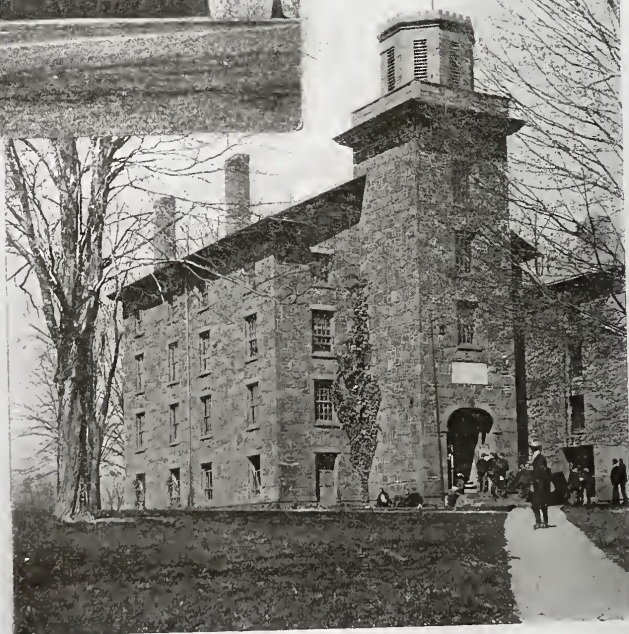
Though Wesleyan dates but from 1831, two of its buildings antedate it, having been inherited from a military school established here in 1825, established, that is, to the extent of providing itself with two brownstone build-

ings, a dormitory and a "recitation building," but returning in 1829 to Norwich, Vt., whence it came and where it was really to establish itself and ultimately to expand into "Norwich University." Its departure vacated its two brownstone buildings for the occupancy of the new Methodist College. (There is, in fact, a third, but it is too trivial to count.) It was not a bad architectural inheritance, as such things went in 1831. The old things are still attractive, or the sole survivor of them is, from their innocence and from their material, a warm, brown sandstone, and may be said to have struck a "keynote" for their successors. For enough of their successors have followed them in material, in spite of some rather lamentable irruptions of red brick, to characterize the institution as a brownstone college. And this is surely so far well. The old "South College," now the administrative building, is as you see, without style either in the academic or the artistic sense. The dormitory, which was destroyed by fire in 1906, was garnished with an order which was unduly elongated in order to include its four stories, and a central pediment, to which the order hardly pretended to give support. It was, apparently, a full generation before the college outgrew the original accommodation. In 1866 it began a library, and in 1868 a memorial chapel. Luckily, these erections conformed to the original buildings in material, and they conformed to one another in style. But for external evidence to the contrary, one would say that the same architect did both buildings, and also that he was a German. For, although, as we have just seen, French Gothic may attract English architects to practice in it, it is not of record that German Gothic ever allured an architect but one born to it; in modern times, at least, for Burgos and Milan remain to attest that the "stilo tedesco" was at the time of their erection admired beyond the confines of Germany. These two at Middletown are seemly edifices all the same. The chapel is even entitled to a higher praise than that of seemliness, having a good motive of



The Chapel (1868-70).

Middletown, Conn.



South College (1828).

WESLEYAN UNIVERSITY.



RICH HALL—LIBRARY (1866-8), WESLEYAN UNIVERSITY.
Middletown, Conn. Austin & Brown, Architects.



FAYERWEATHER GYMNASIUM (1893-4), WESLEYAN UNIVERSITY,
Middletown, Conn. J. E. Cady, Architect.



JOHN BELL SCOTT MEMORIAL (1903-4), WESLEYAN UNIVERSITY.
Middletown, Conn. Charles A. Rich, Architect.



WILBUR FISK HALL (1903-4), WESLEYAN UNIVERSITY.
Middletown, Conn. Charles A. Rich, Architect.



NORTH COLLEGE (DORMITORY), WESLEYAN UNIVERSITY (1910)
Middletown, Conn.
Albro & Lindberg, Architects.

Gothic aspiration, rather unusually well carried out, considering its date. Seemingly, also, are most of the subsequent additions to the architecture of Wesleyan. Wilbur Fisk Hall rather curiously recalls the sort of building that was erected for the government, during the period when a major of engineers was the government architect. But it defers to its neighbors in material, and in the matter of style there is at least "no nonsense about it." One prefers it on the whole to the John Bell Scott Memorial, which is a non-conformist erection in material, being of Harvard brick and Indiana limestone, and in composition derives an unpleasantly "high-waisted" aspect from the necessity assumed by the architect first of introducing an order, and then of keeping it within tractable limits. The author of these works has done much more exemplary specimens of collegiate architecture further up the Connecticut, at Northampton and at Hanover. On the other hand, the latest accession to the architecture of Wesleyan is the most exemplary of all. The old "North College," one of the

two buildings bequeathed by the "American Literary, Scientific and Military Academy," having been burned down as aforesaid, was rebuilt as nearly to its former aspect as was decently possible. It was not decently possible to restore the lanky order of columns evidently inadequate to their function of support and they were accordingly converted into columns, shortened into classical proportions by including in them three stories instead of four, equally spaced instead of being coupled at the ends, so as to appear really to be carrying their pediment, and the residuary story withdrawn and subdued into an attic. In fact, the new North College is the old, only artisticized, while still resembling itself sufficiently to maintain its sentimental attraction to those who had known it in its meaner estate, and carried out more thoroughly in durable material and with far better workmanship than were at the command of the original builders. It furnishes, indeed, a model for architects who have to add to the buildings of an established college.



STUDIES OF DESIGN WITHOUT ORNAMENT

Recent Demonstration of the Intelligent Use of Economical Materials

By PETER B. WIGHT

THE STORAGE OF household goods has of late years become such an extensive business in the larger cities as to cause a demand for buildings which are in a class by themselves. They are largely the result of the migratory habits into which so many American families have fallen. The American people are fast losing all love of home, especially those who are obliged to live in cities. Farmers seem to be the only class that have permanent residences. Yet even they might have the roving propensity if they were not obliged to live where they do business.

In cities the majority of well-to-do people now live in apartments; only the poor buy cheap lots and build inexpensive cottages, while the very poor find shelter in tenements of the slums. The well-to-do and middle-class people desert their apartments when they become affluent enough to spend a year abroad, and rather than leave their *larses and penates* to the mercy of janitors and burglars, rush their effects into storage warehouses and pay for storage when it is cheaper than rent.

Hence the great demand for good and secure storage. This can only be had economically in fireproof warehouses, built on the compartment plan: fireproof, dustproof and burglarproof, with proper ventilation, dry and warmed where necessary for pianos and musical instruments.

This is not a treatise on storage *per se*. The problem of how to provide it has been very thoroughly solved, so far as plans, construction and methods of handling are concerned.

It interests us now as being one of those experiences involving problems of external design which have confronted our architects. Competition for trade has made it necessary that storage warehouses should advertise themselves. They are no longer built in the interior of blocks and on the rear ends of lots, approached only from alleys. They are not in the slums or the manufacturing dis-

tricts. They are on some of the finest business and residence streets. They must be near to those who patronize them, and where short cartage is possible; for, as a matter of fact, cartage is part of the business, the companies owning these buildings maintaining large equipment of horses, vans and auto-vans. Their cost of maintenance is small, because all the work is done by the men who handle the vans and trucks, and these fill out their time in doing the cleaning up when not handling goods. All the employees required outside of the office clerks are engineers, firemen and elevator operators.

These buildings being prominently located, one of the important problems for architects is their exterior design; and it being necessary that they be economical in materials employed, and necessarily very severe in their outlines; in other words, merely plain, square boxes—the problem is further complicated by the necessity of their being built with very few and widely separated small windows. In other words, the architect must fall back upon the decoration of the wall surfaces to make them presentable to the passerby, and he is limited to the materials of construction for all decorative effects.

No one has ever discussed the importance and methods of handling this question better than John Ruskin, in the first volume of "Stones of Venice," to which the reader may refer. But he gave no suggestions applicable to the modern storage warehouse.

It would be the height of absurdity to "decorate" these buildings. The Romans used to decorate plain walls with pilasters and cornices that had no use there, and the Italian architects of the sixteenth century tried to imitate them. But we are living in a different age. Buildings of the kind in question are purely utilitarian, yet they must not be offensive. The use of economical materials in their construction is a necessity. It is no less

a necessity that these materials must supply everything required to give them a decorative quality within these limitations.

The results of the efforts of some of the architects of Chicago to comply with these conditions have recently been very successful, and the illustrations here given are not so much works of art as



Fig. 1. Building of Peterson's Express and Van Company.
Chicago, Ill.

rational solutions of practical problems in the most simple and direct manner. The main questions have been the disposition of windows, so they will fulfill their useful functions and still remain objective points in the exterior composition; and then how to decorate large wall surfaces without the introduction of extraneous and expensive materials.

Commencing, therefore, with the simplest, plainest and cheapest of them all, let us take the Peterson Express and Van Company's Building on Cottage Grove Avenue (Fig. 1). This building has a small ground area and is six stories high. It stands in the middle of the block, and all goods have to be received through the front wall. I do not know who was the architect. It is planned as they all are, with a driveway and offices on the first floor. Back of the offices is a floor for miscellaneous storage. The stables are in a separate building on the rear of the lot, fronting on an alley. It has, of course, stairways and an elevator sufficiently large to take a loaded truck to the floor on which it is to be unloaded. The general plan of all the floors above the first consists of a corridor on each story, running from the front to the rear, lighted by windows at both ends. On each side of this corridor are cubicles, or rooms separated by fireproof partitions, each of which is rented out to one or more customers, according to the quantity of goods which may be sent for storage.

Each of these cubicals is of sufficient size to hold the contents of the average flat or small residence. They do not need light, because the less windows in these buildings the more secure they are against external fire. The building in question does not happen to be fireproof. It is of what is called "mill construction," and is the only one of the buildings illustrated, which is not fireproofed in the most modern and perfect manner. The central windows on the front light the corridor, and the few small windows on each side afford light only to the front rooms. It is generally desirable that a few of the rooms should be lighted. Therefore they are placed either in the front or rear. The materials of the front wall consist of a foundation of rock-faced rubble of white limestone. On this is a water-table at the window sill level of Bedford limestone. The first story is faced with a dark reddish-brown pressed brick, of cheap quality and standard size, and laid with flush joints. The horizontal and vertical bands of the entire front are of the same brick, in

which occasional black brick are interspersed, showing that no selection has been made for color. The recessed panels of the front are only two inches deep and laid with standard-size brick of the same quality as those last mentioned, but of a lighter and brighter red, all the joints being struck with black mortar. The only stone used above the first story is a water-table at the second story,

guards, carrying an iron lintel, which is, however, concealed by the brickwork resting on its lower flange. All the window sills are of cast iron.

A much superior building to this, which is thoroughly fireproof, is located on the same street and is illustrated in Figure 2. This is the Washington Park Warehouse at the corner of 52nd Street. The view shows the front and south side



FIG. 2. THE WASHINGTON PARK STORAGE WAREHOUSE.

Chicago, Ill.

Argyle E. Robinson, Architect.

slightly moulded at the bottom, and the coping at the top of the wall. The central panels and terminals are of a light brown Portage sandstone from Wisconsin. The corbels for the cornice have only four-inch projection. This is a very slight projection of the brick, but it produces shadows which relieve the entire wall of its baldness, and that is all that is done to give relief to this otherwise plain and severe building. The driveway has cast-iron jambs and wheel

and was taken in full sunlight. The whole effect of wall decoration is produced with one kind of red paving block of large size, three inches in height, and having rounded edges. The bricks are all laid with sunken joints. This building is remarkable for the effect produced by very slight projections, to carry out the scheme of wall decoration which covers the whole building. The corner building was erected first and immediately afterward an addition of



FIG. 3. HARDER'S FIREPROOF STORAGE AND VAN CO. BUILDING.
Chicago, Ill. Horatio R. Wilson, Architect.

exactly the same size and design was built beside it. The only indication of this is seen in the broad band of vertical decoration in the center of the front wall, which duplicates itself. The basement front wall up to the window sill line projects four inches with two offsets—the lower of three inches and the upper of one inch—neither of which are evidenced in the illustration, because of

ed. All goods are received and delivered for this warehouse in the rear. The plan is clearly indicated on the front, where four tiers of windows show that there are four corridors and eight rows of rooms on each story. The only additional windows are on the first story, which is used partly for offices and partly, as is usual in most of the best of these buildings, for the storage of pianos and



FIG. 4. HARDER'S FIREPROOF WAREHOUSE—CALUMET AVENUE BUILDING.
Chicago, Ill.

Huehl & Schmidt, Architects.

the direction of the sunlight. All the paneled recesses which produce the effect of wall decoration are only one inch. The window sills and keys are of Bedford stone and the sign panel is of red terra cotta. There is no suggestion of ornament on this building, except the Florentine lanterns on each side of the door and the ornamental wrought iron guards on the first story windows. The faces of the letters on the sign are gild-

ed. musical instruments, which are kept at a uniform temperature throughout the year.

Figure 3 shows the front of one of the warehouses of Harder's Fireproof Storage and Van Co., also located on Cottage Grove Avenue. This is a very large building and has two corridors on each story, with four rows of rooms. The windows, as usual, indicate where the corridors are located. The entire

front of this building is faced with red machine made brick of the standard size, laid with coved joints. Where stone work is required, it is all of Indiana limestone. The rusticated effect of the first story is produced by projecting bands in the brick work, of only one inch. The recessed portions of the wall in front of the corridors are only four

inches deep. The cornice is of stone and brick, and the sign in the cornice is in red terra cotta. The recessing of the portions of wall in front of the corridors are all that is done to relieve the monotony of the front. An attempt has also been made to decorate the front wall in another manner, by introducing panels with projecting stone sills under them.



FIG. 5. THE LINCOLN FIREPROOF STORAGE WAREHOUSE.

Chicago, Ill.

Ottenheimer, Stern & Reichert, Architects.



FIG. 6. ENTRANCE—THE LINCOLN FIREPROOF STORAGE WAREHOUSE.
Chicago, Ill.

Ottenheimer, Stern & Reichert, Architects.

to suggest windows. But there are no windows, and this feature cannot be commended. The whole effect of this front is produced by a combination of the first story with the main cornice to which the eye is carried up through two recesses in which the windows are located. This gives an effective unity to the design without any effort being made to relieve the plain wall surface by panels or projections. The building being on an inside lot, all the goods are received and delivered in the rear.

The other warehouse of the same company is shown on Figure 4, and is located on Calumet Avenue, next to an elevated freight railroad, from which its cars are delivered directly upon the second floor by switching over a bridge, shown at the left side of the picture. In the first and second stories, the fronts are faced by standard hard burned, machine made red paving brick. The rusticated corners and cornice and all the brick work seen to project from the main upper wall forming also the ornamental features. The windows are of the same bricks, but the panels producing the rusticated effect of the first and second stories, and all of the wall surface above the second story, are built of bright red pressed brick. This produces an effect of relief not shown in the illustration. The cornice at the top is of terra cotta, and Bedford stone is used for all other projecting parts. The red pressed brick of the main wall surface are laid with fine white joints. All of the paving brick used are laid with shallow rounded joints of black mortar. In this building, as in the other Harder Warehouse on Cottage Grove Avenue, the clubbing of the windows of the 3rd, 4th, 5th and 6th stories has been used for the same purpose, there being no attempt at decoration of the plain wall surface. The effect of the brick work around these windows in bright sunlight is very happy, but the building is marred by the design of the main entrance. There is a team entrance from the street on the right hand side, which is formed in the brick work, having a concealed iron lintel.

The Southern residence part of Chica-

go, where all of the above mentioned buildings are located, has become quite famous for its storage warehouses, the latest addition to which is seen in Fig. 5. This is a perspective view of the Lincoln Warehouse and Van Co.'s building, located at the corner of Drexel Blvd. and 43rd Street. This is where a business street crosses the most famous of the residence boulevards on the South Side of the City. It is a carefully studied design, and is an embellishment rather than an offense to the residents of the Boulevard, to whom also it is probably a great convenience. The entire exterior is faced with wire-cut "oriental" brick, size 2 by 9 by $3\frac{3}{4}$ inches. All the horizontal joints are scraped out and rounded and vertical joints are struck flush. The trimming is with buff Bedford limestone. The projecting bands are all brick on edge and projecting only one inch. The vertical wall jogs are only four inches. This building shows a larger plain wall surface than any of the others and the horizontal bands furnish the proper relief from bareness, only because they are counteracted by the vertical lines at the corners, which are more emphatic. The deep window jambs, some eight and some twelve inches, help the design very much, and it is altogether a great success. The main entrance at the base of the tower is shown in Figure 6. It is all of stone, except the door, which is steel, painted a bronze green. The signs and lamps are of bronze.

The only one of these buildings near the business center of Chicago is the Chicago Fireproof Storage Warehouse at Wabash Ave. and Twenty-first Street, shown in Figure 7. This is a fine example of construction and design. The entire exterior is of red machine made paving brick of standard size. The same brick are used everywhere and there is very little material used besides these bricks. They are all laid with struck joints. This building is the only illustration here given of a pilaster treatment, and affords an interesting comparison with the others. The face of these pilasters is flush with the first story wall surface, and the projection is

effected by two jogs of four inches each. This shows that the first story wall is eight inches thicker than the wall above. The illustration does not show how these jogs are managed and it is necessary to explain that the inside jogs are made by

criss-crossing the headers so that they alternately project one-half inch on each side. This may not be clear to the reader, but it is very effective to the eye of the observer. The sills, water tables and coping are of red terra cotta. The last



FIG. 7. THE CHICAGO FIREPROOF STORAGE WAREHOUSE.

Chicago, Ill.

Marshall & Fox, Architects.

building of this class to be considered is that of the Park Fireproof Storage Co., shown in Figure 8. This has been erected longer than any of the others heretofore mentioned, and it is the largest building of the kind in Chicago. Here the first story, the angles and the highest story, including the cornice, are of bright red pressed brick. The enormous plain wall surface of the front with its two tiers of very small windows is, however, relieved in the simplest manner, by alternate bands of the same red pressed brick and a lighter shade of machine made pavers. It differs from all the others in that the three-sided "frame" effect is introduced, not only in the first story, but around the entire wall surface above.

The illustrations have been selected to show that some of the buildings of this class have been objects of careful

study upon the part of their designers in accordance with the viewpoints herein set forth. It is not pretended that they stand alone as examples for future guidance, for I am aware of many buildings of the same class in other cities, which have given evidence of careful consideration in their design.

Heretofore some of these buildings have been illustrated as examples of very modern and effective planning and fire-proofing, while attention has not been called to their merits as contributions to the architecture of our streets and public places. In that respect, I think, they have demonstrated some of the possibilities of humble and economical materials, when used with intelligence, in contributing to relieve one class of commercial and utilitarian buildings from the charge that they can only be disfigurements to our streets.



FIG. 8. PARK FIREPROOF STORAGE WAREHOUSE.

Chicago, Ill.

Holabird & Roche, Architects.



DETAIL—"MONTICELLO."
Thomas Jefferson, Architect.

THOMAS JEFFERSON, THE ARCHITECT

A Tribute

By M. STAPLEY

WHILE IT IS generally known that the author of the Declaration of Independence was a devoted amateur, few realize the soundness of his theories and the extent of his practice.

"Architecture," he wrote, "is worth great attention—the most important of the arts since it shows so much." The twenty-five thousand letters he wrote between the years 1770 and 1826 are full of reference to it. He wanted every one to share his personal delight in it. "How," he asked his disciple Madison, apropos of the Richmond Capitol, "is public taste in this beautiful art to be cultivated in our countrymen unless we present to them on every occasion when public buildings are to be erected, models for study and imitation."

His own favorite model for study and imitation, once abroad where he could get at the matter first hand, was the splendidly preserved Roman Temple at Nimes.

"Here I am gazing whole hours at the *Maison Carrée* like a lover at his mistress," he wrote from Nimes; and when appealed to by the city of Richmond for advice, "thinking it a favorable opportunity of introducing into the state an example of the classic style" he drew plans that followed very closely his beloved *Maison Carrée*—plans that were "simple and noble and would do honor to our country as a specimen of taste in our infancy and promising much for our maturer age."

Perhaps "our maturer age" is still far off as the age of nations goes; so we will leave to the pessimists the wail over Jefferson's unfulfilled hopes, and see how this early American architect did his share for the cause.

His first building was Monticello, begun in 1770, long before any of the trained men of whom we have record, were doing their best work. That such

bigness of conception and thoroughness of detail could be produced by a young man still in the experimental stage seems incredible to the architect of to-day, who looks back over his own years of study and training, his early mistakes, his dependence on contractor, engineer and landscape architect, and wonders how Jefferson not only planned and supervised Monticello, but was personally responsible for such practical phases as heating, ventilation, plumbing and drainage. He planned the farm buildings, and the laying out of all the roads and bridle paths around the place. In addition he trained all his own workmen, and even made experts of several of his slaves, whom he later set free to earn their living at the trades he taught them.

He never mentions in his memoirs where he learned all these things, but as he was a great classic scholar, what more natural than his interest in classic architecture. It is probable that he possessed all the works, and there were many, written by Englishmen on their own classic revival; likewise that he had Palladio's book. But we shall never know for the library of his student days was completely burnt along with his birthplace, Shadwell. On hearing of the disaster, his first question was for his treasured books.

"All burnt, my young master, all burnt," replied the servant, "but never mind, sir, we saved your old fiddle."

It is just possible that the studious young master was not altogether comforted.

We know that Thomas's general education was remarkable for a young New Worlder. Being one of the great men who does not attribute all his greatness to his mother, he tells us that his father had "a strong mind, a sound judgment, and was ever eager for improvement," and that he was determined to give his son the best education the infant colony



"MONTICELLO" FROM THE NORTH.

afforded. Though he died when the son was but fourteen, he left a large fortune that made possible the continuance of the studies planned. So we find Thomas graduating at eighteen from William and Mary, proficient in Greek, Latin, French, higher mathematics, natural science, history, and literature, ancient and modern. After which he studied law under the celebrated George Wythe, and managed meanwhile to add architecture, Italian, and music. In fact, with Jefferson, self-education never ended. But he did not burn the midnight oil at the sacrifice of health. He was ever a most robust physical specimen—six feet two, straight as a grenadier, a superb horseman, and a lover of outdoor sports even in his old age.

In 1769, his twenty-sixth year, he took his seat in the House of Burgesses, and from then on his political activity was amazing. But let the Fourth of July orator dwell on that, while the artist sighs that what he did for the cause of architecture and good taste is too little known. In all these four eventful decades he never once forgot that "Architecture was worth great attention."

In an old book called "Travels in North America" we read this description of Monticello, written by the Marquis de Chastellux, one of Rochambeau's Major-Generals who visited Jefferson in 1782. "Monticello announces the owner's attachment to the language of Italy and to the fine arts which that country cradled. The house of which Mr. Jefferson himself was the architect and often the workman, is elegant and in the Italian taste. It consists of one large pavilion, the entrance to which is by two porticoes ornamented by pillars. The ground floor is mainly a large lofty salon to be decorated in the antique style (it was not yet finished). Above this is a library of the same form. Two small wings, with only a ground floor and attic story are joined to this pavilion and communicate with the kitchen offices, etc., that form a kind of basement underneath a terrace."

And further on the Marquis declares—"Mr. Jefferson is the first American who has consulted the fine arts to know

how he should shelter himself from the weather"

Monticello's greatest claim on the architect's attention is that it makes a three-story house appear like one lofty story—by means, of course, of skillful fenestration. For instance, the second story windows are entirely suppressed on the garden side, while on the north, where the mountain view is finest, upper and lower windows are adroitly arranged to appear as one.

Entering Monticello, one is immediately in the lofty hall, on axis with the salon and the two porticoes. Across the back of the hall runs a gallery at second story level forming a connection between the upper rooms which would otherwise be separated by the extreme height of the main apartments. In addition to its artistic attractions the white uprights and mahogany hand rail of this gallery give a colonial sentiment that is indispensable.

Opposite the entrance windows are the double doors leading to the drawing-room in the octagon. The thickness of the separating wall here (to support the octagon) permitted of two sets of doors; the first of wood and heavily paneled can be folded back invisibly into a pocket in the reveal; the second set are light, glazed, casement doors containing the owner's novel mechanism which, concealed overhead, opens both doors simultaneously *when only one of them is touched*. In a society where sweeping bows accompanied every greeting and leave-taking, this provision for ample space must have stirred the gratitude of Monticello visitors.

The drawing-room is not symmetrical in plan, the half facing the garden being semi-octagonal to conform with the dome above. Like the hall, this room rises through two floors; over it is the billiard room under the dome. The five casements in the semi-octagonal wall give a charming exposure covering half the points of the compass.

The drawing-room is more sumptuously treated than the rest. The floor is in squares of cherry wood, the squares being ten inches and the color of mahogany. The four inch border of each square is of beech, light in color and very

hard. Its cost was \$200. The pedimented doorways show exquisite detail especially in the running ornament of the frieze, the same frieze as around the top, and whose peculiarities of ox-skulls, vases, tomahawks, scalping knives and rosettes all in succession are one of Jefferson's most amusing vagaries that show that he had the courage of that first Greek artist who used the ox-skull; and after all a tomahawk is no more of an incongruity in a band of ornament than was the gaunt beast skull in the metopes of a Greek temple.

ceals this very practical accessory. The ventilator was, however, purely a concession to the master's little whim, for as the semi-octagonal tea-room with its small-paned sash windows is virtually but an alcove of the dining room, the whole wing is amply aired. The elliptical arch of this alcove is repeated at the north end of the room where it frames a shallower recess that still holds the original mahogany side-board, and conceals the butler's pantry and entrance to the service stairs. The fourth side of the room is taken up by



"EDGEHILL," THE HOME OF JEFFERSON'S DAUGHTER.

The dining-room leading from here is architecturally the most interesting in the house. It, along with the tea room, the service stairway going below, two bed-rooms and conservatory, fill the west wing. Two bedrooms, the library, and the study, where the Declaration was written, fill the east. The dining-room having windows only on the south, a large ventilator was built in the ceiling to prevent the room from becoming stuffy; and cleverly built too, since the ceiling is carried up domical fashion to terminate in a small opening that con-

two doorways from the drawing-room and hall, respectively, with the charming "blue and white" mantel between whose Wedgewood tiles and white woodwork form an exquisite "Adam" treatment.

Inside, the grand stairway is conspicuously absent. That the sage of Monticello forgot it has been for ages the current explanation of its hidden position in the east wing passage, corresponding to the buffet alcove and servants' stairs in the west wing. Those who have studied the extremely thoughtful planning of the

house, at once discredit this popular fiction and recognize the deliberate consistency of concealing, in a house meant to appear but one story high, this tell-tale evidence of rooms above.

Jefferson put a great deal of thought into devising certain unique schemes for his own rooms. They consisted of a bedroom extending through two stories, and a semi-octagonal office or study (corresponding to the tea-room), with a body-servant's room above it. This last was reached by a flight of stairs concealed in a closet. Occupying the full length and width between this closet and the hanging closet opposite, was his bed, which he could get into or out of from either bed-room or study. While the two apartments were thus practically separated by the bed, they were connected by the closet, though two sets of casement doors somewhat disguise the fact. The whole arrangement is extremely interesting.

In connection with the study, but not an integral part of the suite, is the library, entered by the passage from the entrance hall. Here was the famous collection afterwards sold to the Library at Washington for \$25,000 to help discharge the debts that overwhelmed Jefferson's later years.

As if clairvoyant enough to foresee our modern arrangements in sanitation, Jefferson made full accommodations for a toilet. All present-day laws are complied with for, as it is an interior closet, he arranged a vent shaft leading to the roof. Its practicability has since been demonstrated by the recent installation of a fixture, and no rearrangement of the air shaft planned a century and a quarter before, was required. This bedroom and the one adjoining the library are the "alcove bedrooms to which I am so much attached," as he wrote to Madison, when sketching some alterations in the latter's plans for Montpelier. In each alcove there rises, funnel-shaped, an ingenious vent shaft to the roof, which is hidden by the bed canopy.

All this is such a complete and satisfactory one story house that the floors above seem almost superfluous; yet upstairs are a music room, guest chambers,

and the billiard room in the octagon, and all unsuspected from the outside.

No negro cabins or out-houses are around the mansion as on other plantations, but under it and the terraces surrounding it is a veritable catacomb—kitchen (with ducts to carry the cooking orders to far-off openings), cisterns, ice-houses, cellars, bins for fruit, cider and wood; and on one side of the house servants' rooms that, owing to the arrangement, are cool in summer and warm in winter, and on the other side a carriage court. All these are elaborately ventilated and form ready communication for the servants, whose picturesque quarters, seventy-five feet east of the house, open out under a long arcade onto a lower sunny terrace. It is the same arrangement as was later adopted for the soldiers' quarters under the Fortress Monroe ramparts. Similar to this on the west side is the carriage court. The roofs of these two subterranean passages form the terrace walks from each wing ending in attractive balustraded pavilions.

One sees at first glance that Monticello took years to build. It was still unfinished when Tarlton's men surrounded it in 1781. They had been ordered to capture "that boy Lafayette," and failing him made a try for the Governor of Virginia. The story would not be complete unless we learned that the hunted Governor "escaped through one of the subterranean passages." At any rate he did escape; fortunately, either the man or the beautiful house had inspired Tarlton's respect to the amazing extent of his issuing strict orders "that nothing in or about Monticello be injured."

It was completed on Jefferson's return from France in 1787, where he had been for three years as U. S. Minister, and where, as his letters show, he was constantly improving his opportunities for architectural study. The leveling and planting were still going on when the owner was called upon to guide the infant nation in 1800. And in the thick of his multitudinous duties our third president never omitted weekly letters to his overseer regarding the laying out of the hillside garden "on which my heart is set," and the building of the



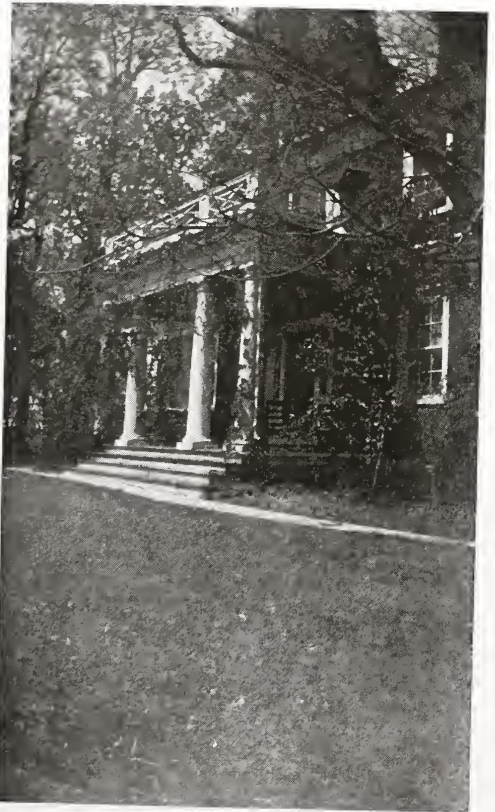
Porch Entering the "East Range," Where Poe Roomed; Serpentine Wall Beyond.

dam, canal and other projected schemes. In fact, we learn far more of Jefferson's agriculture from his letters than we do of his architecture.

Down in the little city of Charlottesville itself, stands the greatest of Jefferson's undertakings—the University of Virginia. This was the beautiful materialization of his long-cherished dreams of higher education; and when he ordered that it should be written on his tombstone "Thomas Jefferson, Father of the University of Virginia," let us hope he meant to perpetuate his just pride in having been both literally as well as figuratively its architect.

All his original drawings, plans and estimates for the University are preserved by his great granddaughter, Miss Sarah N. Randolph of Baltimore. They show how absolutely the institution was the product of this one man's mind. Not

merely as an educational organization was it all thought out by him, but, starting with his original survey of the ground for a campus and his mathematical location of the buildings around it, every architectural detail is his. Cellars and foundation walls, windows, doors, roofs, chimneys, floors, partitions, stairs, the very bricks and timber, were all estimated with professional precision. There would be no doubt, even had the original drawings been destroyed, of his having planned it all himself for as he sadly complained to Madison, "not a builder in all Virginia who was capable of drawing the orders." Not only did he "draw the orders" but as, over forty years before at Monticello, he personally trained his brick-makers, masons, carpenters, even designed their tools and implements, and taught them the novel way of covering a roof with tin. When it came to carving



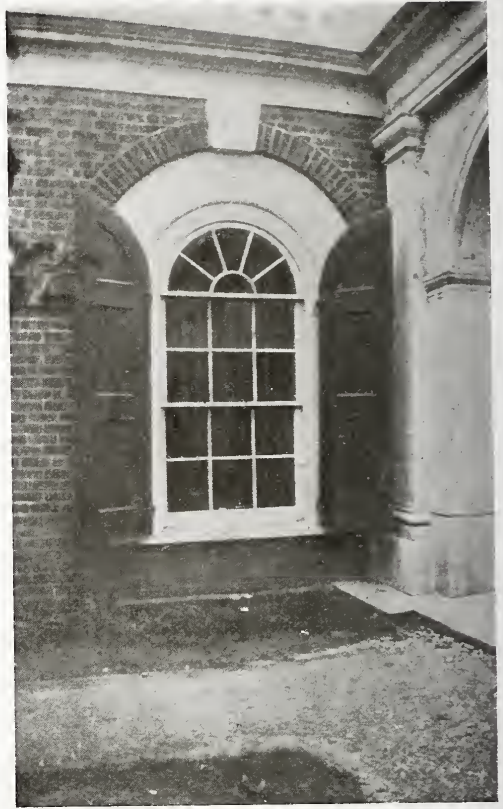
The Porch at Birdwood.

the capitals for the marble columns, he imported a few skilled Italians, the only workmen employed who were not of his training. From Jefferson's notes on his drawings we learn that he got his prototypes from Palladio, so if, in his youth, he really owned the great book with its "short treatise on the five orders," and it really was burned at Shadwell, we are glad to find that he secured another copy.

To all architects the method of presenting on paper the first conception of a building is always intensely interesting. Bramante's and Michael Angelo's drawings for St. Peter's, for instance, fill us with amazement. Comparing them with the many working drawings that would to-day be necessary for the same structure, one wonders how these old buildings ever bore any close resemblance to the original drawings so meagre and un-explanatory.



The Rotunda, with Terrace Parapet Beyond.



Window Detail.

Bramante was known to have said, "Give me nothing more than a compass." And so Jefferson's drawings, made long before the introduction of blue prints, are not unlike those of the old masters whom he copied (with however less skill as a draughtsman). Nevertheless, his efforts, drawn with that indifference to size and medium that characterizes the old work, are more neatly done and clearly express his thoughts. Many of them, even important university projects, are on scraps of paper of all sizes and kinds, some partly in ink and others in pencil, generally at a very small scale. Like Palladio's, they are covered with scribbled notes on both sides of the paper, about method and materials. Such incomplete drawings, combined with the fact that Jefferson had not, like the old masters, the co-operation of highly

skilled artisans, meant that he was forced to be constantly at the building, deciding every question that rose.

Jefferson seems to have grasped as a basic principle the value of sincerity between form and construction, perhaps realizing that the ignoring of this sincerity finally caused the decay in the great Renaissance he so studied and admired. As his buildings stand today, they are the truthful expression of their purpose.

The University of Virginia is an architectural success--and an amazing product when we think that its author was but a modest amateur who so loved this great art that he felt it his duty to work constantly for the betterment of public taste. This is what he did as far as he was permitted at Richmond and Washington. But here at the University, as at Monticello, Farmington and other private residences in Albemarle County, he had a free hand. "To give buildings symmetry and taste would not increase their cost," he once wrote, "it would only change the arrangement of the materials, form and combination of members. This would cost less than the burden of ornament with which these public buildings are often charged. But the very first principles of the art are unknown, and there exists scarcely a

model among us sufficiently chaste to give an idea of them."

At last he, unaided, had created a model sufficiently chaste, and those who have studied it regret that his work is not better known. Even architects do not appreciate its thoroughness, for a valuable book recently published

on the Georgian period (and the best that has appeared on the subject) dismisses Jefferson with a few paragraphs that state mainly his peculiarities—his theory of building a brick wall only four inches thick by making it in a waving line, and his putting a dumbwaiter in the Wedgewood chimney-piece. True, he did these things; but even were such contrivances less ingenious than they really are, it is after all, somewhat paltry to bask in the warmth and remember only the spots on the sun. Some visiting philistines might grow tired of the serpentine walls that



Window and Basement Ventilation, "Monticello."

meander over the beautiful grounds of the university; and some abstemious ones might be shocked at the little dumbwaiter that sent a bottle of Thomas's "own vine" up whenever he rang for it. But these things are not the whole of great creative genius, and architects should never speak the name of Thomas Jefferson without lifting their hats.



NOTES AND COMMENTS

A SKYSCRAPER FIGHT

One of the most interesting battles which has lately taken place in behalf of a restricted skyscraper is that which has been waged in the last few weeks at Los Angeles. These battles are not frequent in the United States—not as frequent as perhaps they should be; and since one does not readily associate California with limitation and restriction, it is surprising to find the battle fought there. Yet Los Angeles is one of the few cities in which there is an ordinance restricting the height of buildings. The limit is placed at 180 feet. The present contest arose through the petition of Hulett C. Merritt for permission to erect a building which, including its cupola, should have a height of 233 feet. Mr. Merritt, who is a prominent resident of Pasadena, proposed to erect his structure at the corner of Eighth Street and Broadway. It was to be made of marble; an office building housing the Sierra Madre Club, and containing "the finest mining reference library in the world." The petition went in regular course to the legislative committee of the city council. The committee unanimously recommended that it be denied, and it was reported that a majority in the council would support the recommendation of the committee. Then the interesting fight began. The business streets of Los Angeles are already congested by the traffic which goes through them. Those who opposed removing the building restriction pointed out that an increase in building height meant increase in congestion. To this Mr. Merritt replied that only the cupola of

his proposed structure exceeded the present limit, and that he intended to fit out the cupola in part as an observation tower, to which the people should have access for the view, and in part as quarters for his personal use when he desired to spend the night in the city. Neither use, he claimed, would add to the crowding of the streets. It is to be observed, also, that the moment at which he presented his petition was psychological. The census report had just shown that Los Angeles had grown faster than any other community, and the city, puffed up with the sense of greatness of its present and future, was exactly in the mood to consider the removal of building limitations. The council wavered, and the matter went over for a week for consideration. During that week the conflict was lively. Mr. Merritt threatened that if the council refused his petition, he would go to the people with an initiative petition containing the amendment to the building ordinance which he desired. To show that he would not have much trouble in getting sufficient signatures, he brought before the council a petition for favorable action signed by scores of bankers, brokers, real estate firms and prominent business men. Further, he intimated very plainly that if he could not build the structure in Los Angeles in the way he wanted to build it, he would erect it in Portland. That seemed to be almost a finishing blow. Meanwhile, the other side was not entirely quiet. The Southern California Chapter of the American Institute of Architects filed with the council a protest against any increase in the building height limit. It described such an amendment as calculated only "to satisfy the greed of private individuals at the ex-

pense of the welfare of the community." Other protests were also recorded. Then came action by the directors of the Los Angeles Investment Co., an immense real estate corporation. They held a meeting and voted that if the building height limit were removed, they would increase to twenty-five stories the height of the office building which they are about to erect. And at once a lot of people began to figure how much this would mean to labor, etc., in Los Angeles. But there was another side to this action by the directors of the Los Angeles Investment Co. That was the striking proof which it gave of the increased street congestion likely to result from granting the suggested amendment. The council apparently took this view of the matter, and when the question finally came to vote, the petition was denied by a vote of eight to one. The very next morning, the presidents of the Chamber of Commerce and of the Commercial Club in Portland telegraphed to Mr. Merritt to know whether he would erect the office building in Portland if permitted to do so without legal interference. His reply was to the effect that, as he believed the people of Los Angeles were by a very large majority in favor of granting him the right to erect it there, he had not yet given up hope. The next day a note printed somewhat obscurely in the newspapers, announced that the commission which is at work revising the charter, had decided to present alternative propositions concerning the height of buildings for the people to vote upon. The one amendment is to provide that the present limit be maintained; the other that it shall be removed entirely, or else that for purposes of ornamentation it may be exceeded. Thus it is not unlikely that Mr. Merritt may yet have his own way. But the fight has been well fought, and with more than usual strategy.

**WASHINGTON
CITY
ARCHITECT**

The recently issued report of the engineer commissioner for the District of Columbia includes the first annual report of the municipal architect of Washington, Snowden Ashford,

the office having been created by an act approved March 3, 1909. Previous to that time, plans for school houses, engine houses, police stations and other government buildings of the district, were prepared under the supervision of the inspector of buildings. With the increase of private building operations from four million dollars a year to fourteen million dollars, and with a corresponding in-

crease in the importance of the buildings, the combined duties of inspector of buildings and city architect were appreciated to be more than one man could properly handle. The municipal architect reports that during the last year the combined compensation of himself and his force amounted to less than 3½% of the cost of the buildings under construction. He adds that he expects the work to be done more expeditiously and economically with a better organization.

An interesting paragraph of the report tells of his co-operation with the League for the decoration of the public schools. The League gave advice as to colors where walls were to be painted or calcimined. The appropriation for repairs for school buildings does not permit any considerable outlay for decoration. But by combining such outlay as it does permit with the funds of the League and the teachers' collections, it is possible to make a fairly good showing with the total expenditure.

In a letter to the engineer commissioner, the municipal architect calls attention to the fact that under the previous arrangement it was customary to give out about one-half the work of planning to outside architects. He says: "This obviously is the most expeditious method, for if all the plans are made in this office, it would take about thirty-two months with the present force of four draughtsmen, and would require twenty-two draughtsmen to complete the sixteen plans in six months. It is not feasible to employ twenty-two men for six months and discharge them after the plans are prepared. . . . I therefore recommend that the practice of giving out the plans be continued, so that six or seven architects with their organized office forces may all be working at the same time on the plans, under the supervision of the municipal architect, and that the plans for the additions be made in this office." He adds that the selection of architects by competition has not been satisfactory; than even when, as last year, the architects are chosen by a vote of the representative bodies of the profession in Washington, it sometimes happens that a man inexperienced in the special line of work required, may be selected on account of his known ability in other lines. He says: "It is my opinion that architects who have had school buildings, engine houses and other city government buildings to design, and who have given the most satisfaction, should be selected, as the government cannot afford to experiment, and the municipal architect cannot give sufficient time to break in novices in this line of work on each building."

HOUSING IN WALES

Most of us, in hearing of a Housing Conference and Exhibition held a few weeks ago in Wales, will think of the event as simply an evidence of the widespread present day interest in improving the dwellings of the poor. But it seems that the housing conditions in Wales are particularly bad. Statistics were quoted at the Conference showing that while the population had increased 87% during the last fifty years, the increase in the number of dwellings was less than 70%; and that for a population of nearly two million there were but a quarter of a million dwellings. Half of these were tenements of only one, two, three and four rooms. A writer in London Municipal Journal taking the Welsh Conference as his text has had some interesting things to say on this subject. He remarks that for a people "so singularly gifted in certain forms of art the Celts of Wales have shown a strange lack in its application to their homes. In music and poetry they are *facile princeps*; in sculpture they have bright examples—the almost forgotten Joseph Edwards for instance—but in the application of the finest form of applied art—that of a beautiful dwelling in a fine setting—the Principality, for some reason not now evident, has not shown any particular aptitude. No finer setting could be wished for than the hills and dales of Gwalia, but wherever a fitting exterior to the dwelling is found (there is reason for the statement) the artist and designer are not usually Welshmen." He is hopeful for the future, but as to present conditions in regard to the housing of the poorer classes, he quotes John Burns as saying: "The Welsh workman has not the house-pride that the English workman has—no neat window garden or clean, trim home as found in England and Scotland." Among the papers which were read at the Conference was one by Professor Adshead, which the Welsh Housing Association has undertaken to circulate in the belief that it will rouse the people to action.

ART COMMISSION OF CITY OF NEW YORK

The report of the Art Commission of the City of New York which was issued last month is a very attractively illustrated volume, offering in richness of preparation, appropriateness of form and general interest of contents a marked contrast to the reports which have preceded it. That membership on the com-

mission is no sinecure is indicated by the summary of the commission's work for the year. The members, who receive no pay, considered 179 matters which were formally submitted to them during the year. The expenditures involved in these projects approximated \$43,000,000. For each one of the submissions acted upon, from one to thirty-five plans were examined and passed upon. In twenty-seven instances the commission disapproved in whole or in part, these twenty-seven submissions dealing with twenty different structures. The commissioners report that during the year much time and thought were given to the subject of monuments, and that the proper locations for these were among the most difficult questions which the commission had to decide. For the most part these difficulties arose because the monuments had not been designed for a specific site. When the work is completed, however, it is submitted for a definite spot, which in most instances is selected not because it suits the character of the monument, but because it is conspicuous. Accordingly a good deal of the report and nearly all the illustrations are devoted to explaining the commission's idea regarding the location of monuments. Great emphasis is laid on the point that the character of the monument should determine the nature of its setting; that it should be so placed as to be 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 other character shall be in harmony with its surroundings, and that it shall not only be but shall remain a distinct adornment to the locality in which it stands. The probable permanence of appropriate surroundings is also to be considered. The whole discussion is very interesting and suggestive.

A PILLORY

The third number of the "Town Planning Review," which is a quarterly published by the Department of Civic Design of the School of Architecture at the University of Liverpool, contains a brief but strong and illustrated department which it calls "A Pillory." Such a department has great opportunities for service.

The first example which is put in pillory, is a case of the juxtaposition of old and new at Hereford. The courage with which the subjects are handled is illustrated by the following extract from the description of the

new buildings: "Though its design," says the writer, "is execrable, its material is its worst offence, a staring buff terra-cotta which holds out no prospect of toning down to any harmony with its surroundings. It is needless to analyze the design or the ingenuity with which the architect has crowded together in one short front two large ornate turrets, a gable finial and niche, and a central wooden fleche; the detail exhibits a furious striving after originality and the utmost use made of a cheap flashy material. There certainly can be no charge of dullness here, but vulgarity would be too polite a name for the result."

The next horrible example which is held up to public condemnation, is an architectural intrusion in Rodney Street, Liverpool. This is a very respectable thoroughfare "lined with quiet late Georgian gray brick houses, with delicately-detailed doorways. It possessed a remarkable charm as a piece of harmonious domestic design. . . . Into this harmony has been thrust the sharp dissonance of a pressed red brick and buff terra-cotta front of a truly modern type of detail and design." The writer suggests that the use of a consistent color for the painted portions of the old houses would still further enhance the charm of this type of street.

The other examples are found in the appearance of a white glazed building in Chester; in the mutilation of a civic center at Preston, through the addition of a post office which is described in its "cheap pettiness" and its poor design as a "Cockney intruder," and finally in the general air of neglect which characterizes Bath Street in Bath.

The interest to Americans in these pillory examples lies in the fact that they are types of misdeeds not confined to England.

IMPROVING FIFTH AVENUE

The agitation in behalf of the movement to give to Fifth Avenue, as a thoroughfare, an appearance in keeping with the value of the abutting property, and of the character of the traffic upon the street, has been assuming interesting proportions. At a dinner recently given by the Architectural League, various suggestions were made. Robert Grier Cooke proposed artistic letter boxes; a special police guard with handsome uniforms; ornate entrances and exits for the subway; a widening of the avenue above 42d Street and the exclusion of signs and billboards. The New York Chapter of the A. I. A. has named a committee, composed

of Carrère, Brunner and Kendall, to consider plans for the avenue. The Fifth Avenue Association has also been conferring with committees from the Municipal Art Society and from the Tree Planting Association. There have been conferences also to consider the traffic problem, and much is made of a suggestion by William Phelps Eno for a series of "isles of safety." He points out that the present width of the avenue gives space for an uneven number of vehicles, and that therefore the utilization of some middle space for these "isles" would not take room which is of traffic value. On the other hand it would divide the traffic into orderly streams, would facilitate the substitution of the rotary or gyratory traffic system for the block system at most of the street crossings, and would make it easier for pedestrians to get across the street. The imposition of a building height limit; the architectural improvement of blank side walls; the installation of window boxes and the keeping of all show windows lighted at night, are among the other good suggestions which the Fifth Avenue Association, with its membership of more than three hundred property owners, is now taking up.

In issuing what it calls a Partial Report on City Plan, the Municipal Art Society of Baltimore has sent out in attractive form the record of a meeting which was held before

the mayor at the City Hall a year ago. At this meeting a commission composed of John M. Carrère, Arnold W. Brunner and F. L. Olmsted presented their now well known plans for a Civic Center. But more interesting and valuable to the general public than the extended descriptions of these plans and the several pages of general remarks, which were made by the experts and others whom the mayor called upon, are the appendices. These contain reprints of some Maryland laws, which city improvers in other states may well study and covet. One of them, enacted March 15, 1904, limits the height of buildings on Mt. Vernon Place and Washington Place, so preserving the dignity not only of the area in question but of the Washington monument. Two other laws of 1908 and 1910, permit an excess condemnation of land, in connection with the construction of public buildings, boulevards, parkways, parks, squares, etc. A final law, which is of 1910, creates a municipal commission on city plan.

**EGG AND
DART**

"And kindly omit from the exterior and interior of my residence any eggs and darts." This instruction from a client to his architect induced the writer to inquire

into the objections, and he found them thoroughly well grounded. There are so many thousands on nearly every building that they grate on the nerves of those who observe them. Women have refused to purchase houses, and many apartments have lost tenants because of them, as they are impossible to clean and a natural home for vermin and microbes. It would seem that when a decorator or architect is at a loss for an idea he draws an egg and dart and runs a line of them around the entire building. They seem to be the especial delight of every high class restaurant in town—although they have made many patrons about to call for eggs change their order as the color reminded them of some ancient one, served on a former occasion. You find them on every side in all colors imaginable and every size from the egg of the great auk to that of the humming bird. The handsome new library has them by the hundreds of thousand—inside and out. A notable exception is the new Custom House, one of the most pretentious and happy productions in our city. The new Pennsylvania depot is free from them in the exterior, but they have made up for it on the inside. The fate of the many people who object to them is pitiable, for there is no escape. When you rise in the morning you find them on your mantel and dresser; you find them on every building on your way to the car—even a few are in the car; on the door of your office you find a row of them, and they glare at you all day from the ceiling. Barber shops would be incomplete without them, and the mirror of your favorite bar has a lovely dirty row. They follow you to the grave, as I found a polished black row on a hearse. Metallic caskets boast of them, and surely some thoughtful designer will establish a few on the monument you order over your grave.

Really can there be anything more distressing to an owner, who has given a "carte blanche" order to an architect for a home to find on his acceptance of same that he could not escape them in any room in his house, and in despair sent the order quoted above when he ordered his country home. "Kindly omit from the exterior and interior of my residence eggs and darts."

**MANY
GARDEN
CITIES**

Though we hear a great deal about the English Garden Cities, it is probable that very few Americans realize how vigorous the Garden City movement has become in England,

and how many such cities have been started. We hear of Hampstead, Letchworth, Port Sunlight and Bourneville, and think the list is reasonably complete. But this is by no means the case. There is Earswick, two and a half miles from York, which was originally started for the employees of Rowntree Co., Ltd., but now serves a larger public. There is Woodlands, a private village built for the employees of a colliery company. About six hundred cottages have been already built there and eventually there will be a thousand. The Warrington Garden Suburbs Co. has purchased two estates on which attractive villages are rising. Glyn-Cory, a few miles from Cardiff, makes provision for fourteen hundred houses accommodating five or six thousand people. A Garden Suburb has been started just out of Bristol, and another just out of Hull. Alkington is a private enterprise still in its initial stage, but the complete scheme, for which plans have been made, looks forward to the use of about seven hundred acres. In Cheshire, the Newton Moor Estate represents Garden City Planning superimposed on a partially developed site. Knebworth Garden Village should be called a city, for while the plans allow only eight houses to the acre, provision is made for sixty-four hundred houses or about thirty thousand inhabitants. In addition to all these Garden Cities there are the many communities, for the most part of Garden City character, which have been started by the Co-partnership Tenants, Ltd. and their affiliated societies. These include the Ealing Tenants Garden Village, representing an investment of about seven hundred thousand dollars; the community which the Harborne Tenants Ltd. have started near Birmingham; an estate developed by the Manchester Tenants; half a dozen small sites which have been secured by the Garden City Tenants near London; the large Fallings Park Garden Suburb close to Wolverhampton; and an estate close to Leicester. Other villages are being developed by the Oldham Garden Suburb Tenants, by the Hereford Co-operative Housing Ltd., and by various Housing Associations.

From an architectural point of view there is a certain general resemblance between all

these enterprises. But this is rather because the communities are made up almost entirely of cottages of comparatively low cost, than because of the adoption of any single style. There is to be sure a general purpose in most cases to render the cottages picturesque, but it is doubtful whether the architectural resemblance between the various Garden Cities is more marked than is the architectural resemblance between ordinary villages of equal size and like population. The statement that there is an effort to model the houses on old English examples is hardly correct. It would be more accurate to say that starting with that motive there has been developed, out of modern necessities and opportunities, a modification of that style, which, however reminiscent in pictorial character, would not be mistaken by any one for the original model. A critical American is doubtless impressed by two striking features. One is the great frequency with which red roofs are used. These red tiles are exceedingly picturesque, but become monotonous through excessive repetition, and the eye longs for the restfulness of cool slate and dull greys and greens. The other feature is the exceeding beauty which is contributed to these villages by that extensive gardening which fills every little garden space with blooming flowers and covers every house with vines. The seeming hopelessness of developing that sort of thing in America at present, and the great dependence of the English Garden Cities for their attractiveness on this feature tend to make one despair of soon developing in this country Garden Cities, which to the eye will appear as successful as those in England. But if the thing can be done, doubtless Messrs. Olmsted and Atterbury will do it, in the recently announced scheme which Mrs. Russell Sage is financing.

If competitions and prizes can secure it, we are certainly soon to have the model cheap house. The latest competition of the kind was that instituted by the Building Trades Employers' Association of New York, which has offered prizes for the best designs for houses of two classes, one containing four rooms and a bath and costing not more than \$2,500, and the other containing eight rooms and costing not over \$4,500. In each case there is to be a cellar, and the walls are to be either of concrete blocks or terra cotta. The competition closed Dec. 1st.

**A
NEW BRIDGE
FOR
PARIS**

A suggestion for a new bridge to take the place of the Pont des Arts in Paris is of interest and importance, because made by M. Henard. For a long time it has been clear that the section of the city lying between the Boulevard St. Germain and the river would have to be penetrated by some main route. Concerning the need, the "Town Planning Review" well says: "One feels exactly the same illogical regret that this charming quarter at the back of the Institute and surrounding the Beaux Arts should be perforated by broad traffic streets, as the mediavalists felt in the sixties and seventies when Haussmann was obliged to cut up so much of ancient Paris. But Paris is a living, growing city, not a beautiful casket as we sometimes wish it were, and these delightful streets, the Rue Napoleon, Rue de Seine, and Rue Mazarine, with their book shops, curiosities and prints, will be cut and hacked out of all recognition." Haussmann's plan was for two new streets, one of which would cut through the great court of the Institute, and it included a bridge which would spoil a very beautiful strip of the river, hide the splendid Pont Neuf, and destroy a charming river-side garden. M. Henard in order to avoid these losses, proposes a simpler rearrangement of the streets. But in order to complete his traffic circulation he finds it necessary to rebuild the Pont des Arts and construct it in the form of a letter X. The central crossing would be at the point that is now the center of the present Pont des Arts, so that the view in either direction from this point would not be affected. It seems very likely indeed that the plan, which is quite ingenious, will be carried out. But there will be many to mourn the loss of the present footbridge.

**HOW TRINITY
IN BOSTON
WAS
DECORATED**

William Laurel Harris, Secretary of the National Society of Mural Painters, writing in the December number of "Art and Progress" on Church Building and Decoration, gives some interesting personal details concerning the work in Trinity Church, Boston. This was practically the beginning of the present interest in the artistic decoration of interior walls. Francis Lathrop had lately returned from Europe where he had been an enthusiastic pupil of Burne-Jones and William Morris, but without much opportunity in this

country to show his skill. In 1876, Lathrop was visiting the late John La Farge at the latter's home in Newport, Rhode Island, and their mutual friend, the architect Richardson, was building Trinity Church in Boston. There were conferences and hesitations as to the possibilities of creating a really artistic church interior that would compare favorably with the ancient churches of Europe; and there were lengthy discussions as to possible ways and means. Lathrop was a young man only twenty-seven years old, while La Farge was forty-one. Lathrop had the strength and confidence of youth and an enthusiasm, which, Mr. Harris thinks, did much to bring about the modern revival of church decoration in America. It was finally decided to decorate Trinity Church, but when the day came for beginning the work, La Farge was sick in bed at Newport, and Francis Lathrop "without previous practical experience in such matters, but filled with enthusiasm for the theory of the art, went gaily forward to decorate an epoch-marking church. It was a great undertaking, calculated to alarm almost any artist, and, above all, one who was not at that time an adept in such matters. But Mr. Lathrop went boldly forward, preparing the walls for the pictures and starting the ornamental painting of the ceiling. It was cold weather and there were many difficulties to overcome, such as insufficient scaffolding and obdurate materials. In about two weeks' time Mr. La Farge had sufficiently recovered to come to Boston from his home in Newport and assume control of the work, and while they both labored with good heart, yet, I am assured, that their paths were not strewn with roses." Of their success the work still bears witness.

At the last annual dinner of the Philadelphia Chapter of the American Institute of Architects, there were two principal speakers. These were C. Howard Walker of Boston and

Joseph Pennell. Both spoke with rather more directness and earnestness than one usually associates with after dinner addresses. Mr. Walker pleaded for the development of the artistic side of architecture. "American architecture," said he, "has re-

ceived the praise of architects of other countries because of its virility and its direct attack of modern problems. These virtues are those of ordinary common sense and are not enough in themselves to justify such self-satisfaction. If we did not possess them, we should be poor indeed, and if we consider them sufficient, our estimate of architecture is low." He thought that too much praise had been accepted for work on account of its cost, size and the ingenuity with which it met conditions of mere utility. It was time that we tried to deserve praise for art. He pointed out that "the buildings which have received the recognition of successive generations of men, and which have been preserved as monuments even beyond their utilitarian usefulness, have not been those that merely answered the requirements of their time." Mr. Pennell, who now lives permanently in England, spoke as a foreigner. His plea was that there be shown an increased appreciation and regard for such good architectural work as we do possess. "Right here in Philadelphia," he said, "you have some of the very finest things in the world, but you don't seem to know it. Each time I come back I find some of the best gone. It is a crime." Then he told of visiting that day the fine old house at Stonton, which the Daughters of the Revolution had preserved. He spoke of it as "one of the finest buildings in the world and yet one of which the people of Philadelphia rarely boast." He added, "You in America don't seem to appreciate what you have. There is nothing in the world to equal the view as you come up New York harbor. It is superb. The artists of Europe feel that you have done something real and great over here; they feel that you, as a people, are following out your traditions even if unconsciously. Those great 'skee scraps,' as the French call them, are indicative of a fine, solid achievement in architecture and they are the natural outgrowth of your traditions and necessities. You ought to be proud of them and of your great cities. There is altogether too much talk about the art and architecture and beauty in European cities." After his address, the Philadelphia Chapter formally resolved to undertake to secure the active participation of all the historical, patriotic, and other similar societies in the city, in a concerted movement to locate, survey, record and preserve the notable or historically valuable examples of Philadelphia architecture.

THE ARCHITECTURAL RECORD

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MARCH, 1911

No. 3



THE UNITED STATES POST OFFICE, CUSTOM HOUSE AND COURT HOUSE, CLEVELAND, OHIO

By HERBERT CROLY

WHENEVER ANY American, who is interested in good architecture, and particularly in the increasing excellence of our monumental public buildings, happens to visit Cleveland, he should not fail to make a complete and careful examination of that city's latest architectural acquisition—the new Federal Building. He will be repaid for such an examination from many different points of view. The new Federal Building in Cleveland is interesting, not only as an example of technical efficiency in architectural design; not only as one of the first and best fruits of better methods in the selection of the architects of Federal buildings, but also as an expression of high civic ideals and of perhaps the best organization in the United States of the effective public spirit resident in a community.

The building, as it now stands, would not have been possible in case contributions to its completion had not been made from all the three sources mentioned above; that is, from the skill of an individual architect, from the willingness of the Government to turn such skill to good account, and from the

determination of a group of public-spirited men in Cleveland to make it in every respect a credit to the community. The better methods now used by the General Government in seeking the designers of its buildings resulted in the selection of Mr. Arnold W. Brunner as the architect of a structure which was to provide an official residence for all the Federal officers at work in Cleveland; and Mr. Brunner, both by his training and by the testimony of his work, represents the highest technical standards of the American architectural profession. In preparing the plans for this building he had the advantage of building for a client who wants a sound and enduring structure and is willing to pay for it; but this general disposition of the General Government is sometimes attenuated in its expression by what may be called political economies. In case Mr. Brunner had not been supported in his need for increased appropriations both by local Congressmen and by influential local business men (who in case of necessity could be depended upon to go to Washington), he would never have had the money to

make the building an example to the rest of the country of the excellent use of the very best materials—from the foundations to the fixtures.

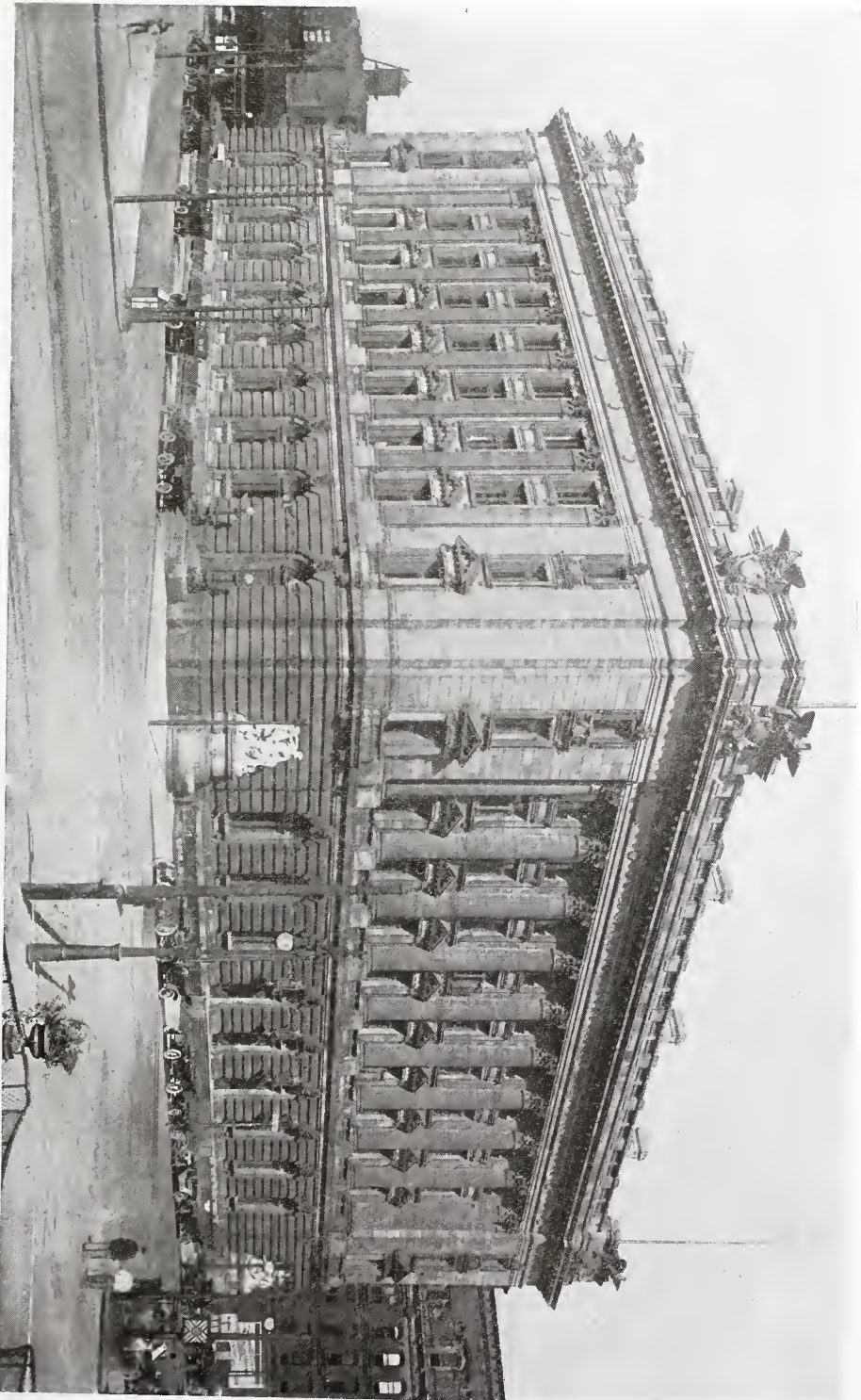
There was a reason for this peculiarly lively interest on the part of local public opinion in the new Federal Building, and there was a reason also why this interest received a peculiarly aggressive and efficient expression. The new Federal Building meant more to the city of Cleveland than a new post-office and court-house ordinarily means to any community, no matter how much its better members may be interested in the construction of creditable public edifices. Early in the history of the Cleveland Post-office it had been decided to make it one of a group of monumental buildings, which together should provide a habitation for every important function of local civic life. The success of this whole plan was contingent upon the effort to make the Federal Building a worthy member of the group, and, consequently, Mr. Brunner had behind him an amount of local interest and pride such as is rarely placed at the service of any architect—no matter how much he may do to deserve it.

So much of the success of the Federal Building is dependent upon its relation to the so-called "group plan" of Cleveland that some account of the origin and the nature of this plan is indispensable to a description of the building itself. During the past few years there has been a great deal of public discussion in many American cities about the adoption of some street plan which would both provide for the growth in local business and at the same time help to make the city a better place to live in and to look at. This discussion has been aroused by an increasing sense that as long as the plan and the appearance of American cities were determined by individual taste and interest, the city was bound to be both inconvenient and ugly, and it has resulted in many attempts to regulate the distribution of business and traffic in different American cities, to take full practical and aesthetic advantage of the land upon which the city is situated and to

group all public structures which may thereafter be built around a single center. In the majority of cases, particularly in the larger cities, no important practical results have been obtained as yet by these advocates of regulated and ordered municipal development, but Cleveland has been in this respect peculiarly fortunate. The plan which was early adopted in that city is by way of being carried out; and, when it is carried out, the new Federal Building will have its appropriate place on the most spacious and most beautiful public square, or rather mall, in the United States.

In the present connection there is neither space nor need to enter into a complete history of the Cleveland group plan, or to give a full description of its details and advantages. The idea of grouping a number of public buildings around a single center was first broached almost by accident some fourteen years ago by a local architect, and it proved to be a fruitful idea, because it was planted in fertile soil. It so happened that Cleveland was as a matter of fact almost wholly unprovided with monumental public buildings, while at the same time the city was growing sufficiently in population, wealth, and local pride to want a number of such buildings and to be able to pay for them. There was not only a Federal Post-office and Court-house to be erected, but a new City Hall, a County Court-house, and a Public Library were also needed. The idea of grouping all of these new public structures around a Square, which would thus become the center of the civic life of the community, although it was scouted at first, gradually took root; and, fortunately, it took root before any irretrievable mistakes had been made in the location or design of one or more of these buildings. That it did take root was due largely to the fact that Cleveland possessed an efficient and representative association, which was ready and able to seize the idea and make it prevail.

In almost all American cities the business men have formed Chambers of Commerce for the purpose of promot-



THE UNITED STATES POST OFFICE, CUSTOM HOUSE AND COURT HOUSE.
Cleveland, Ohio.
Arnold W. Brunner, Architect.

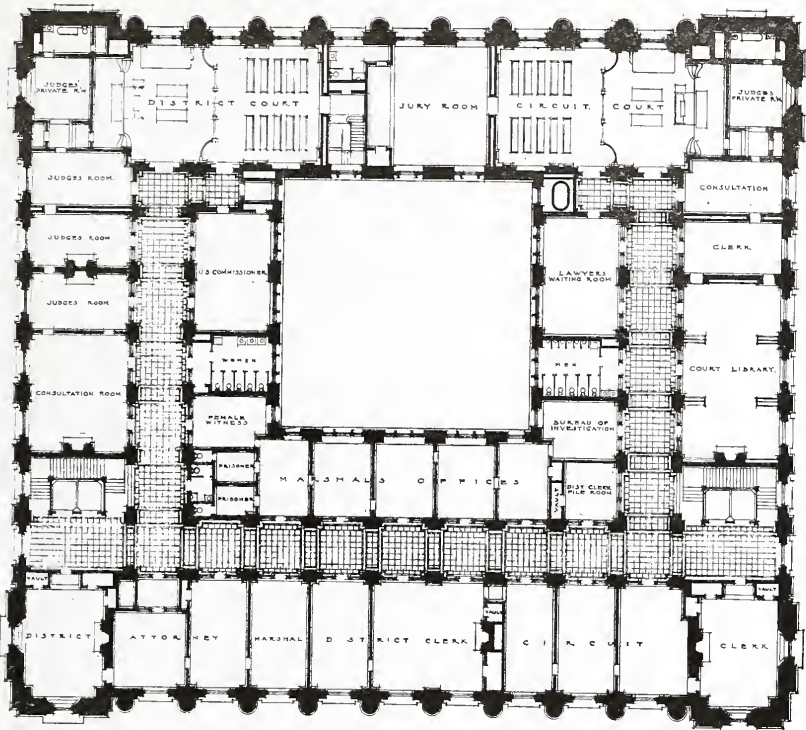
ing their joint interests in the growth and prosperity of the neighborhood; but particularly of late years the Chamber of Commerce in Cleveland has been something more than a commercial and business organization. Some of its more public spirited members were wise enough to understand that there were other ways of promoting the prosperity of a city than by offering inducements for population and business to settle within its limits. They conceived the idea of making the Chamber of Commerce a civic as well as a business organization. The work of the association was extended so as to include practically all the unofficial public activities, whose object was to make Cleveland a better as well as a busier city. There is an enormous scope for work of this kind in most American cities, because our municipal governments, even when they are honest, have failed hitherto to represent the aspirations of the community towards higher social standards; and, if the different branches of these ameliorating and civilizing local activities can be made the off-shoots of a single stem, and if this single stem can be connected with the roots of the city's economic vitality, the whole movement towards municipal betterment obtains an unprecedented momentum and efficiency.

Such has undoubtedly been the case in Cleveland. There is no city in the country in which the local aspiration towards cleanliness, comeliness, and wholesomeness of municipal life has received abler and more varied expression; and one result of this superior organization of collective local aspirations was the avidity with which the idea of grouping their proposed public buildings around a common center was seized and energetically pushed. Little by little the recalcitrant or indifferent members of the Chamber of Commerce were converted to its support. Then the co-operation was secured of the municipal and county authorities. Finally legislation was obtained officially constituting a Board of Supervision, whose duty it was to prepare an actual plan, determining the proper grouping of the proposed public buildings; and the three

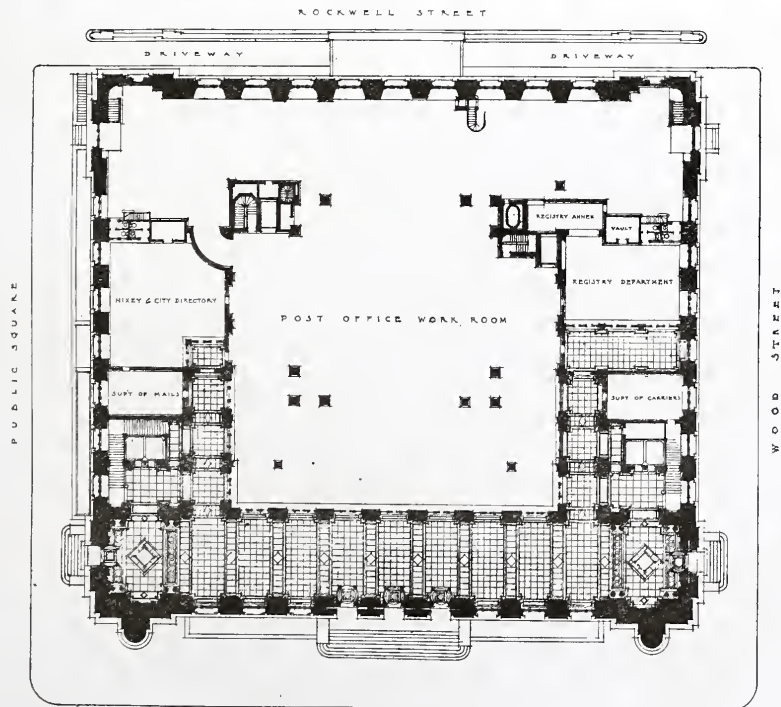
architects who were appointed to this Board, Messrs. Burnham, Carrère and Brunner, were all men whose names carried with them a guarantee of good work. In August 1903, almost six years after the idea had first been broached, the Board made its report, and it was within a few months officially approved both by the municipal government, by the Chamber of Commerce, and by other local organizations. Since then many obstacles have been encountered, and it is not certain yet whether as a consequence of legal difficulties a detail of the plan may not have to be modified. Nevertheless, steady progress has been made towards its realization, and the chances are that a way will be found either through or around the legal obstacles.

In preparing their plan the Board was confronted by certain stubborn and not altogether favorable conditions. Cleveland already possessed a Public Square which appealed to the associations if not to the pride of its citizens. The site of the new Federal Building had been purchased on a corner of this Square and Superior Street. The tendency of all the tentative plans had been to arrange the buildings along a line, which brought them towards the Lake; and the importance of Lake Erie both in the practical and the aesthetic life of Cleveland made it very desirable that an approach to the Lake should be included in the scheme. As it happened, however, the city was divided from the Lake by the railroad tracks; and for a while the presence of these tracks threatened to wreck any arrangement which tended in that direction. It was not practicable to confine the tracks within a tunnel, and, without a tunnel, the popular idea of terminating the mall by means of an open esplanade and a park and playground was impossible.

This difficulty, which had every appearance of making any plan tending towards the Lake impossible, was skillfully converted by the commission into what seems to the writer an actual advantage. The present Union Station of Cleveland is situated only a few blocks beyond the proposed mall; and the build-



THIRD FLOOR PLAN (COURT ROOMS.)



FIRST FLOOR PLAN (POST OFFICE).

ing now used for this purpose is ugly, squalid, inconvenient and utterly out of date. Consequently the commission proposed to include the Union Station in their scheme and to have the mall terminated on the Lake end by a monumental passenger terminal. In arranging for such a terminal, Cleveland would be only following the example of Washington and of the Pennsylvania R. R. Co. in New York. The reasons with which the commission defended this solution of the problem are worth quoting: "In days of old the highways led to the cities and terminated in beautiful and imposing gateways. With our modern civilization the railroad has practically replaced the highway, and the railroad station in its function at least has practically replaced the city gate. If this railway station can be made really imposing—a dignified and worthy monument, a beautiful vestibule to the city—the first impression of a visitor to Cleveland, who would enter through a magnificent portal and immediately gain the most attractive part of the city would necessarily be a very favorable one."

If the plans of the commission are fully carried out, Cleveland will have the most dignified and handsomest public entrance of any city in the United States. The railroad companies have accepted the plans of the commission and as soon as certain legal difficulties are overcome they are ready to build a monumental terminal from the plans of D. H. Burnham & Co. A visitor entering the city will leave the station by means of a spacious mall, enclosed by handsome buildings representing every phase of Cleveland's public life. The County Court-house which flanks the beginning of the mall at the railroad end thereof has already been built and will be occupied within a few months. The City Hall, which balances the County Court-house in the general scheme, is now being erected; but as the excavations have only just begun, it will be some years before this building will be in a position to make its contribution to the total effect. Before it is completed there is a fair chance that the construc-

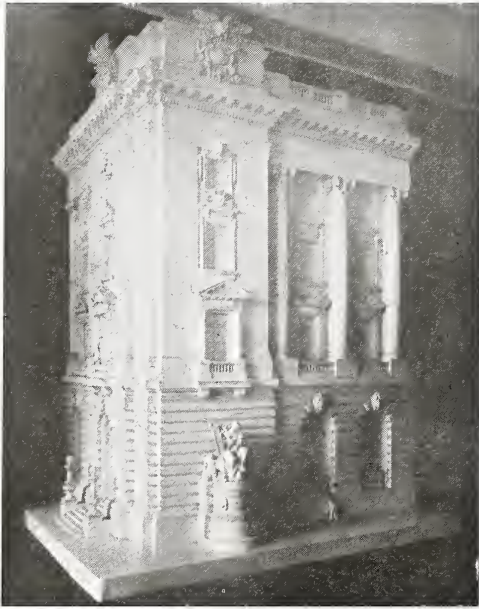
tion of the Union Station will be started. Part of the land necessary for the mall itself has already been purchased, and the remainder will be acquired as soon as a favorable opportunity is presented. The Federal Building at the upper end of the mall is already completed, and its companion building, the Public Library, is the only edifice necessary to the general scheme, for the erection of which arrangements are already under way.

The plans for Mr. Brunner's Federal Building had been accepted before any decision had been reached in respect to the group plan; and after that plan was adopted, certain changes in the architect's designs had to be made. The site bought by the Government included a whole block about 216 feet square. This block faced the Public Square on one side and Superior Street on another. Before the group plan was adopted, the front of this building, which now faces the mall, bordered an insignificant street; and the original plans of the architect contemplated an open court on one side. The group plan necessitated, however, a building which would be conspicuous on all four sides, and, consequently, the architect was obliged to shift his court to the interior of his building. The fronts on Superior Street and on the proposed mall became the sides of the building on which a monumental effect was most important—a fact which explains the flatter treatment on the front facing the present Public Square.

In designing and planning the Federal Building, Mr. Brunner was confronted by a number of difficult conditions and conflicting requirements. In the first place, there was a fundamental conflict between the two different functions for which the building itself was to be used. Under its roof all the officials required by the work of the Federal Government in Cleveland were to find a residence. Primarily, it was to contain a post-office, but of scarcely less importance was the fact that it was also a court-house. But in addition to being a post-office and a court-house, it was an office building. Every department of



DETAIL OF MAIN FAÇADE—U. S. POST OFFICE,
CUSTOM HOUSE AND COURT HOUSE.
Cleveland, Ohio. Arnold W. Brunner, Architect.



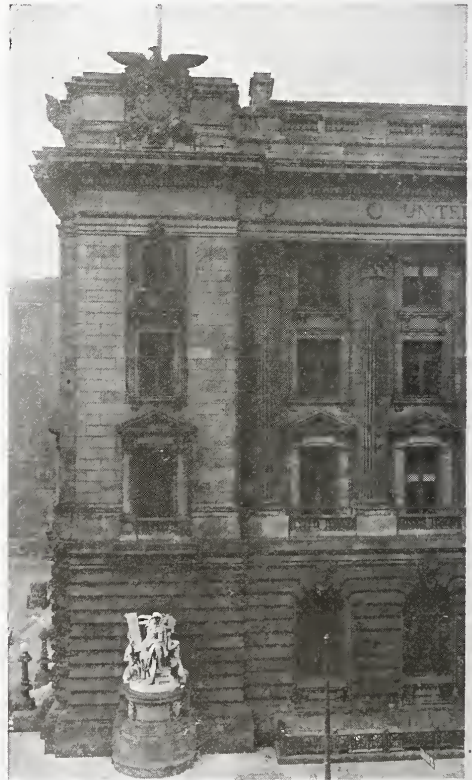
Portion of Scale Model—U. S. Post Office,
Custom House and Court House.
Cleveland, Ohio. Arnold W. Brunner, Architect.

the Government, except the Interior Department, has business to transact in Cleveland. Accommodations had to be made for a custom house for the Internal Revenue collectors; for Pension Clerks, the Immigration Department, Civil Service examining rooms, the War Department, the Hydrographic office, the Inspectors of Steamboats, the Geological Survey and so on to the end of the list. Some of these departments required large offices and some of them small offices; but they all wanted primarily the convenience of an office building.

The prevailing sense of architectural propriety demands that a court-house shall be a monumental building, in which space is lavished and money spent for the purpose of impressing the public with the majesty of the law. But there is no similar need for imposing upon the public a sense of the majesty of the business of collecting customs, conducting civil service examinations or distributing pensions. A building which was a good court-house would necessarily be in some respects a bad custom

house, and the same statement could be turned upside down without diminishing its truth. It is to be hoped that Congress will eventually understand the desirability of separating the Federal Court-houses from the buildings in which the executive departments find their habitations, for until it does so the Federal buildings in the large cities of the country will not be thoroughly well adapted either to one purpose or the other.

The conflict between the divergent requirements of an office building and a court-house comes out in the present instance in two different respects. Mr. Brunner was designing a monumental structure, but he was obliged to abandon any idea of an entrance or staircase adapted to the character of the building. Access to the court rooms was obtained



Corner Superior Street and Public Square—U. S.
Post Office, Custom House and Court House.
Cleveland, Ohio. Arnold W. Brunner, Architect.

by means of elevators and even Paladio might have been staggered by the difficulty of adapting an elevator to the proprieties of monumental architecture. The best that Mr. Brunner could do was to give an unusually dignified design to the elevator grilles; and even this device had the disadvantage of making the opening and closing of the heavy doors fatiguing to the operator of the elevator. On the other hand, the monumental scale and character of the design in general involved certain drawbacks to the use of the building for office purposes. The scale of a monumental design necessarily involves a thickness of wall and a depth of the window openings which interferes with the best possible lighting of the rooms; and such has been the consequence in the present instance. Mr. Brunner has done his best to minimize the inconvenience of ill-lighted offices by keeping his design as flat as was compatible with a generally monumental effect; but it is none the less true that the offices—even those on the corners with windows on two sides—are lighted in a manner which will cost the Government an altogether unnecessary amount for artificial illumination.

In another respect Mr. Brunner was confronted, if not with conflicting, at least with very trying conditions. One practical necessity of a post-office is some convenient place for the mail wagons to be loaded and unloaded. No city wants its streets encumbered with these wagons; and the consequence is that some provision has to be made on the site of a post-office for a mail wagon court. When a plot is purchased for a post-office, care should be exercised to buy enough land to include such a court. In the case of the Cleveland building no such care was exercised. Every square foot of the site had to be covered by the building in order to obtain room enough inside for the multitude of offices which were needed; and the architect was presented with the problem of providing a wagon court on a site which had to be completely covered by the building itself. The expedient which he adopted was that of an in-



Full Size Model (Executed in Staff)—U. S. Post Office, Custom House and Court House. Cleveland, Ohio. Arnold W. Brunner, Architect.

terior court in the basement to which access was obtained from the street by means of sloping runways. The court thus obtained is abundantly large for its purpose, and it is so planned that the incoming mail is received on one side and is carried by elevators to the work room above. The outgoing mail is discharged by means of chutes at the other side of the mailing court, and is disposed of without interference from the other wagons. It was by no means an ideal solution, but under the circumstances the ingenuity of architectural engineers may be challenged to devise a better.

The division mentioned above between the outgoing and incoming mail also dominates the arrangement of the ground floor. This floor is, of course, devoted almost exclusively to the work of the post-office, and it is divided by an invisible line through the middle. On one side of the line the incoming mail matter, consisting of letters, newspapers and parcels, is received, sorted and delivered to the public. On the other side the outgoing mail is collected from the boxes, sorted, stamped and sent to its destination. But these arrangements concern, of course, the work room for the clerks. Provision had to be made also for convenient access by the public to the counters, for the registry and money order departments, and for entrance to the elevators. Mr. Brunner has devised excellent means for meeting these various requirements. The whole Superior Street frontage is occupied by a public corridor, which can be entered not only from Superior Street itself, but from the Public Square on one side and from Wood Street on the other. Thus access is obtained from three directions; and the counters provided for the stamp clerks, the mailing boxes and the like, occupy the central portion of this corridor. The elevators, giving access to the floors above are situated off the main corridor at either end, and they can be conveniently approached without interfering with the crowd whose business concerns the post-office alone. Still more private are the offices of the Registry and the Money

Order Departments. They are provided with a separate room on the Wood Street side, cut off from the public corridor; and in this room a man can count his money and transact his business in semi-privacy, just as he could in a properly planned bank. The individual offices of the Postmaster, the Assistant Postmaster and the Cashier are situated on the floor above, and connected with the main floor by private elevators and stairways.

The Government is a conscientious employer and takes good care of its employees. In the basement abundant space is provided for lounging rooms, both for the clerks and the carriers. These are well-lighted, well-ventilated and comfortable apartments, to which are attached well-equipped toilet-rooms. On the other hand, the Post-office has also found that it has to keep a careful watch on its mail clerks, and that means must be provided for what is essentially a system of espionage. Mr. Brunner has tried to keep these inspector's galleries as inconspicuous as possible. A visitor to the large work room would not suspect their existence, and would notice only something which looked like a series of ventilators in the wall; but these apparent ventilators are really louvres through which inspectors or secret service men can command a view of every part of the Post-office, including even the lounging and toilet rooms. The inspectors obtain access to these galleries from a room on the top floor, so that he may come and go without any of the employees suspecting his presence. The fear that any wrongdoing may be instantly detected by an inspector obviously tends to diminish the temptation on the part of the employees to tamper with the mails.

The next most important rooms to those devoted to the Post-office are, of course, the two court rooms, provided for the District and Circuit Courts. The third floor is given over entirely to this service. Besides the two large rooms in which court is held, the judges have, of course, their own private apartments, together with the court library, consultation rooms, and accommodations for the



PORTION OF MAIN CORRIDOR LOOKING TOWARD ELEVATORS.
THE U. S. POST OFFICE, CUSTOM HOUSE AND COURT HOUSE.
Cleveland, Ohio.

Arnold W. Brunner, Architect.



PORTION OF MAIN CORRIDOR, SHOWING POST OFFICE SCREENS.
THE U. S. POST OFFICE, CUSTOM HOUSE AND COURT HOUSE.
Cleveland, Ohio.

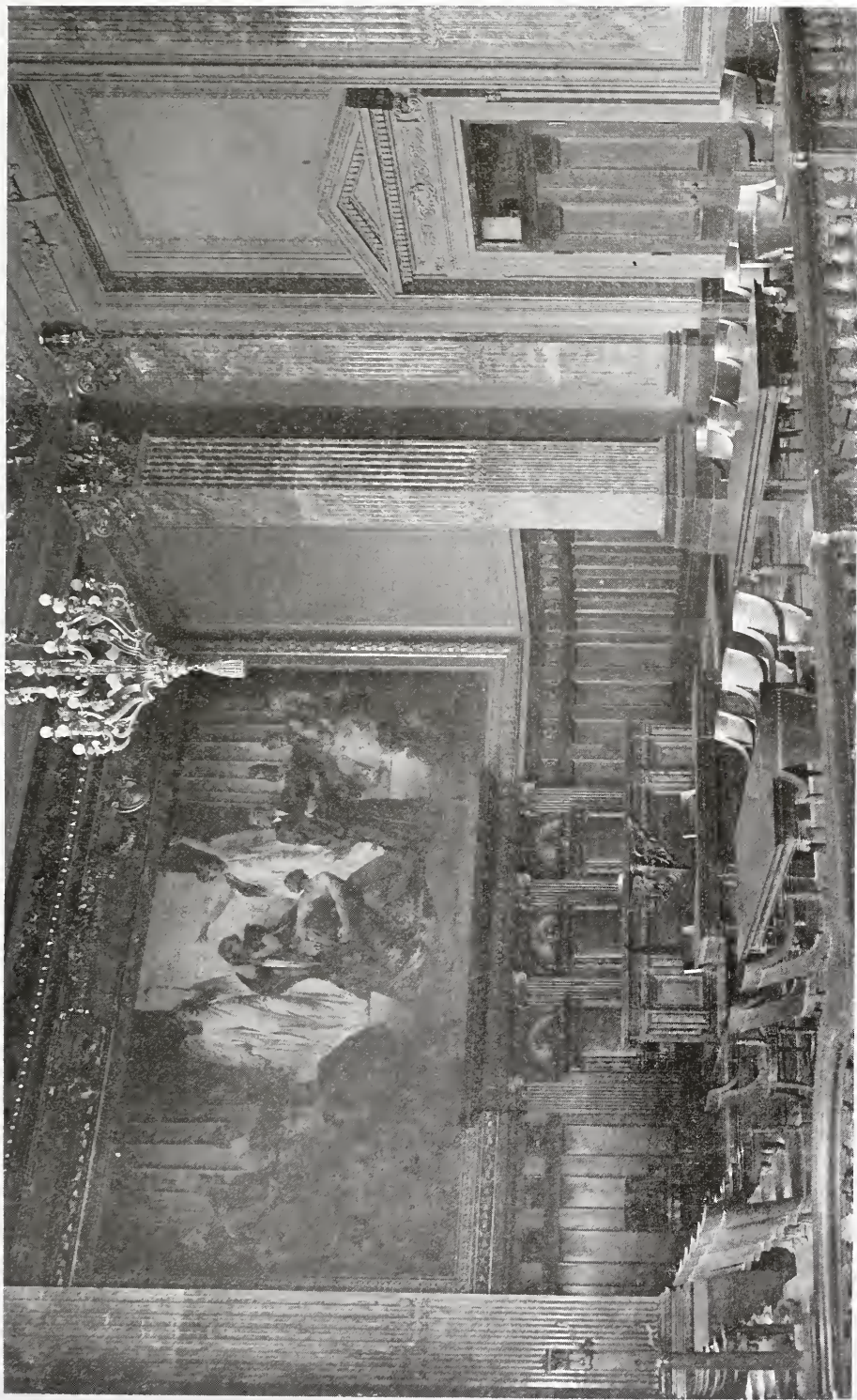
Arnold W. Brunner, Architect.



CORNER OF MAIN CORRIDOR—ENTRANCE VESTIBULE.
U. S. POST OFFICE, CUSTOM HOUSE AND COURT HOUSE.
Cleveland, Ohio. Arnold W. Brunner, Architect.



COURT LIBRARY—U. S. POST OFFICE,
CUSTOM HOUSE AND COURT HOUSE.
(Mural Painting by Frederic Crownshield.)
Cleveland, Ohio. Arnold W. Brunner, Architect.



CIRCUIT COURT—U. S. POST OFFICE.
CUSTOM HOUSE AND COURT HOUSE.
(Mural Painting by Edwin H. Blasfield.)
Cleveland, Ohio. Arnold W. Brunner, Architect.



FIREPLACE—DISTRICT ATTORNEY'S OFFICE.
U. S. POST OFFICE, CUSTOM HOUSE AND COURT HOUSE.
(Mural Painting by R. F. Zogbaum.)
Cleveland, Ohio. Arnold W. Brunner, Architect.



CORNER OF CIRCUIT COURT—U. S. POST OFFICE,
CUSTOM HOUSE AND COURT HOUSE.
Cleveland, Ohio. Arnold W. Brunner, Architect.



FIREPLACE IN PRIVATE OFFICE OF CLERK OF CIRCUIT COURT.
THE U. S. POST OFFICE, CUSTOM HOUSE AND COURT HOUSE.
Cleveland, Ohio.

Arnold W. Brunner, Architect.



FIREPLACE IN APPRAISER'S PRIVATE OFFICE.
U. S. POST OFFICE, CUSTOM HOUSE AND COURT HOUSE.

(Mural Painting by Will H. Low.)

Cleveland, Ohio.

Arnold W. Brunner, Architect.

clerks. In addition, there is a Grand Jury room, offices for the Marshal and his assistants, and places in which witnesses and prisoners can be temporarily detained. In planning the court room Mr. Brunner has sought not merely to give them a certain grave and handsome dignity of effect, but also to make them thoroughly convenient. They are lighted by large windows on the north side, so that, while an abundance of illumination is provided, the sun never actually enters them. The spectators have these windows on one side, the jury have them at their back. The intention was to dispense entirely with the necessity of window shades. Unfortunately, however, it has been found that the lawyers, when they address the jury are obliged to look directly into this north light, while at the same time they find difficulty in distinguishing the faces of the men they are addressing—the consequence being that shades or curtains may after all have to be provided for the windows. By an ingenious arrangement the judge leaves the platform on which the bench is situated and reaches his private apartment through a private door without being obliged to descend any steps in public, for which he will most assuredly be grateful to the architect. Entrance to the court room is through two doors, one for counsel and the other for the public. When the jury leaves the jury box, it passes directly to the jury room under the eyes of the judge.

The rest of the building is devoted to offices of many different sizes and used for a variety of purposes. The great majority of these offices are finished as plainly as they would be in an ordinary office building; but in certain cases Mr. Brunner felt justified in designing somewhat handsomer and more expensive rooms. The corridors, for instance, are ordinarily most simply treated and are distinguished from those in office buildings only by the use of better looking and more permanent materials, but the end of the hall leading to the court room is stamped by four columns of Cippolino marble, and the vestibule is finished in white Pentelikon marble.

Then the offices of the heads of the more important departments, such as the Collector of the Port, the Postmaster, the District Attorney, and the like have been decorated with unusual elaboration. They are all of them panelled rooms, and almost all of them contain mural paintings, specially painted, of course, for the places they occupy. Thus in the office of the Collector of the Port there is a symbolic representation by Mr. Kenyon Cox of Commerce paying tribute to the Port of Cleveland. In the Appraiser's office Mr. Will H. Low has designed a mural decoration, entitled "The City of Cleveland, supported by Federal Power, welcomes the Arts bearing the plan for the new Civic Center." In the District Attorney's office "The Battle of Lake Erie" has been portrayed by Mr. Rufus F. Zogbaum, while the Postmaster's room will eventually contain a decoration by Mr. F. D. Millet on a frieze some five feet in height, above the Circassian walnut panelling. The decoration of the court library and the mural paintings at the end thereof were executed by Mr. Frederic Crownshield. It should be added that in painting all the interior plaster work of the building the architect was assisted by Mr. F. D. Millet, and a visitor will instantly recognize with what uniform good taste and subordination to the essential values of the design and the neighboring materials this work has been done. He will also recognize that the electric fixtures, the rugs and the furniture of all these specially designed rooms contribute to the general effect and have evidently and most fortunately been confided to the architect of the building.

The city of Cleveland and the Government of the United States are to be congratulated upon their acquisition of so excellent a building as the new Cleveland Post-office and Court-house. It is worthy of the place it will occupy on what will probably be the handsomest public square in the country, and it is worthy of the nation, whose majesty it will represent in a great and growing city. Mr. Brunner has under considerable difficulties contrived to make a

building which is composed, more than anything else of a collection of offices, look monumental, and he has done so with only very small sacrifices of convenience and propriety. The fact that it possesses a really monumental character is sufficiently indicated by the impression it makes on every attentive observer of being a moderate sized building, whereas in truth it is a very large building. Its ability to produce such an effect proves the design in its masses and details is admirably scaled, and its success in this respect is an achievement for its architect, because he could not call to his assistance certain devices most useful to the designers of monumental edifices. He could not elevate his building above the street level or arrange for any sufficient approach. His entrances were necessarily insignificant and only incidental to the general design. He was obliged, that is, to situate a monument on the building line of a street; and he was only fortunate in the fact that his structure will eventually face public squares on two sides and a very broad thoroughfare on another side.

Throughout the building the architect has been very discreet in the use of ornamentation. He has obtained the effect of handsome substantiality, appropriate to Government edifices, chiefly by the skillful treatment of beautiful and costly materials. The main corridor on the ground floor is in this respect peculiarly successful. The beautiful lines of the domed ceiling, the walls, finished in such a rich, yet soft and sober material, are so effective that the architect has been able to dispense almost entirely with ornamentation. This corridor is one of the great successes of the building. It will always look well. It will always wear well. Crowds of hurrying people can use it without feeling that it makes too gorgeous a background for the commonplace business of buying a two-cent stamp; while at the same time there is stamped upon a sensitive visitor the impression of enrichment without ostentation, and dignity without mere dull solemnity.

It was an impression of this kind which Mr. Brunner has sought to make

throughout the whole of the building, and for the most part he has succeeded. He has succeeded in general with his two court rooms, which are as well adapted for their purpose of giving the law an appropriate habitation as any the writer has seen in this country. These apartments have kept a warm and pleasant character without any loss of breadth and dignity; and in the District Court room Mr. Blashfield's fine and well-placed decoration adds essentially to the general impression of distinction and elevation. Mr. Brunner would, perhaps, have been even more successful with these rooms in case he had reduced and simplified the ornamentation of the cornice and ceiling, but even there the excess of detail is not burdensome.

In the case of the mural decorations in the private offices of the Collector of the Port and the other more important officials who inhabit the building, there is involved a doubtful question of propriety: Are they worth while? Are local district attorneys and collectors of revenue sufficiently important members of the American official hierarchy to justify the expense of painting their walls? Does the prosaic business they transact require such scenery as an appropriate setting? Are not the interest and propriety of the rooms Mr. Brunner has designed actually diminished by some of these paintings? The writer himself is inclined to believe that the money spent for this purpose should either have been saved to the Government or spent in some other way. Government business is still business, and all business should be economically conducted. The private office even of a public official should be kept unpretentious and business-like to the last degree; and, if any decoration is permitted, it should be inconspicuous and incidental to the whole effect of the room. Manifestly, however, there are two sides to this question, and, as it is one of some importance in respect to the future of Government architecture in this country, the Architectural Record would be glad to consider and possibly to publish expressions of opinion on this point.



PROVOST'S TOWER—UNIVERSITY OF PENNSYLVANIA.
Philadelphia, Pa. Cope & Stewardson, Architects.



SOME RECENT PHILADELPHIA ARCHITECTURE

Group A—City Buildings

By PROF. THOMAS NOLAN

FIVE YEARS ago some examples of the suburban architecture of Philadelphia and vicinity were published in the *Architectural Record*, and briefly described by the present writer; and the opinion was then expressed that, basing a judgment upon the buildings of recent years up to that time, wholly new types had been developed in one class of structures, namely the commercial buildings in the cities. It is in domestic architecture, however, and particularly in suburban and rural architecture, that one meets with the most characteristic and original phases of American work. An examination of what has been done during the past few years seems to confirm this opinion. We are speaking, of course, of the best representative work.

The class of structures referred to in the commercial group includes especially the high office building, the "skyscraper"; and that in domestic architecture includes all the better class of dwellings, large or small, but more especially the detached dwellings of the towns, the suburbs of cities and the country itself.

If there is such a thing as an "American" style or kind of building, it is to be found in these two general types developed in the United States during recent years. The domestic architecture pre-

sents, perhaps, a greater number of phases than the commercial work. But, although one meets with these characteristically American solutions of the architectural problems presented by these two widely separated kinds of buildings in all parts of the country, the results show fewer differentiations from an average typical unit solution of design than would be supposed.

In general, it cannot be said that Philadelphia architecture of the past half dozen years, or of the last decade, differs much from that of other cities. At the same time, it may be said that, during the past thirty years, certain influences, such as the influence of the good examples of Colonial work in this city and close at hand, have led to somewhat quieter and more reserved methods of architectural treatment than those employed by the architects of many other localities; and this, too, without any loss of interest or individuality. If in any other particular, the good work is notably worthy of commendation, when compared with that of other great centers, it is in a patient and persistent attention to the smaller details of such problems.

And then, also, it must not be forgotten that while all modern American building had to start amid the discourag-

ing surroundings, the architectural aberrations of the third quarter of the last century, with only the occasional bits of good old work to help as an inspiration, the architecture of Philadelphia started with the most vicious of all the associations of this kind in this period.

Another influence making always for the greatest good should not be overlooked; that is, the school of architecture of the University of Pennsylvania. For the past twenty-one years, and even farther back than that, before the actual founding of a separate department, the influence of the men who have gone forth from this school has been felt; and its very presence in the city, and its constant insistence upon a practical application of the highest ideals, has been an inspiration and encouragement to all who are striving to bring about a more universal appreciation of architecture as a fine art. And this, of course, may be said of other schools in other cities. Still another very strong influence has been exerted by the American Institute of Architects, through its chapter. But the Institute's work is too national and universal to be localized in any one center.

The speculative work of the "building operations," the acres, the square miles of it, like many other poor things, always we have with us. In one sense it needs no mention in any discussion of architecture; but as it is the intention to return to it later on in this paper, in connection with an interesting effort now being made to offer to people of small means an acceptable substitute for the endless rows of characterless houses, the homes of the great majority of the inhabitants of the city, this passing reference may be allowed.

Much of the recent architecture in Philadelphia, in the city itself, in the suburbs and in the surrounding beautiful country, is good. Some, of course, is indifferent. Classifications of this kind are difficult, often invidious, and seem to call for pretty exact definitions of "good," "bad" and "indifferent" architecture. He who attempts this pigeon-holing of the various efforts must expect to be often accused of begging the question. Possibly a large majority would

pick out and agree upon the "very good" and the "very bad." But what about all that work that comes in between, passing through all the gradations in any classification, and about which there are positive differences of opinion, not only on the part of the "general public," whose ideas on things architectural are not usually taken very seriously by the profession, but also on the part of trained observers?

After looking at many of these new buildings, getting and trying to retain many and varied impressions, breathing the different "atmospheres," observing the settings, the approaches, the backgrounds; after talking with those whose solutions of the many problems have been materialized in brick and stone, in form and color and texture; and with a hundred or so of more or less interesting and charming reproductions by the camera before one, what can he say in a few pages about this recent architecture in and around Philadelphia? Shall he say nice things about them all, or shall he commend this and condemn that? Shall he "just hint a fault, and hesitate dislike?" Or shall he say, "There are the pictures; they speak for themselves," and endeavor to translate some of the things they say?

In considering these photographic reproductions of the examples selected for this article, or in considering any work of any architect, the wisdom of attempting to determine exactly what "sum" in architectural design each architect tried to "do" in each building, and of attempting to decide upon the degree of success or failure in each case, without at the same time knowing all the details of the limitations put upon him, the conditions imposed and the client's personal equation, is very doubtful. Many who have tried to write a just criticism of an architectural design without first hearing from the architect all the conditions of the problems, have found this out. The designs of buildings have been often severely criticised and condemned as architectural compositions, when the only data possessed by the critic have been the views or photographs of exteriors, while the plans, the insistent requirements of

interior arrangements, the limitations imposed by surroundings and often the peremptory demands, reasonable or unreasonable, of the owners, have been unknown or unconsidered. Buildings may

ing to the intensely practical, as well as to the fine arts.

The examples at hand, representing recent Philadelphia architecture, may be conveniently classified into two groups,



PROVOST'S TOWER—UNIVERSITY OF PENNSYLVANIA.

Philadelphia, Pa.

Cope & Stewardson, Architects.

be, and, in fact very often are, open to more or less criticism, considered as architectural designs or compositions; but they are very often, at the same time, exceedingly clever compromises and happy solutions of problems belong-

one including the more distinctively city buildings, such as the latest additions to the University of Pennsylvania dormitories, the hospitals, college fraternity houses, smaller libraries, city clubs and residences, commercial buildings,

churches and the smaller city houses; and the other group including the suburban dwellings and the more pretentious country villas. It will be convenient to consider the city work first, and one could not begin with anything more interesting and charming than the Provosts' Tower of the University of Pennsylvania dormitories, designed by Cope & Stewardson, and shown in the frontispiece (page 214), and in the view from the "Big Quad." When the tower is compared with the "Memorial Tower" erected in 1901 on the north side of "The Triangle," the success of the architects in combining great variety and versatility with unity of design is generally admitted.

This dormitory group has been under construction since 1895, when it was begun at the west end near 38th Street and Woodland Avenue. The Provosts' Tower just completed forms the entrance to "Big Quad" from 36th Street. This entrance is reached through the Class of '73 Gateway, seen in the photograph. The names of the twelve provosts, from William Smith, 1755, to Charles Custis Harrison, whose term has just expired, are recorded on the shields in stone bosses in the main cornice and on shields on either side of second-story windows on the Quad side. The brickwork of all the dormitory buildings is laid in Flemish bond, with natural burned headers, and all stone quoins, string courses, window jambs, etc., are of Indiana limestone. Over the keystone on the exterior face of the main arch are the arms of William Penn; over the keystone of the inner arch, the arms of the University; and at the skyline on both fronts are the arms of the State of Pennsylvania. Each of the four façades of the tower has a clock in the upper story, the faces of which are of green bronze while the hands and numerals are gilded. Flanking the clock faces are panels symbolizing Science, Art, etc., and there are some smaller carvings with the University arms and monograms. The roofs of the corner tourelles are of copper, which, like similar roofs on the Memorial Tower, is turning green. The exterior archway has great oak gates, which are

closed at a fixed hour in the evening, there being a small portal for the use of belated visitors. The internal arrangement of the Provosts' Tower is practically similar to that of the other divisions of the dormitories, and with the exception of the ground floor, which accommodates the porter, is used by the students as living quarters.

The Veterinary Building of the University, designed by the same architects, is located at 39th Street and Woodland Avenue, the chief entrance being on 39th Street through an archway in that front. It has been under construction for several years, two sides of the hollow square which constitutes the general plan being now finished and occupied. The third side is well on toward completion. The two finished street façades show in the photograph, the view looking to the northeast. The materials used are brick and Indiana limestone, combined and laid as in the dormitories. This group of Veterinary buildings contains both hospital and school. In general, the hospital work is conducted on the south side of the square, the school being on the north, the administration on the west, near the archway of the entrance, and the lecture rooms on the east, directly opposite this entrance. As is the case in all the recent University buildings, the construction is fireproof throughout, the walls being of brick, the floors of reinforced-concrete and the roof of concrete covered with green slate. The interior court, when completed, will include outdoor paddocks and a short running-track for testing horses' gaits.

A few hundred feet east of the Provosts' Tower, on Spruce Street, is the new building of the University of Pennsylvania hospital, a very straightforward, dignified and successful building, designed by Brockie & Hastings, the general style and materials employed being along the lines of the other newer structures, it being thought best by the University authorities to adhere to this general type. The part now erected and shown in the photograph is only one portion of a large group. A similar structure is to be erected in front of the next wing to the east, and these two will

be connected in the basement and in the first story, an open space being left between them above this height, as far back as the present connecting corridors between the two wings. All this is only part of a scheme for rebuilding the entire hospital front. It comprises a central administration building, flanked

patients. The second and third stories are occupied by the large medical amphitheatre or lecture hall, seating one hundred and fifty students, or two classes at one time, while beneath the steep slope of the seats of the large room a small lecture room, seating seventy-five students, or one class, has been constructed.



NEW HOSPITAL BUILDING—UNIVERSITY OF PENNSYLVANIA.

Philadelphia, Pa.

Brockie & Hastings, Architects.

on each side by a group similar to that described above. In addition to this, the entire group will be flanked on the east end by the Nurses' Home and on the west by another building of similar character, architecturally. The building shown contains, in the basement and first story, the dispensaries for the out-

The fourth story contains two large laboratories, one for the fourth-year men and the other for class work with the lower classes; and there is also a laboratory for the hospital staff for hospital work. The sub-basement contains the mechanical plants and one for the filtration of the air supplied to the two am-



THE RUSH HOSPITAL.

Lancaster Avenue and 33d Street, Philadelphia, Pa.

Brockie & Hastings, Architects.

have just been completed on Locust and Walnut streets, facing the campus. The first one shown is St. Anthony Hall, the handsome and dignified home of the Delta Chapter of the Fraternity of Delta Psi, and was designed by Cope & Stew-

ardson. The façade shown, the south elevation, is a perfectly symmetrical composition, indicating in general the same treatment, texture and coloring, and the same material seen in the other new University buildings. The first floor



THE NEW PHILADELPHIA HOSPITAL.

Philadelphia, Pa.

P. H. Johnson & Wilson, Harris & Richards, Architects.

and part of the second are given up to the dining-room, library, reading-room, etc. The rest of the building contains bedrooms for members of the society attending the University.

The main entrance to the building is reached through the gateway at the right of the fine wrought-iron fencing showing in the photograph, and is itself marked by an iron and glass marquise. This arrangement of plan in locating the main entrance doors on the side was

adopted to give the entire Locust Street frontage on the south to the living-room or library. The rear part of the first story is taken up by the dining-room, which extends the full width and opens out upon a terrace overlooking a small garden.

The treatment of the Sigma Chapter House of the Zeta Psi Fraternity presented two distinct problems to the architects, Thomas, Churchman & Molitor, one of plan and one of elevation. The



ST. ANTHONY HALL.

3637 Locust Street, Philadelphia, Pa.

Cope & Stewardson, Architects.



THE SIGMA CHAPTER HOUSE OF THE ZETA PSI FRATERNITY.

Woodland Avenue, Philadelphia, Pa.

Thomas, Churchman & Molitor, Architects.

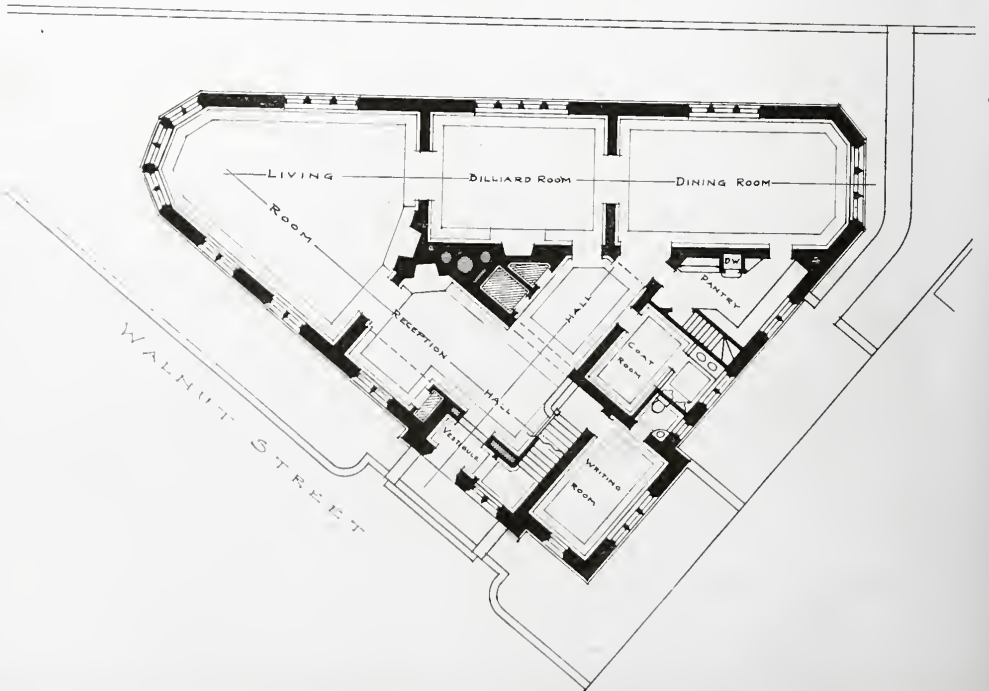
problem of plan was to so dispose of a triangular plot of ground that its irregularity would express itself as little as possible in the internal arrangement. The plan was therefore treated with the rooms developed in the usual manner along the three facades, throwing all its irregularities to the center, where they could be readily and usefully disposed of. By doing this, and by working up the vistas along the three simple axes, it has been possible to develop the proper impression of the unity and spaciousness of the building. The problem of elevation, like that presented in the other new fraternity houses, required a treatment which should lead even the casual observer to feel that this building is a part of the main University group, and

still has a certain distinctiveness. The position of the chapter-room, in the apex of the building in the third floor, has been candidly expressed. In order to properly blend with the recent University buildings, the exterior was naturally given a similar garb, that is, of brick and limestone, relying upon a certain special or unusual treatment of the brickwork, upon the simplicity and massing of the limestone, and upon strong roof lines and coloring to obtain its individuality. The brickwork is laid up with extremely wide joints and entirely of stretchers, set in pairs and singly, to give the effect of a header and stretcher wall. The stretcher bricks thus treated as headers have the wide vertical joints on either side of them raked out in order to give certain



Entrance Detail.

WOODLAND AVENUE



First Floor Plan.
THE ZETA PSI FRATERNITY HOUSE.

shadow notes to what might otherwise prove an uninteresting surface. In dealing with the limestone, the effort has been to make this count in masses, and only where notes are needed, as in the second story oriel bay and around the Walnut Street entrance doorway, shown in the photograph of this detail. The chapter-house is situated at the corner of Woodland Avenue and 34th and Walnut streets. The roof is covered with large variegated green and purple slates of random widths and of graduated size and thickness.

The third fraternity house shown is that of the Phi Kappa Sigma Society, and is the work of Architects Bissell & Sinkler. It is located on the northeast corner of 36th and Locust Streets and was designed to express a combination of clubhouse and secret society building,

with the functions of the former predominating. The withdrawal of the front entrance from the building line was a concession to the secret society idea, and was also made necessary by the plan and other requirements. Again, the materials are the Indiana limestone up to the second floor line, with "Oriental" brick laid with double stretchers in Flemish bond in combination with limestone used above. The modified style of the Georgian period was chosen as one harmonizing sufficiently with the English collegiate style of many of the new University buildings, while still retaining a marked individuality of treatment. The first story contains the clubrooms. In the second story is the library, etc., and a large porch or loggia, enclosed with glass and looking across the open space to the south to the University



PHI KAPPA SIGMA FRATERNITY HOUSE.

Philadelphia, Pa.

Bissell & Sinkler, Architects.



PLAYGROUND BUILDING.

Wayne Avenue, near Wayne Junction.

George T. Pearson, Architect.

buildings. The beautiful texture and coloring of the brickwork of this building are well worthy of mention.

An exterior view and plan of a building designed for an interesting and unusual purpose by Mr. George T. Pearson is shown. This is the "Quarry Playground House" in Germantown, on Wayne Avenue, near Seymour Street, at

old "Sleepy Hollow." This building, and the surrounding grounds, the summer-houses and tennis courts, the lawns on the lower level places and on the hill to the rear are all for the children, and they were given to them by Mr. E. W. Clark of Philadelphia and presented to the Playground Association of the city. Here was the old stone quarry, cover-

Play Ground House,
Quarry Playground Germantown,
Geo. T. Pearson, Architect.



Plan of Main Floor.

ing about two acres, hollowed out to a depth of eighty feet and afterwards filled up with rubbish, through which, to the very bottom, were built the necessary concrete foundations.

The walls of the building are of rough red brick with black headers laid in Flemish bond and with scraped, wide, rough joints. The exterior is treated throughout with great simplicity, and an absence of all ornament, depending

to the full height and have enameled steel ceilings.

The better class of recent city residence architecture in Philadelphia is well illustrated by the examples given: the dwellings of Mr. S. P. Wetherill, on South 18th Street, near Rittenhouse Square, by Frank Miles Day & Brother; and of Mr. Alfred E. Burk, at the corner of Broad and Jefferson streets, by Simon & Bassett. These buildings are among the



THE S. P. WETHERILL HOUSE.

Philadelphia, Pa.

Frank Miles Day & Brother, Architects.

solely on the contrast of red walls and white woodwork for effect.

The main hall, 33 by 60 feet, is faced inside with white enameled bricks to a height of 8 feet, and above that to the cove line it is plastered buff soapstone finish with exposed iron roof trusses and with the pine ceiling boards oil-finished, the other woodwork being chestnut, treated with a greenish stain. The end wings or lavatories have all the interior walls lined with white enameled bricks

relatively few in the thickly settled parts of the city that stand free, with all sides exposed and permitting of architectural composition on more than one or two elevations.

The Wetherill house has for its exterior materials Indiana limestone throughout, except in the base, where granite has been used; and its architectural treatment is that of an absolutely straightforward and simple plan, an entire freedom from any peculiarities of construc-



GREENHOUSE—THE A. E. BURK RESIDENCE.

Philadelphia, Pa.

Simon & Bassett, Architects.

tion, and a clear expression of the same in the design of the façades.

Mr. Alfred E. Burk's house, also, is simple in plan and external treatment. In designing the conservatory in the rear, the architects, Simon & Bassett, had to accomplish two things: they had to

form a suitable background for the house, and also to design a building adapted to the purposes for which it was to be used. The central portion is a palm room, the street end a conservatory and the end opposite a garage and man's quarters. The entire structure is



THE A. E. BURK RESIDENCE.

Philadelphia, Pa.

Simon & Bassett, Architects.

built of stone and glass, the stone being similar to that used in the house—the "Oman" Bowling Green limestone, a warm gray in tone. The treatment of this prominent corner shows an intelli-

gent and painstaking solution of the problem on the part of the architects. The photograph of the new Fifteenth Street annex to the building of the Union League Club, designed by Horace Trumbauer, shows the west façade, from Fif-



Philadelphia, Pa.

UNION LEAGUE ANNEX.

Courtesy of Public Ledger, Phila.

Horace Trumbauer, Architect.

gent and painstaking solution of the problem on the part of the architects.

The photograph of the new Fifteenth Street annex to the building of the Union League Club, designed by Horace Trumbauer, shows the west façade, from Fif-

teenth Street south, and the south façade. This palatial four-story addition has just been completed and contains the ballroom, the library, the billiard room, many sleeping rooms, and, in the base-



ST. MARK'S PROTESTANT EPISCOPAL CHURCH.
Frankford, Pa. Watson & Huckel, Architects.



ST. MARK'S PROTESTANT EPISCOPAL CHURCH—
THE NAVE LOOKING EAST.
Frankford, Pa. Watson & Huckel, Architects.

curved outside flights of steps to the entrance porch, is very noticeable. The second step in supplanting, finally, the entire old Union League building has been taken, and the contract just let for tearing down the middle portion and erecting in its place a five-story continuation of the new part shown, to contain, among other rooms, a huge assembly hall and the great cafés; but sentiment runs high regarding the preservation of the old Broad Street building, and it will probably be many years before it will be torn down to make way for a more modern design of city-club architecture.

The two examples of recent ecclesiastical architecture are taken from widely separated districts of the city; one, St. Mark's Protestant Episcopal Church, designed by Watson & Huckle, being in Frankford, and the other, the Roman Catholic Church of St. Francis de Sales, in West Philadelphia.

St. Marks' parish is of considerable age and size, being one of the largest in the diocese of Pennsylvania. The parish center had long been established, and when the erection of the church building was decided upon the architects found themselves confronted with the following conditions: A narrow piece of ground, of good length, however, confined between two properties, facing the main avenue of a bustling suburb, and running through to a street in the rear on which faced the principal façade of the parish building, erected some twelve years ago by the same architects. The latter building was of necessity a strong factor in the solution of the problem and, while not allowed to determine style, it did fix the selection of materials and influenced the arrangement of the plan. The building is orientated, and the plan consists of a nave of ten bays, each fifteen feet long, the total interior length being one hundred and fifty feet. The aisles are narrow, six bays of the north aisles, however, being doubled in width to form the Morning Chapel. The tower occupies two bays at the east end of the Chapel and serves as the priest's sacristy. The narthex adjoins the parish house and forms the connection between it and

the western entrance to the church. There is also a north porch at the west end of the chapel and a south entrance at the baptistry, which is formed by the two easternmost bays of the south aisle. The materials used for the exterior are Port Deposit granite, trimmed with Indiana limestone. The interior of the church is lined throughout with the latter, and all tracery and ornament are of the same stone. In selecting the materials for the altars, sanctuary, rails, parclose and choir screens, Indiana limestone was finally decided upon. The color effect obtained is very pleasing, and the impression made by the interior as a whole is one of quiet dignity. The glass is very good, the treatment being based on the English work of the twelfth to the fourteenth centuries. The drawing, however, is less archaic. The finest windows are those of the east and west ends of the nave, the subject at the east end being the "Crucifixion," and at the west end the "Tree of Jessie."

The new Church of St. Francis de Sales, designed by Mr. Henry D. Dagit, is situated on the northeast corner of 47th Street and Springfield Avenue, in West Philadelphia, the photograph shown being taken from the southwest. At the present writing the building is still unfinished, and it was not possible to obtain views of the interior. The plan, in general, as indicated by the exterior, consists of an entrance porch flanked by two towers, the nave, transepts and sanctuary. The main feature of the design is the dome resting on four great arches and pendentives at the crossing of the nave and transepts. This dome is sixty-two feet in diameter, starting at a distance of ninety feet from the nave floor and rising to the top of the cross, one hundred and twenty-six feet. Like the smaller domes of the towers it is covered with decorative polychrome tiles and is a very conspicuous object in form and color when viewed from many points in the western part of the city.

The most important commercial building recently completed in Philadelphia is the great Wanamaker department store, designed by D. H. Burnham & Co. This huge granite building covers an en-



THE CHURCH OF ST. FRANCIS DE SALES,
West Philadelphia, Pa.

tire block. In plan it is most admirably adapted to the business for which it is intended, and in exterior design it does not offend. Whatever one finds, after a critical search for architectural precepts violated or followed, at first sight and afterwards it looks like a mighty sensible and business-like structure. It looks just like a department store. As an architectural composition, there are the three horizontal divisions, the base, the shaft part and the cap and the apparent strengthening of the corners is, as usual, on account of rigid practical requirements, omitted in the lower division. The unit of design adopted consists of two-window groups, and their relatively small width tends to emphasize the heights of the façades. The piercing of the corners also, by only one window, helps to make the building look taller. Another treatment which assists in adding to the apparent greater vertical dimensions is that given to the upper division of the façades, which is pierced by narrow arched openings with relatively deep re-

veals. Of course the unbroken row of piers, with the columns at the entrances make the lower division of the building look higher than it really is. The structural and mechanical details of this building are described in the new "Technical Department," following the text proper.

Reference was made in the first part of this article to the character of the smaller houses resulting from the big building "operations" and the speculative work carried on in Philadelphia. Less than four years ago a movement of great magnitude was started and is now going on toward a successful final completion. It is of real importance to the majority of the people of this city, for out of the approximately 355,000 buildings in Philadelphia, about 323,000 are dwellings and 85 per cent. of these dwellings are occupied by only one family. It is of great importance also to all who are interested in street architecture of the smaller city houses of the most modest rental.

Many years ago the first John Jacob Astor bought old farms, marshes and



Philadelphia, Pa.

PERROT GARAGE.

Ballinger & Perrot, Architects.



TYPICAL SECONDARY STREET OF TWO-STORY HOUSES.

21st and Pemberton Streets, Philadelphia, Pa.

hills where now are the blocks and squares of New York City, about 42d Street and Broadway; and in the Philadelphia of early days, Stephen Girard, in like manner, purchased various tracts of land, some of them at that time distant, lonely estates, but now districts in the very heart of the city. One of these farms, in the southern part of Philadelphia is now included in forty city squares. The management of the Girard estate is using the old farm for this important and novel improvement. There are at this time over two hundred homes standing on this land, and this is only a small beginning.

A view is presented which indicates clearly the character of the houses and the style of the architecture em-

ployed in the different groups; and in order to show the contrast between the old and the new, a photograph of a typical secondary Philadelphia street is included. The new houses are built in pairs, the types of architecture always alternating. All are heated from one heating plant located in the center of each district, and the electric light also is furnished from this same point, while hot-water mains carry the water into the houses in an unlimited supply. Deducting the cost of light, heat and hot water, which is included in the rental charged, the total expense to the tenants is about on a par with that of the old houses shown. The architect of this great improvement is Mr. John T. Windrim.



GIRARD ESTATE OPERATION.

20th & Porter Streets, Philadelphia, Pa.

John T. Windrim, Architect.



DOORWAY DETAIL—THE B. F. PEPPER RESIDENCE.
Chestnut Hill, Pa. Brockie & Hastings, Architects.



THE SUBURBAN DWELLING AND COUNTRY VILLA

Group B

RECENT PHILADELPHIA ARCHITECTURE

By Prof. THOMAS NOLAN

MANY INTERESTING and beautiful examples of suburban dwellings and country villas have recently been added to the already large number in and around Philadelphia; and the architectural work has been widely distributed among the various offices. The Pepper, Welsh and Rawl houses were designed by Brockie & Hastings, the first two being at Chestnut Hill and the Rawl house at Bryn Mawr, Pa. All these country houses have been planned in a general way to meet the topographical contour of the properties and to obtain as far as possible the full advantage of the southern exposure for sleeping-rooms, living-rooms and porches. On the Newhall and Welsh properties it so happens that the best views of the beautiful landscapes are obtained from the rooms having a southern exposure. The house of Mr. B. Franklin Pepper is situated on the edge of the Wissahickon Valley, the main portion of the building being

surrounded by brick terraces, overlooking a series of terraced gardens. A very beautiful detail of the main entrance doorway is shown. While both the Pepper house and the Welsh house are built with the rough, local stone, the latter is trimmed with Bowling Green limestone. The roofs of the former house are shingled, while those of the latter are covered with variegated green slate laid with a graduated exposure to the weather, varying from 11 inches at the eaves to 5 inches at the ridge. The principal feature of the interior of the Welsh house is the main hall, which runs up through two stories. The view of the residence of Mr. Francis W. Rawl at Bryn Mawr presents in the elevation of the main part, a simple but altogether charming composition.

The residence of Mr. James McCrea, President of the Pennsylvania Railroad, at Ardmore, Pa., was designed by Bailey & Bassett, and, if the plan is

carefully examined, there will be discovered an arrangement of rooms that show the most careful study on the part of the designers, and with it all an exterior design full of interest and showing a comfortable balance of parts obtained in a most unstrained and natural manner. The family living rooms are well divided from those for the help, and the men's and maids' quarters are completely separated, so that each one is a comfortable home in itself without interfering one with the other. The covered archway through the kitchen

The setting of the building on a gently rising piece of ground and in front of tall woods of oak, chestnut and hickory is ideal, the house facing the south and being protected by the woods from the north winds. The first story is built of buff Holmesburg granite, the buff effect being most successfully carried out in the pebble-dashing above, and the warm, dark brown of the timber work and the light red of the tile roof standing out in contrast with the green background and harmonizing wonderfully with the softening colors of



THE FRANCIS W. RAWL HOUSE.

Bryn Mawr, Pa.

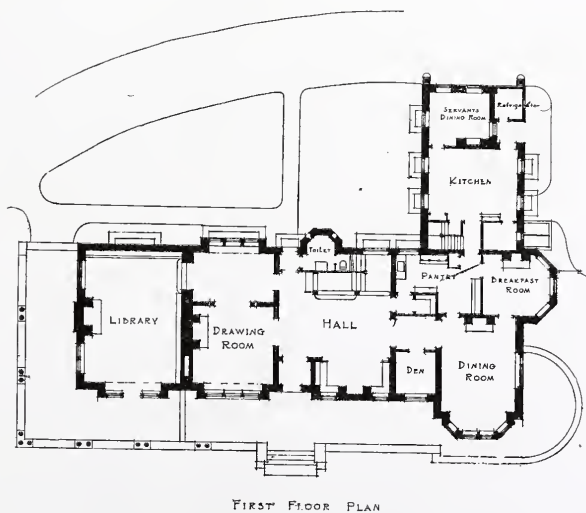
Brockie & Hastings, Architects.

wing isolates the laundry, under which are the boilers of the heating plant. Over the laundry are the men's quarters, reached from a separate outside entrance under the archway and over the kitchen and servants' dining room are the maids' rooms, both men's and women's quarters being provided with private sitting rooms. The family bedrooms occupy the second and third floors of the front building, the main feature of the first story being a large laundry, which, including the bedrooms above, were added to the original building.

autumn. Although the beautiful color effect in this instance may have been accidental with the architects, the selection of natural tones for the colors of the house has proved most happy in its results. The windows on the rear of the house look out upon the woods, bordered with rhododendrons and disclosing the white dogwood peeping out occasionally from under the branches of the taller trees and back through the woods can be seen the timbered gables of the stable and garage, as well as the cottages for the gardener, coachman and



Terrace Elevation.





"OVERVIEW."

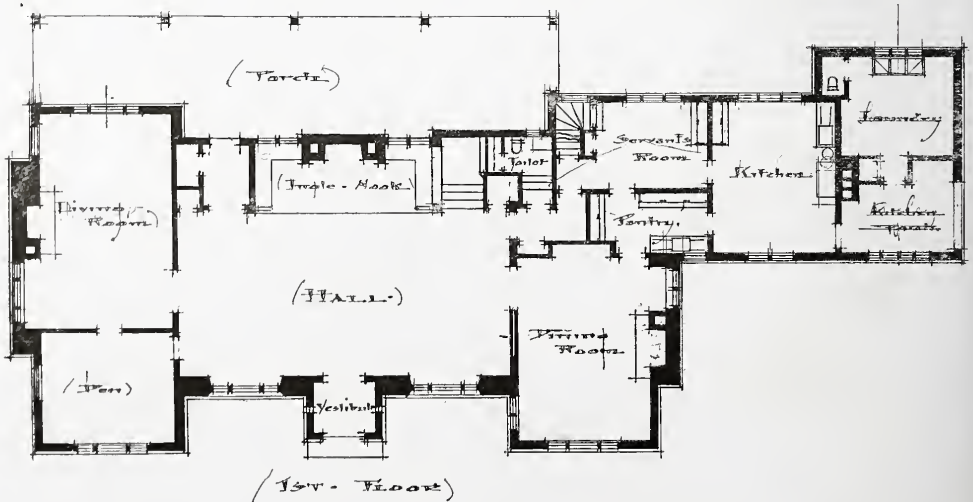
Villa Nova, Pa.

Bailey & Bassett, Architects.

chauffeur. On the edge of the woods to the southwest is the flower and vegetable garden combined in a formal design and embellished with a pergola of buff plastered columns and dark timber trellises.

"Overview" is the name most appropriately applied to a property overlooking, from a high point, the beautiful

Schuylkill River as it winds away among the hills, losing itself on the eastern slope of the Blue Ridge to the northwest. The long, straight road from the entrance gateway to the house reminds one of the formal approaches to many of the mansions on English soil, and the house itself is so thoroughly characteristic of English stone and half-tim-



FIRST FLOOR PLAN—"OVERVIEW."

Villa Nova, Pa.

Bailey & Bassett, Architects.

bered work, that one almost thinks of it as having been transported bodily across the sea. The color effect of the gray stone, the dark timber and red tile roof, the casement windows and the absence of the American piazza tend to create an English atmosphere and ought to bring contentment to any one from the British Isles unless, perchance, he took exception to the spacious piazza provided on the other side of the house where the view and breezes can be most appreciated. A great, two-story hall with ingle-nook and fireplace directly opposite the entrance vestibule is the

dates the horses, automobiles, coachman's family and chauffeur, and two covered driveways separate the three main divisions of the building, to the great advantage of each. These buildings were planned by Bailey & Bassett.

Economy and convenience in suburban work can sometimes be combined to great advantage in obtaining a harmonious effect while at the same time giving an air of group-importance, by joining together all the buildings of a property and still preserving their proper relation, one with another, without interference. Such was the problem to be



"EASTFIELD."

Villa Nova, Pa.

Bailey & Bassett, Architects, and Frederick Phillips as Associate.

most prominent feature of the interior. The two tall Tudor windows flanking the entrance, the high panelled wainscot and the overhanging balustrade, supported on heavy timber, suggest the thought of some substantial and dignified hall across the sea, but made informal and cozy by the great open hearth. The axes upon which the buildings and grounds are laid out have been considered even to the placing of the stable, which is centered at right angles to the entrance drive upon the circle in front of the house. The stable building, although designed as a unit, accommo-

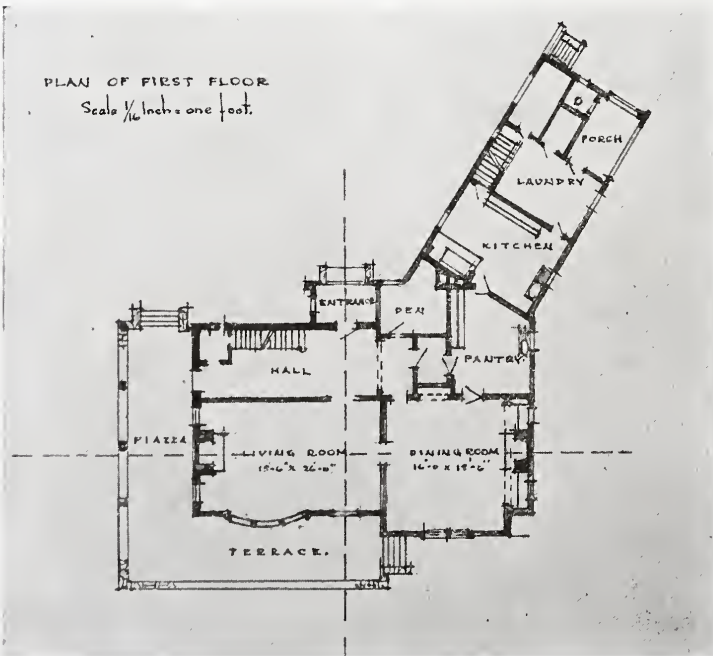
worked out in "Eastfield," a house located in the swing of the hills of Montgomery County, Pa., from which the valley drops away to the west, meeting the famous Gulph Hills in the distant background. The plan seems to combine everything necessary for a complete and comfortable country house. The entrance porte cochere separates the main building from the stable, the tool-room forming the end of the house and at the same time furnishing a screen from the stable yard and coachman's cottage, which latter has its main entrance and porch at the extreme end of



RESIDENCE OF H. W. SELLERS, ESQ.

Ardmore, Pa.

Horace Wells Sellers, Architect.



FIRST FLOOR PLAN.

RESIDENCE OF
H. W. SELLERS, ESQ.

Ardmore, Pa.

Horace Wells Sellers,
Architect.



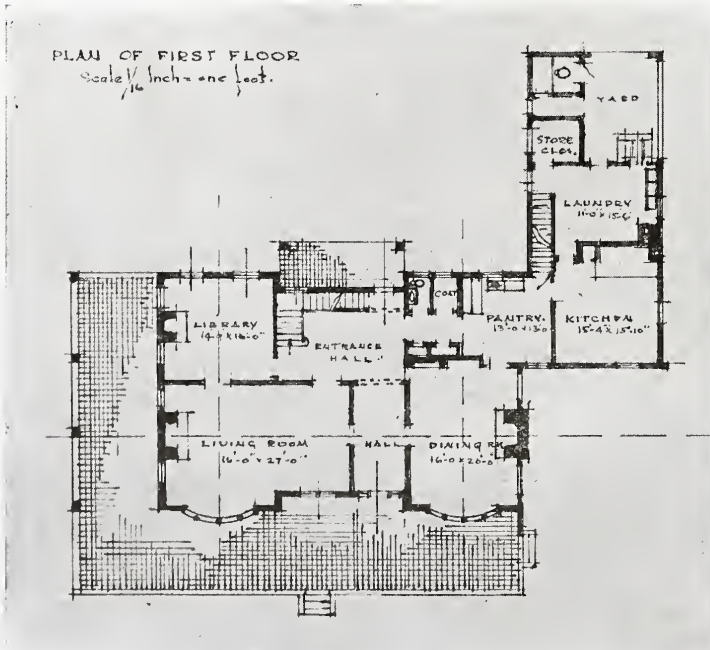
ENTRANCE DETAIL—RESIDENCE OF H. W. SELLERS.
Horace Wells Sellers, Architect.



THE RESIDENCE OF FREDERICK STOUT, ESQ.

Ardmore, Pa.

Horace Wells Sellers, Architect.



FIRST FLOOR PLAN.
THE RESIDENCE OF
FREDERICK STOUT, ESQ.

Ardmore, Pa.

Horace Wells Sellers,
Architect.

the buildings. A high vine-bedecked wall joins the two buildings and is the main connecting link of the whole group; the importance of the kitchen wing which entirely cuts off the stable from the general view, thereby making for privacy, cannot be overestimated. The yard from the spacious porch and extensive gardens on the living side of the house, a wall extending from the end of the kitchen wing and high windows on this side of the servants' quarters, insure still further privacy. The plastered wall furnishes an ideal surface, facing to the southwest, for creeping vines and flowers. The ground is well adapted for flowering plants, and two springs on the property are ready for the filling of a large pond, to be a reality in the near future. The first story consists principally of a large spacious hall, den, living-room, dining-room, servants' hall, kitchen and laundry. Seven family rooms and three baths are provided on the second story, with accommodations for four or five servants and with a bath on the third story. Connected with the stable for horses and carriages is a cottage for the coachman's family, and also a garage and chauffeur's apartments. What is saved in long driveways and paths and in the keeping of them in repair is applied to the garden and planting, which have become such important features of all modern villas. Bailey & Bassett with Mr. Frederick Phillips as associate were the architects.

Some of the most successful country villas designed by Bailey & Bassett are to be found on the slopes of the hills of Montgomery County, Pa., and these long, low, restful buildings have a particular interest and charm. From their position they often command both near and distant views of unusual beauty. Between the houses and the hedges terraces are often planned for the rolling land, and there are lawns outlined with flowers. Flights of rustic steps frequently lead to extensive formal gardens, bordered with privet and divided with paths of grass. Down some of the hills flow cool streams from nearby springs, which broaden into ponds,

the surroundings of which have, on one estate been converted into a Japanese garden, the stepping-stones, bridges, dwarf-planting and other accessories being in keeping with this interesting method of landscaping. These long, low houses, nestling in the midst of gardens which extend with the rolling fields and the outline of distant hills as far as the eye can see, are most happily placed. The long effect has been accomplished by the horizontal lines of



Terrace—Residence of Frederick Stout, Esq.
Ardmore, Pa. H. W. Sellers, Architect.

the houses, the wide spacing of the dormer windows, and the short, vertical lines. The architectural composition of the different parts of a group of buildings contributes much to the comfortable setting, and should nicely express the relative importance of each. In these successful designs the living quarters of the plans are arranged to command the best exposure appropriate to each, the vistas from room to room, and through the windows to the views beyond, being artfully cared for: the



SOUTH FRONT—THE COLTON RESIDENCE.
Bryn Mawr, Pa.
Horace Wells Sellers, Architect.

rising sun for the dining-room and the southwestern breezes for the living-rooms, while even kitchens get their share of the western air. Stables and garages are given every attention in regard to their various requirements and planned and located so as to avoid discordant notes and unpleasant reminders. Red tile roofs, contrasting with the white plaster and the dark asphaltum

timber work, and all against the green hills beyond, furnish pictures of harmonious, restful country houses.

The residences of Mr. Horace Wells Sellers and of Mr. C. F. C. Stout on the Glenn Road, Ardmore, Pa., were both designed by Mr. Sellers, the materials used in the former structure being rough finished stucco over brick, with exposed brick rowlock arches over



ENTRANCE DETAIL—THE COLTON RESIDENCE.
Bryn Mawr, Pa. Horace Wells Sellers, Architect.

the windows and at the entrance porch, as shown in the photograph of the entrance detail; and heavy mottled purple and green slate on the roofs, varying in thickness from $\frac{7}{8}$ -inch at eaves to $\frac{1}{4}$ -inch at ridges. All the exterior wood finish is of oak, and the door frames and window frames are pinned at the joints with projecting oak pins. The Stout house is of brick, laid with the dark headers in the Flemish bond, the roofs being covered with split cypress shingles. The general architectural treatment and detail are Georgian. Both these houses were designed to occupy ground on either side of an existing residence designed by the same architect, and in locating them the desire was to avoid placing all three buildings in a line but at the same time to take advantage of the topography in bringing them into attractive relation, each one to the others. The ground lies between two thoroughfares with a fall of about fifty feet between them, the level ground fronting on the upper road on the east and falling away rapidly to the lower road on the west frontage of the properties. Taking the then existing house as a basis and following the same contour, the location of the Sellers house was brought to the west of it. As this same contour, if followed out, would bring the Stout house too near to the road, because of the small area of level ground on the upper frontage, it was decided to throw the house site forward on the slope, necessitating the formation, by cuts and fills, of a level platform to receive it and at the same time to arrange the grading so as to give the appearance of a natural variation in the topography. In this way all three houses were brought into happy relation with each other when viewed either as a whole, from outside or from any one of the properties. The planning of the houses was also influenced by the conditions mentioned, as the entrance in each case had to be from the upper road to the north and east, toward which the back buildings would be naturally moved so as to allow the living-rooms of the houses to face the

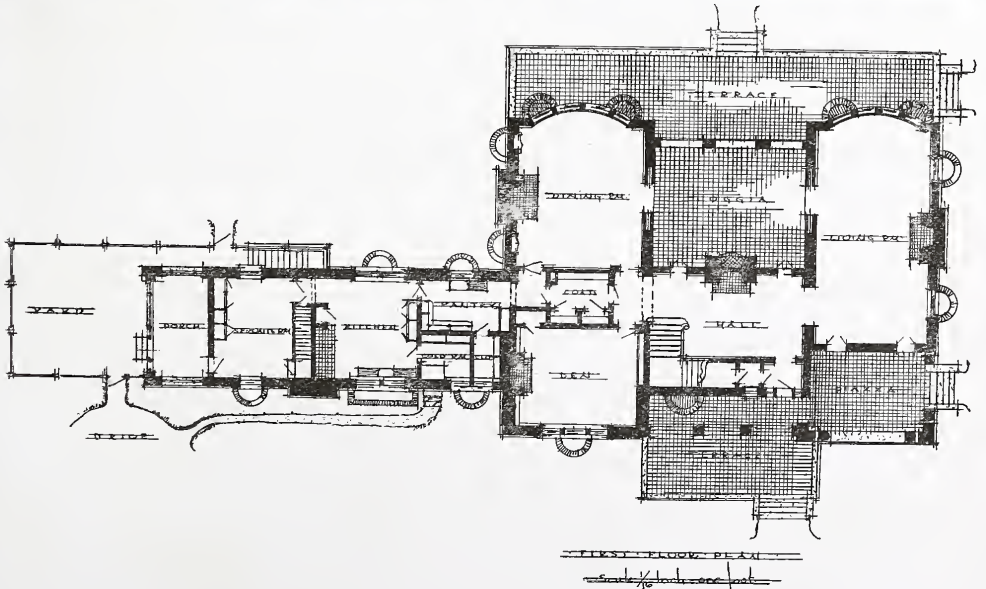
south and west and to overlook the sloping ground to the lower road. The driveways, therefore, in each case had to pass the kitchen quarters. In the Stout house this problem was met by throwing a large portion of the kitchen yard under the servants' rooms in the back building and by forming walled enclosures, so that all utilities are screened not only from the driveway but from view from all sides. In the case of the Sellers house the kitchen yard is enclosed by walls.

The residence of Mr. Sabin W. Colton, Jr., is located at Bryn Mawr, and is another of Mr. Sellers' interesting and successful designs.

The problem presented to the architect in this case involved at the outset the replacing of an existing dwelling by a building of much larger size, and so arranged as to encroach no further than possible upon finished driveways, plantings and surrounding improvements. These conditions in a measure determined the plan and especially the diagonal kitchen wing which appears on the north front. The house is of brick and the exterior walls are faced with stucco. The roof is of heavy mottled green and purple slates, laid in random sizes. The architectural detail is late Georgian. While, as stated, this building was originally designed to conform exactly to existing conditions, the possibilities of the site and certain incongruities of the existing improvements led finally to a larger scheme which was developed under the advice of the landscape architects, Olmsted Brothers. As the owner's supplementary requirements called for a garage, for greenhouses and accessories to adjoin the existing stables and for barns and out-buildings and furthermore, as these existing buildings were of frame construction and the result of a more or less unsightly architectural treatment, their ultimate replacement seemed inevitable and their existence unworthy of consideration in the new work, except in so far as by planting, they could be screened from view. Accordingly, in order to bring the proposed new out-buildings into proper relation to the house they were



Terrace Elevation.



First Floor Plan.

THE SAXMAN RESIDENCE.

Philadelphia, Pa.

Horace Wells Sellers, Architect.

placed on its axis to the north and between the house and the old out-buildings. Greenhouses, hot-beds, etc., were inclosed with high walls and sunk below the general level of the ground, terminating in the garage which was brought into attractive relation with the sheds and other accessories of the greenhouse group. The south wing or end of the dwelling house terminates in a loggia or a piazza at the edge of a group of chestnut trees. From this, on the south axis of the house, a stone

The country residences chosen to represent some of the recent suburban work of Cope & Stewardson are those of Mr. R. K. Cassatt, Mr. E. L. Stewardson and Mr. Isaac Starr.

The main portion of the house of Mr. R. K. Cassatt, at Rosemont, Pa., was built a few years before the wing extending out on the left and shown in the photograph. The walls are of rough stone dashed up with mortar and then whitewashed, the cut-stone being from Bedford, Indiana. The roof is of



THE RESIDENCE OF ISAAC STARR, ESQ.

Chestnut Hill, Pa.

Cope & Stewardson, Architects.

walk, flanked by stone benches at the entrance to the grove leads through it and terminates at a wall, with pool and a niched fountain-head. At right angles to this walk and parallel to the pool and its wall, a broad stone path leads to a lattice pavilion at the east and in the opposite direction to a stone tea-house or pavilion which forms the termination of a long arbor facing a formal flower garden.

The Saxman Villa, another of Mr. Sellers' very interesting and successful designs, is shown in the accompanying photograph.

tile, varying in color from medium red to dark. The first story of the wing contains a dining-room, smoking-room and porch and above are the bedrooms and the nursery. The entrance front of the residence of Mr. E. L. Stewardson, at Abington, Pa., is the one shown in the photograph. The other side looks out over rolling fields to the woods beyond. The exterior walls are of smooth plaster, rendered in a grayish white and the woodwork is painted green with the exception of the roof shingles which are left in their natural color. The chimneys are of

brick, whitewashed. The planting in the immediate vicinity of the house has not yet had time to develop, and the young vines have not yet climbed the trellis prepared for them. In the angle between the main building and the kitchen wing is the second-story porch for outdoor sleeping. The house of Mr. Isaac Starr is in the suburb of Chestnut Hill. For the color and texture effects the architects have used dark bricks for the outside walls and weather-stained cypress shingles for the roofs, the shutters in the second story being

difficult, as it was necessary to meet rather unusual conditions of approach and severe grades on the grounds, as well as on the avenues. The materials used are Chestnut Hill stone, laid in random-range work, with trimmings of Indiana limestone, the pointing being of the color of the latter. All exterior woodwork is white and the roof is of shingles. The plan is formal, with rectangular rooms and halls, arranged on simple axes, the stair hall being subordinated to the main hall.

Some of Mr. D. Knickerbacker



RESIDENCE OF MR. E. L. STEWARDSON.

Abington, Pa.

Cope & Stewardson, Architects.

painted a dark green and those in the first story white. The second story, extending over porch, is partly occupied by a sleeping porch which is shown in the photograph with the winter sash in place. There is a carriage entrance and porch on the further side of the house.

The residence of Mr. Frank R. Watson, of the firm of Watson & Huckel, architects, is in Germantown.

It is built on ground lying very much above the avenues on which it faces. The problem of position was somewhat

Boyd's recent work is shown in the photograph of the Thayer residence at Haverford, Pa., and in the terrace detail taken from the residence of Mr. P. D. Baugh at Merion, Pa. The old Thayer residence was a small and in-artistic brick structure and the view shows some of the additions and alterations in connection with a portion of the house. The problem was to give the owner additional room and at the same time to design a house that would be long and low. The new brick-work is of ordinary red bricks, the "run of the

kiln," with fire-flashed surfaces selected for the exterior and laid with wide, yellow joints. The brickwork of the old house was of an altogether different kind and the design was therefore influenced by the necessity of covering all of the old brickwork with stucco. A noticeable feature of this house is the absence of the usual pitched roof piazzas, although ample porch space is provided under the second story overhangs, one of these being so arranged that it can be entirely enclosed with casement sash or doors. These porches are paved with brick and one has a fireplace.

There is no porte-cochère, but rather,

the brick being rough-coated with plaster of a gray color. The general tone of the stonework is a brown-gray, with other colors mixed in, many of the stones being turned with the wide, flat face exposed and the roof is of gray-green slate. Two porches are connected by an open brick-paved terrace, one view of which is shown.

The residence of Mr. A. E. McVitty, at Bryn Mawr, Pa., was designed by Mr. Charles Barton Keen, in a style which may be referred to as "Georgian," and in the tones and textures resulting from the brown-red body colors of the brick walls and the green of the tile roofs, framed and bordered with



RESIDENCE OF R. K. CASSATT, ESQ.

Rosemont, Pa.

Cope & Stewardson, Architects.

a large hood extending out over the driveway. Here and there jugs and crocks of different colors have been built into the brick walls to serve as nesting places for the wrens which have always favored this house with their presence. Around these jugs have been formed squares or diamonds in flush brickwork of varying colors. The walls above the exposed brickwork are covered with a grayish-buff, roughened plaster and the roofs throughout are of red tile with a special treatment devised and applied by the owner and architect to produce the effect of moss.

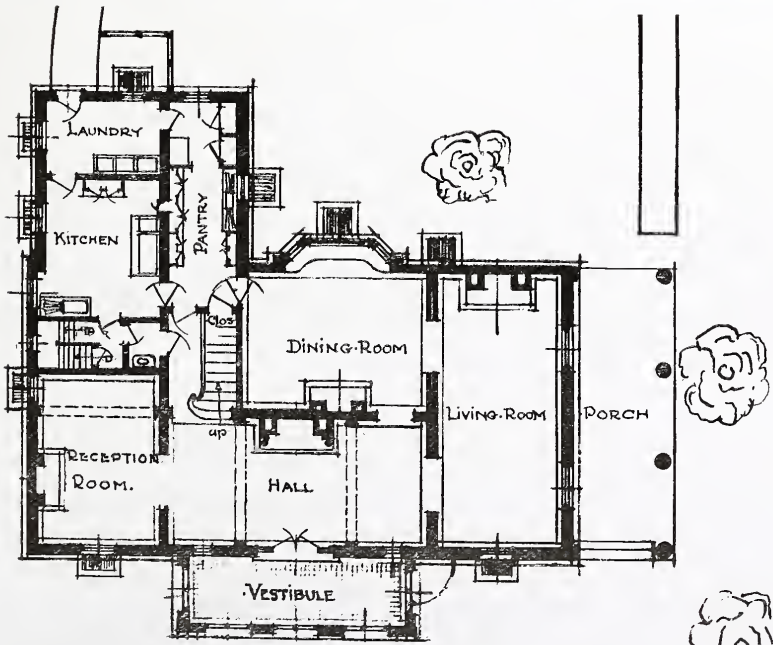
The residence of Paul D. Baugh at Merion, Pa., is built of stone and brick,

the white of doorway and cornice, dormer, pediment and trim.

Mr. Hokanson's own house at Lansdowne, Pa., and the residence of Mr. Samuel H. High, at Jenkintown, Pa., are taken from many interesting designs of suburban work recently executed by Heacock & Hokanson. In the former building the exterior walls of the first story are faced with rough, hard Jersey brick, while the gables are of pebble-dash. In style the design suggests, in general expression, the modern English cottage architecture, modified, as usual, and the final result is a pleasing, comfortable-looking suburban home.



Elevation.



First Floor Plan.

RESIDENCE OF FRANK R. WATSON, ESQ.

Germantown, Pa.

Watson & Huckle, Architects.

The Mohr and Morris houses were designed by Savery, Sheetz & Savery.

The Gloss K. Mohr house, which also is at St. Martins, is built of gray Germantown stone, including the chimneys, the stonework being laid with wide, white joints. The two large bays terminate the living-room and dining-room and the two sleeping-rooms of the second story. The roof is of red slate. A brick-paved terrace with privet

shown in the photographs. The design of the former building, a simple solid-looking stucco-covered mass, includes an interesting doorway, which is shown in larger detail in the full-page photograph. Two fluted Roman Doric columns, standing on each side of the door trim and in front of pilasters, support modillion-brackets and dentilled bed-molds which in turn support the cornice-molded platform of a second-



TERRACE DETAIL—RESIDENCE OF P. D. BOUGH, ESQ.

Marion, Pa.

D. Knickerbacker Boyd, Architect.

balustrade runs along the front and there is a deep porch on the east end. A "Germantown Hood" shelters the front door and the stair-hall window which adjoins it. In the residence of Mrs. Evan Morris, at Rosemont, Pa., we have a fine example of half-timber work.

Mellor & Meigs are the architects of the Edward F. Beall house at Stafford, Pa., and of the house at Cynwyd, Pa.,

story balcony. Around this is a wrought-iron railing, shown clearly in detail.

The residences of Mr. Richard L. Austin at Chestnut Hill, and of Mr. Jules C. Wellens, Jr., were designed by Bunting & Shrigley. The former edifice, constructed of rough-faced Chestnut Hill stone, with finely-dressed limestone trimmings, has roofs of red tiles and porches and terraces paved with Welsh quarry tiles; while the latter is



ADDITIONS TO THE THAYER RESIDENCE.
Haverford, Pa.
D. Knickerbacher Boyd, Architect.

of stucco on brick, with a red slate roof. The bricks were allowed to project beyond the face of the stucco to form patterns in the gables and Mercer tiles were inserted about the door and window openings. The color of the stucco is oyster grey, while that of the shutters is green. All the porch floors are laid with red bricks. A photograph taken from the entrance driveway of the Austin house is shown.

One of the designs from the office of Mr. George Bispham Page is that for the residence of Mr. Charlton Yarnall

as well as from the point of view of design and of its setting and surroundings. One feature only of its construction will be mentioned, and that is in regard to the first and second story floors. They are of concrete and two columns only support them. The under floors themselves are ten-inch solid concrete slabs, the finished flooring being of quartered oak, laid in wooden sleepers. From top to bottom, throughout its interior detail, are numerous improvements in construction and niceties in the details of design.



RESIDENCE OF A. E. McVITTY, ESQ.

Bryn Mawr, Pa.

Chas. Barton Keen, Architect.

at Haverford, Pa., and a perspective view taken from the driveway is included in this list of representative Philadelphia suburban architecture of recent date.

Only one example taken from the numerous interesting recent designs from the office of Mr. Robeson Lea Perot is shown; but, if the limits of this article allowed it, many others would be chosen and described. The one presented is a view of the front façade of Mr. Perot's own dwelling. It is interesting on account of its construction

The design of the "House on Summit Avenue," Jenkintown, Pa., shows one of many executed recently by Bissell & Sinkler, and presents a successful solution of the problem of the well-planned, well-built, attractive suburban house, erected on a small lot and rented for a moderate sum.

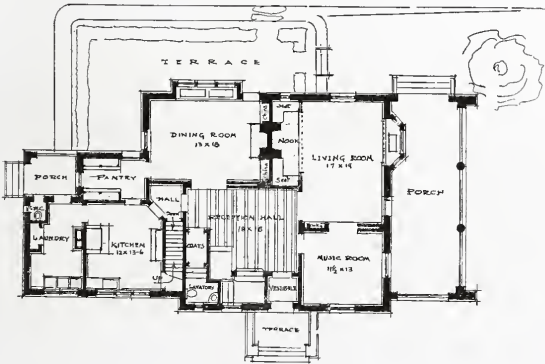
The two photographs, one showing the old, stone barn, which Mr. Mantel Fielding changed into the charming design for his own dwelling, and the other showing the finished design itself, are presented as most interesting illustra-



THE HOKANSON RESIDENCE.

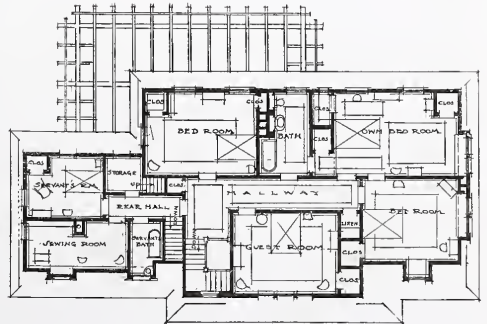
Lansdowne, Pa.

Heacock & Hokanson, Architects.



First Floor Plan.

RESIDENCE OF MR. HOKANSON
Lansdowne, Pa.
Heacock & Hokanson, Architects.



Second Floor Plan.



Cynwyd, Pa.

HOUSE AT CYNWYD, PA.

Mellor & Meigs, Architects.



Stafford, Pa.

RESIDENCE OF EDWARD F. BEALE, ESQ.

Mellor & Meigs, Architects.



FRONT DOOR DETAIL—THE RESIDENCE OF
EDWARD F. BEALE, ESQ.
Stafford, Pa. Mellor & Meigs, Architects.



St Martins, Pa.

RESIDENCE OF GLOSS K. MOHR, ESQ.

Savery, Scheetz & Savery, Architects.



Rosemont, Pa.

RESIDENCE OF MRS. EVAN MORRIS.

Savery, Scheetz & Savery, Architects.



THE RESIDENCE OF JULES C. WELLENS, ESQ.
Ardmore, Pa. Bunting & Shrigley, Architects.



Jenkintown, Pa.

RESIDENCE OF SAMUEL H. HIGH, ESQ.

Heacock & Hokanson, Architects.



Germantown, Pa.

RESIDENCE OF R. L. PEROT.

Robeson Lea Perot, Architect.



RESIDENCE OF RICHARD L. AUSTIN.

Chestnut Hill, Pa.

Bunting & Shrigley, Architects.

tions of what skill may accomplish in solving architectural problems. Again, lack of space in a short paper like this prevents the publication of interior

views; but the writer knows of them, of the cleverness in general arrangement and plan and of the great refinement of detail.



THE RESIDENCE OF CHARLTON YARNALL, ESQ.

Haverford, Pa.

Geo. Bispan Page, Architect.



BARN FROM WHICH RESIDENCE OF MANTEL FIELDING WAS BUILT.



RESIDENCE OF MANTEL FIELDING.

Chestnut Hill, Pa.

Mantel Fielding, Architect.

THE EVOLUTION OF ARCHITECTURAL ORNAMENT

IX.

Minor Enrichments

By G. A. T. MIDDLETON, A. R., I. B. A.

THERE ARE certain small enrichments which have come to be recognized as being almost more indicative of the work of particular periods and countries than larger features and even principles of design; yet it has been impossible to classify them under any of the headings which have hitherto been used in this series. Many of them have had, with their variations, an extraordinary persistence, but as a general rule there is a strict line of demarkation between those which are Classic and those which are Gothic.

The principal Classic enrichments of this description (called "minor" merely on account of their size and not because they are of little importance) are the egg and tongue, the leaf and tongue, and the dentil; while the corresponding Romanesque and Gothic features are the billet, the nail head (with its development, the dog-tooth), the ball flower, many combinations of these, and eventually the crenelle cresting.

The one which can be most easily traced to a definite origin is the egg and tongue, and it requires a certain amount of imagination to recognize the development. Take the example of the fragment of Assyrian pavement, now in the British Museum, which is illustrated in Fig. 197; hold this sideways or upside down and notice how the border or fringe of alternate lotus-buds and flowers form incipient eggs with their shell, having tongues placed intermediately. This little fragment also shows a geometric pattern in the centre from which quite possibly, one might almost say certainly, may have been derived the Arabesque work of the Moors and of India to which attention was drawn in the

last chapter; while there are two rows of pateræ (flowers) and another row of the incipient anthemion—a large scale sketch of which last was shown in Fig. 6, at the commencement of this series. Concentrating attention upon the egg and tongue, it is found as a true architectural enrichment in an elementary form in early Greek work. It appears, for example, on the echinus and abacus of the Ionic column in the Archaic Temple of Diana at Ephesus, of which there is a very clever restoration by the late Dr. Murray in the British Museum (Fig. 198). This time the egg shell—if the border may so be called—was in the form of a bold roll and the egg was rounded at the base, while the tongue was merely incipient. By the time that this temple had been replaced by the later one, the great Temple of Diana of the Ephesians of St. Paul (the early temple having been built about B. C. 550 and the later one about B. C. 350), the enrichment had been completely developed, as is seen on the capital shown in Fig. 199, the eggs of which are amongst the largest known. They are pointed and beautifully cut, and the shell is sharply defined. A slightly earlier but equally perfect example of the enrichment has already appeared in Fig. 13.

With slight degradation of form it has been retained, as possibly the most characteristic of all Classic enrichments, throughout the Roman and Renaissance times. A quite common Roman variation has appeared in Fig. 42, the eggs being somewhat widely spaced and the tongue being replaced by a dart, or barbed arrow head. A much more crude Romanesque variant has appeared



Fig. 197. Fragment of Assyrian Pavement.
(British Museum.)

in Fig. 45, the eggs having there more the appearance of elongated balls and being without the straight top which they ought to possess in accordance with true Classic precedent. But this was revived during the Renaissance period, most of the examples of which date can hardly be distinguished from their Classic prototypes, though one is given in Fig. 200, carved upon one of the projecting corbel beams of a house in Halberstadt, North Germany, which shows that further variations were possible. It was, however, quite a common thing both in Roman and Renaissance work to overload the eggs and the darts (or tongues) alike with foliage.

The leaf and tongue may possibly be a mere variant of the egg and tongue, suited for carving upon the cyma reversa moulding instead of upon an ovolo, and having a cyma or double curved outline. The example illustrated



Fig. 198. Capital from Archaic Temple of Diana
at Ephesus.

in Fig. 201 is again taken from the later Temple of Diana at Ephesus. It will be noticed that the tongue is precisely the same as that in the enrichment of which this may perhaps be a derivative, while the so-called leaf has a border just such as the egg has, though its own modeling is essentially different and there is a strong centre line to it. This ornament proved to be capable of a great deal of variation. Fig. 202 shows it as it appears on one of the exhibits in the Greco-Roman room in the British Museum, retaining to a considerable extent the refined precision of



Fig. 199. Capital from the Later Temple of
Diana at Ephesus.

outline of Greek work, but with a triple leaf introduced in the centre of the leaf pattern and with the point differently formed from that which is generally accepted as being typical. The purely Roman example in Fig. 203 rounds off the outline, in conformity with the usual Roman inclination to adopt segments of circles instead of delicate hand drawn curves or portions of conic sections, while the tongue has been changed into something more nearly approaching a leaf in shape.

When the Renaissance came, the leaf and tongue was revived in almost precisely the same form as previously,

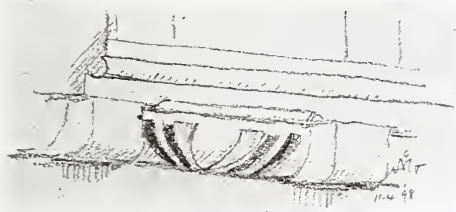


Fig. 200. Corbel to Overhang, House in Halberstadt.

sometimes more like the Greek, at other times more like the Roman, but frequently, as was the case with the egg enrichment, overladen with foliage. One form was, however, introduced which is never found in the Greek work, though it has been discovered in the Roman, and that is a series of leaves without any intervening tongues or darts, as is shown in the small piece



Fig. 201. Top Moulding of Pedestal, Temple of Artemis (Diana) at Ephesus.

of leaf enrichment from the mantelpiece of Langley Park, Kent, of quite late Renaissance date, illustrated in Fig. 204, very nearly full size.

The dentil is another enrichment to which an origin can be found without any extraordinary stretch of imagination. Examination of the Lycian Tomb shown in Fig. 205, or of that which has already been illustrated in Fig. 130, would indicate that the timber construction which was being copied necessi-

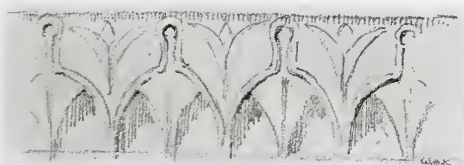


Fig. 202. Greco-Roman Leaf and Tongue.

tated the appearance of a number of rafter ends below the cornice. Similarly, purlin ends appear within the verge of the arched roof. It may not necessarily follow that the dentil was directly derived from these timbers, but that it originated in some such timber construction is fairly obvious from the position in which it was mostly found in



Fig. 203. Roman Urn. (British Museum.)

Greek work, as indicated in Fig. 206, where it appears beneath the cornice on the entablature of the Mausoleum at Hallicarnassus, as this is now re-erected in the British Museum. This exactly coincides with the position which the rafter ends occupy in the Lycian Tombs. The effect, however, is that of a series of square blocks of stone, and in many subsequent uses these occur as the tin-

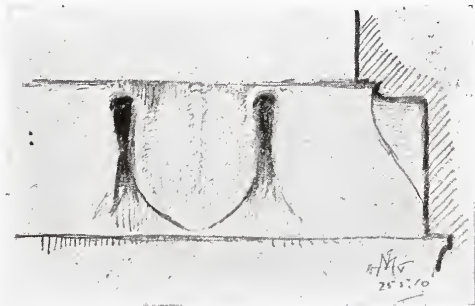


Fig. 204. Leaf Enrichment, Mantelpiece, Langley Park, Kent.

iest of enrichments, cut out either in woodwork or masonry and employed almost invariably to break up the density of a shadow; in this manner sustaining the tradition of their original employment underneath an overhanging cornice. It will be noticed that, in con-



Fig. 205. Lycian Tomb.
(British Museum.)

tradistinction to this, the function of the egg and the leaf enrichments was to break up the light, where it impinged upon curved surfaces, in a similar ornamental way.

The idea of breaking up a shadow by regularly spaced blocks was employed again in Romanesque times, but it was then effected by means of circular blocks and not square ones. The billet ornament shown in Fig. 207 was that which was employed, and although the name was given to it at a much later date there is every probability that it had a timber origin. There is no connection that can be traced between this and the Classic dentil, but the effect achieved is very much the same. It occurs here (in Fig. 207) beneath the hood moulding of the windows round the Templar's

Church at Laon. But it is rare to find it upon the continent of Europe. It is much more common in English Norman work, as is shown in Fig. 208, similarly placed beneath the hood moulding of the nave arcade of St. Mary's Church, Dover, a church whose western arch leading from the nave to the tower, which appears in the photograph, is of pre-Norman date and depressed in shape, forming a slight horse-shoe, while the jambs are not quite vertical.

It will be noticed that the effect both of the billet and the dentil, when small, is not entirely unlike that of the bead



Fig. 206. Entablature of the Mausoleum at
Hallicarnassus.
(British Museum.)

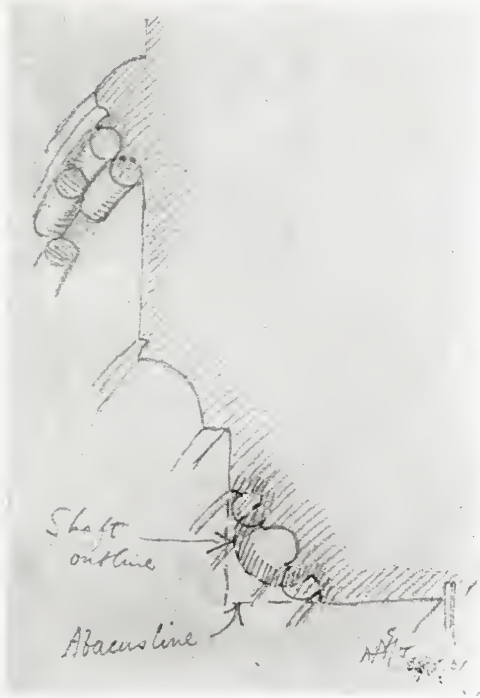


Fig. 207. Arch Moulding of Windows Round Rotunda, Templar's Church, Laon.

and reel, of which there are many variations in Classic and Renaissance times, though it will suffice to indicate here that two different Greek forms are to be seen on the small rolls beneath the echinus with its large egg and tongue enrichment, both of the Archaic and later Ionic columns at Ephesus, shown in Figs. 198, 199 and 201.

When discussing Fig. 183, reference was made to the appearance of a square



Fig. 208. St. Mary's Church, Dover.

nail head enrichment within the Greek key pattern thereof. Such a nail head has rarely been found in Classic work, but it was quite a common enrichment in the Continental Romanesque and the English Norman, having apparent origin in a crude attempt to decorate a surface without much effort by persons who were not possessed of elaborate tools. It is seen, for instance, in the corbel string over the choir stall of St. Nicholas at Blois, shown in Fig. 209, alternating with simple hatched sinkings of the surface, these being the two different methods of obtaining texture employed thereon. Some much more elaborate examples are to be found in the jamb of the south doorway of Bourges Cathedral (Fig. 210), where the nail heads appear in several places, occupying, in fact, the whole surface of one of the shafts.

This nail head is nothing other than a straight outlined four-branched star, but its capability of developing into an ornament is very great. This seems to have been recognized earliest upon the continent. One of the first examples of its evolution into what one may call an incipient dogtooth occurs on the arches of a 12th century house in the old town of Dol in Brittany, which is shown in Fig. 211. Here the original



Fig. 209. Corbel String over Choir Arcade, St. Nicholas. Blois.



Fig. 210. Jamb of South Doorway, Bourges Cathedral.

nail head has been replaced by a four-leafed flower, still rudely carved and varying considerably throughout the range. It will be noticed that a ball centre has been given to it. This idea, crossing over to England, developed into the Norman dogtooth, shown in Fig. 212. Neither of these forms is common, but they may well be considered to be steps in the evolution of the true dogtooth enrichment, though the last example is even more definitely a flower than is that at Dol; the centre ball is more pronounced, and has a small knob upon it, while other little ball knobs appear along each of the petals.

The true dogtooth ornament, as shown in Fig. 213, appeared simultane-



Fig. 211. Detail on 12th Century House.

ously in France and England, though in France only where English influence was predominant. This particular example is another taken from the Templar's Church at Laon; the dogteeth are cut in a hollow between two rolls, here, as in all cases, so placed that they could be easily carved out of a rectangular block of stone, in this instance that from which the vault rib was fashioned; and also, again, as in most other cases, appearing as the enrichment of a hollow and intended to break up the extreme depth of its shadow. It is more rarely employed beneath a hood moulding in the position commonly occupied by the Norman billet or nail head, but it is found there sometimes, as can be

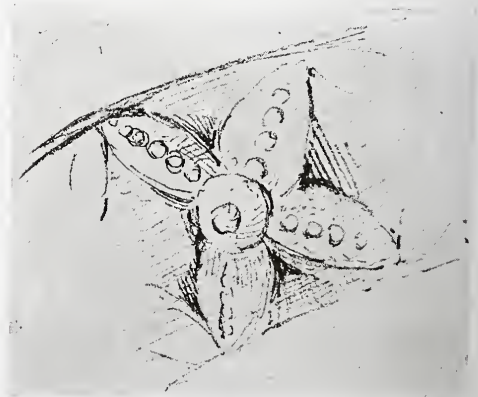


Fig. 212. Dogtooth, Barfeston Church, Kent.



Fig. 213. Corbel, Impost and Vault Rib of Rotunda, Templar's Church, Loan.

seen from the photograph of a Romanesque archway at Louvain in Belgium. (Fig. 214).

The earlier examples are all fairly shallow, but as time went on the hollows became deeper, and by the middle of the 13th century the dogtooth was often scarcely discernible in these deep hollows. The effect produced was consequently, one would think, scarcely justified by the large amount of labor expended. That so much trouble should be taken to produce so slight a result as is indicated in the deep shadow in Fig. 215 may well be wondered at, if it were not known that the great Gothic carvers of that date spared no pains to obtain perfection in their work. The example is taken from the Chapter House of Lincoln Cathedral, but there is a very large amount of such work in England.

To what extent the diaper work of this same 13th century was derived

from the dogtooth it is impossible actually to say, but certainly there is a close resemblance between the one and the other—except, of course, that the diaper is a shallow ornament worked upon a surface. Fig. 216, however, is so very closely allied in its detail to Figs. 211 and 212 that it is impossible not to imagine that some connection must have existed, and it is by no means exceptional. It is one of many different forms of diaper ornament to be found in Westminster Abbey. There is a star-shaped four-leaved flower with a ball at the junction of the petals, which appears to have originally itself represented a small flower, while there are other flowers, probably primroses, introduced between the great petals, following the general tendency of the 13th century carvers to represent spring foliage.

Subsequently, this star-shaped arrangement of a flower becomes quite common; it is found in the latter part of the 14th and during the 15th cen-



Fig. 214. A Romanesque Archway at Louvain.

tury introduced as an ornament in a shallow hollow and varying in outline according to date. Two different forms appear in the portion of Humphrey de Bohun's Monument in Hereford Cathedral of which a sketch is given in Fig. 217; the leaves are now of a perfectly natural type, but the centre of one rep-

resents a flower bud while the centre of the other is itself a small four-leafed flower, remarkably like the dogtooth in its general suggestion. Later again it occasionally took some such entirely conventionalized form as is shown in Fig. 218, which is a late example from Yatton Church in Somersetshire.



FIG. 215. CAPITOL IN THE CHAPTER HOUSE, LINCOLN CATHEDRAL.

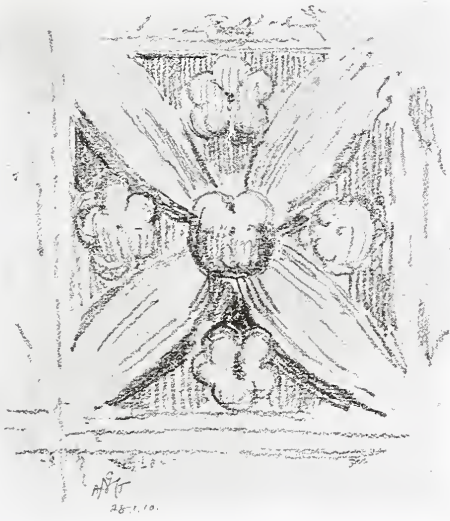


Fig. 216. 13th Century Diaper Ornament—
South Transept, Westminster Abbey.

These last examples belong to the 15th century or possibly even later.

During the intervening 14th century an ornament appeared in the west of England to which the name of "ball-flower" has been given. It was considered by all the older writers upon Gothic architecture to be the distinctive ornament of the Decorated period, but as a matter of fact it is only found in a few counties, where it was used largely, occupying the same position in the



Fig. 218. From Yatton Church, Somersetshire.

hollow mouldings of that period and district which was filled by the dog-tooth of the 13th century all over England. But as the hollows were not so deep the effect was a different one. These balls occurring in constant suc-



Fig. 217. Portion of Humphrey de Bohun's
Monument, Hereford Cathedral.

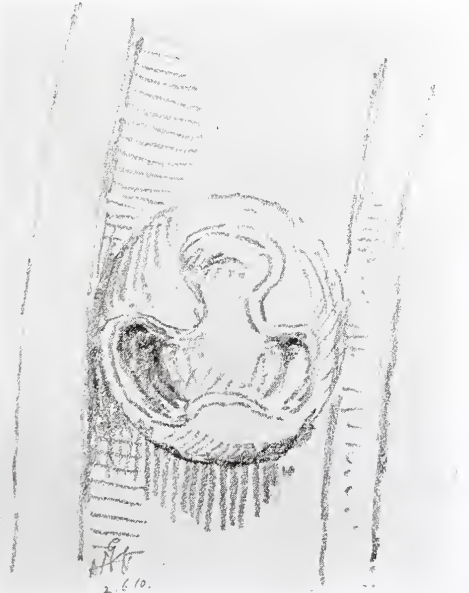


Fig. 219. Ball Flower from a Cast in the
Architectural Museum.



Fig. 220. Back of Reredos, Peterborough Cathedral.

cession all round the tracery as well as in the true mouldings of a window give it much the appearance of knotted lacework. A detail of one is shown in Fig. 219. An outer ball, like a seed pod, is slightly opened, displaying another one within it. A range of them occurs at the back of the reredos in Peterborough Cathedral, shown in Fig. 220, in the hollow cornice, though not so close together as in more typical examples, while the form is somewhat altered, probably owing to the fact that the work was executed in one of the eastern counties of England, where it is quite a rarity, and not in the west, where it is common. The outer petals, which are always three, are more pronounced and there is no sign of the inner ball.

Occasional examples are found in the 15th century of a combination of these motives. Fig. 221 shows a four-leafed

patera in the cornice of a 15th century tomb in Westminster Abbey. The general idea is just that of the leaves in De Bohun's tomb (Fig. 217), but the centre is a ball, as if the ball flower and the four-leafed flower were combined. Other similar examples are by no means uncommon; a considerable number are to be found in Tintern Abbey, but the ball is there divided into four instead of three parts.

Pateræ like these are not entirely confined to Gothic work. It is very rare indeed that one can trace Gothic influence in Renaissance ornament, but perhaps it is only necessary to introduce here an illustration of the pateræ in the arch soffit of Sta. Guistina at Padua (Fig. 222) for the similarity of motive to that of much of the late Gothic ornament to become at once apparent, with the advantage of indicating how large an amount of variation is possible of quite a simple original idea.

Diaper work is not always arranged on a diagonal or other regular scheme, at any rate so far as the pattern itself is concerned, for it is always in square or diamond-shaped blocks. Occasionally isolated leaves occupy the diapers, as in some of those in the rood screen of Southwell Minster; an example is given in Fig. 223. The relief is not great, and of course the form of the leaf is that which is indicative of the period,



Fig. 221. 15th Century Tomb, Westminster Abbey.

which in this case is the 14th century, when the work was done. Similarly, when leaves were used as minor enrichments in the 15th century, they also partook of the character of the time. An illustration of this will be found in Fig. 224, the leaf being here as unquestionably autumnal as is that shown in Fig.

became very common indeed during the 15th century—that known as the crenelle. It appears invariably upon the top of a cornice as a kind of cresting thereto, and has every appearance of having been derived from the embattlements of castle walls with their alternating embrasures. This is probably the

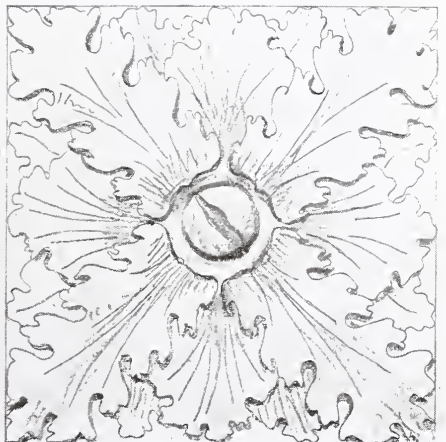
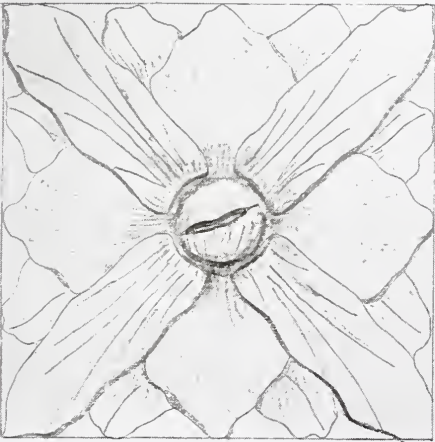
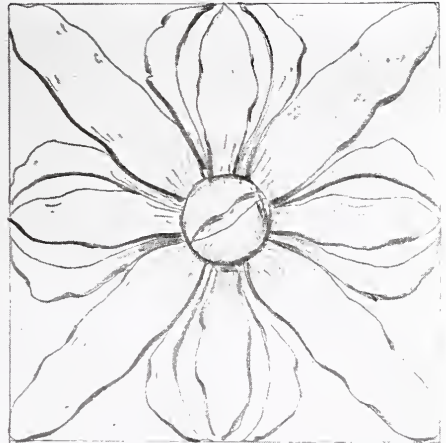
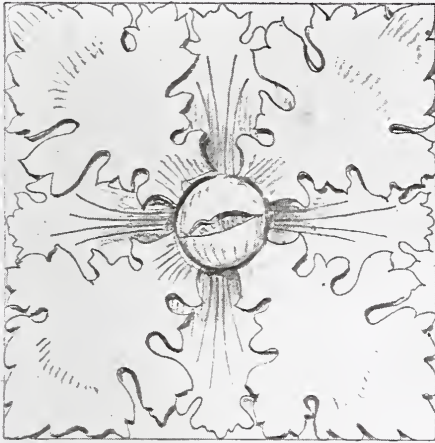


FIG. 222. DETAILS OF PANELS IN ARCH SOFFIT, ST. GUISTINA AT PADUA.

223, the open leaf of summer. It is one of a series of leaf enrichments in the hollow cornice moulding of the vestibule to Henry VII. Chapel, Westminster. A photograph of the exterior of a portion of the same building is given in Fig. 225, mainly with the object of illustrating a minor enrichment which

case, and if so it is perhaps the most prominent example which exists of what was originally a wholly essential feature in a building intended for defensive purposes, being afterwards employed in a purely decorative manner on a much smaller scale. Incidentally, this same photograph shows various smaller

enrichments in the quatrefoils of the panels. The portcullis, indicating Westminster, can be seen, and so can the fleur-de-lis, the sign that the building

was regal and that the Royal House claimed the sovereignty of France. The third enrichment which appears is a double five-leaved flower—the well-known Tudor rose, formed by placing the roses of York and Lancaster one above the other. There is some doubt whether the roses represented are wild dogroses or primroses; at any rate, they are five petalled flowers of some amount of similarity to those of which a sketch has just been given in Fig. 216.



Fig. 223. Diaper in Wood Scroll, Southwell Minster (1340 A. D.).

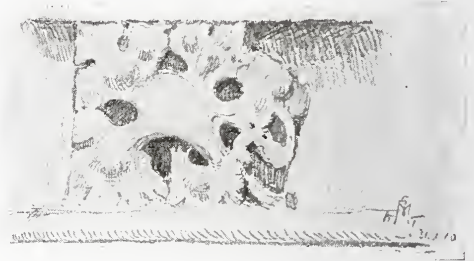


Fig. 224. Leaf Enrichment, Vestibule to Henry VII. Chapel, Westminster Abbey.



Fig. 225. Lower Part of Bay Window, Henry VII. Chapel, Westminster.

Editor's Note.—This article ends the series on "Evolution of Architectural Ornament." The first paper was published in the March, 1910, issue, and continued in the April, May, June, July, September, November and December, 1910, issues.

TECHNICAL DEPARTMENT

A MODERN DEPARTMENT STORE

The Construction and Equipment of the Philadelphia Wanamaker Building

THE AMERICAN DEPARTMENT STORE, an institution which includes almost every phase of complicated planning and equipment, together with thoughtful and skilful design, has been selected as a type for illustration and comment in this section of *The Architectural Record*. There have been many buildings of this class erected during the past decade, the architect and engineer of each having carefully and fully sought to combine all the inventions and manufacturers' devices which made for safety, comfort and convenience, that were available at the time of planning.

In the new Wanamaker building at Philadelphia are centered a group of technical and mechanical features which illustrate the highest constructive skill. The building itself is the keystone of a business arch unique in the history of the business world—a collection of power units, all converging to one meeting place, determined fifty years ago in the mind of the founder, now, thanks to the power which is making for modern efficiency, a concrete demonstration of original thought.

D. H. Burnham & Co., architects, of Chicago, have designed this building, as is stated in the text of the article on "Recent Philadelphia Architecture" in this issue of the *Record*. It remains to be mentioned here in a limited

way the more important features which make for the success of the building as a fully equipped department store—a store which must minister to the safety and comfort of thousands of people daily and which must provide light, heat, power and accommodation for all those under its roof.

The site of the new Wanamaker building is on that of a former structure used by Mr. Wanamaker as a department store. The difficulties of construction entailed in the erection of the new building were many and, in some features, without precedent. The services of an expert engineer were needed to accomplish what we may call a striking engineering enterprise. Mr. W. C. Haddock, as superintendent of construction, has solved the many problems which were encountered.

The building in its completed size extends over an entire city block, the lot covered being 250 feet in width by 480 feet in length. The structure is fourteen stories, or 270 feet, high from the curb level. The floor of the sub-base-ment is 36 feet below the street level.

The building is a steel, fireproof structure, as absolutely so as fireproof materials and the genius of construction can make it.

It was decided before the plans for the new building were fully matured

that excavations be begun under that portion of the old building which was least suitable for merchandizing. This section covered about 27 per cent. of the total lot area. This work was done very carefully, heavy yellow pine joists and girders being used, and the excavations being made to the full depth of the proposed new structure, building at the same time the concrete retaining walls. Then the foundations for the new columns were put in place, so that the sub-structure for the new building was completely ready for the erection of the steel before the old super-structure was torn down. This work was completed in about nine months, and was carried forward without a single mishap.

The first section of the old building was then razed, the erection of the steel columns for the first new section was actually begun, and this section was completed and ready for occupancy before any remaining portions of the old building were demolished. Practically the same plan was followed in the erection of the other two sections, with the exception that the excavation under the remaining old sections was not done until after they had been torn down.

The power plant in the old building was totally inadequate to supply even the demands of the first new section, and the new permanent power plant was, therefore, built simultaneously with the first new section. It was not completed in time to furnish power for operating the elevators in the new section, and the problem arose as to how to meet the emergency. By temporarily installing one of the series of duplex compound pumps, which was eventually intended for use in the new power plant, and working it in conjunction with one of the fire pumps of large capacity which was already in the old plant, the elevator service was taken care of until the new plant was completed. This compound duplex pump was constructed to run at 150 pounds pressure, and, as the old plant could not supply a greater pressure than 90 pounds, the efficiency of the new pump was very much reduced.

Considerable difficulty was anticipated

in taking care of electric lighting, as the new building was designed for three-wire system and the old power plant, having been built up through years of development of the lighting industry, contained various types of apparatus, both high and low potential, dating back to the early introduction of electricity as a lighting medium. The new power plant was, therefore, pushed to early completion, in order that light could be supplied to the new section when it was completed. The power is conducted from the power house to the store by a tunnel, through which all the steam, water, refrigeration lines and electrical cables are carried, so that now for handling the completed first section of the store building "electrically" temporary cables had to be run around the vault walls of the old store, running along the Thirteenth Street wall to Market Street and across the Market Street wall into the new building, and then through to the panel board in the old power plant, where changes were made which allowed the coupling of the old and the new systems together. As soon as these lighting circuits were carried over, it was necessary to take care of the remaining portions of the old building "electrically" from the new power plant because of the rapid decline of the old one. The temporary pumping plant that had been put in the old power plant for the first section of the new elevator system had to remain in use until the second section of the old building was demolished, and the excavations completed, because no such temporary provision could be made for the 22-inch water mains that are used for this very large system of hydraulic plunger elevators. As the old power plant was constructed to run under several different pressures, both as to water and steam, many intricate problems arose, owing to the necessity of still keeping in active operation all mechanical appliances of the remaining portions of the old store that were still in service. Some of the boilers in the new power plant were cut off and run at a lower pressure than the remaining boilers, and from these was carried an independent steam line to, and connected with, the main header in



THE JOHN WANAMAKER DEPARTMENT STORE,
Philadelphia, Pa. D. H. Burnham & Co., Architects.

the old power house. Thus the pumps and other apparatus that still remained in commission were run practically under the same pressure under which they had been working previously, and the mechanical appliances of the old store were kept in operation without interruption.

The second section of the new store

lines and the electrical cable from the new power plant.

Anticipating the difficulty of tying the first and second sections together, so that there would be no break where the courses of granite are toothed into each other (as is usually the result), bench marks were placed on surrounding property and an accurate record kept of the



ENTRANCE DETAIL—THE WANAMAKER BUILDING.

Philadelphia, Pa.

D. H. Burnham & Co., Architects.

was begun about three months after the first was completed. This extended from the eastern side of the first section along Market Street to Thirteenth Street, and along Thirteenth Street to the mouth of the tunnel from the power house, thus making it possible to bring directly to the first and second sections of the new building the water and steam

settlement of the first section from the time of its commencement, when there was practically no load, to the time of its completion. It was found that under the full load the Market Street front showed a settlement of one-half inch. The stratification being the same, it was presumed there probably would be an equal compression of the soil and the



GRAND COURT—THE WANAMAKER BUILDING.
Philadelphia, Pa. D. H. Burnham & Co., Architects.



Newel Detail—The Wanamaker Building.
Philadelphia, Pa.

D. H. Burnham & Co., Architects.

attendant settlement of the second section, and it was decided to increase the foundations under the first column so that there would be one ton less per square foot of load upon the soil under it. The foundations were then given one-quarter inch elevation, while the rest of the columns on the Market Street front were given one-half inch elevation. This calculation proved to be exact, as, after three years, no sign whatever of any separation at the joints of these two sections can be seen. Records were kept on the second section the same as on the first; but, as it was found that practically no settlement occurred, the rest of the foundations were continued of the same size, and the building erected without showing any evidence of separation at the joining of the third and final section to the first two.

The floor areas of the finished building are divided into three sections by means of two fire walls running through the entire width. Each section can be completely cut off from the others by closing the fire doors. There are three openings in each of the fire walls—one in the center and one on either side, with double fire doors with the latest fusible link device for releasing them in case of fire. At each end of these walls there are "tower fire escapes," each of which encloses two complete fireproof and smokeproof stairways of unique design. The accompanying photograph and drawing show these stairways. It will be noticed that one is above the other, so that both may be used at the same time without fear of congestion, which, however, is impossible, as the two ways never meet. Access to these fire towers is had through fire doors leading directly to the outside of the building. Escape is made at once to a balcony within the line of the building, but open to the street, the opening to the street being especially provided so that in event of fire the smoke can readily escape. There are seventy-six main stairways in the building.

Tanks on the roof of the building hold in reserve more than 80,000 gallons of water which, in case of a casualty, would be released through the mul-

titudinous automatic fire sprinklers scattered throughout the structure.

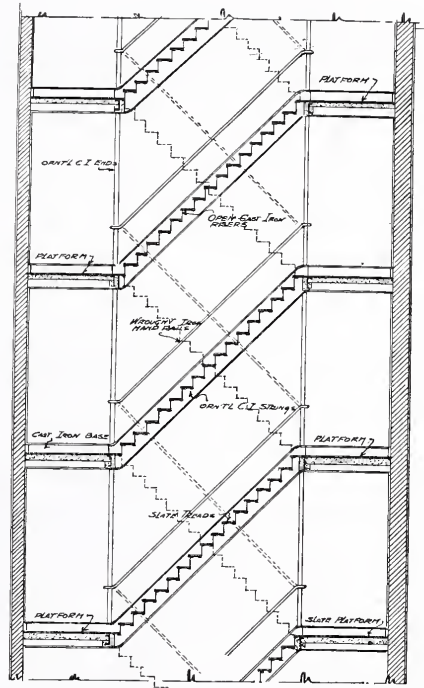
A marked and well-defined guarantee of safety, both for the employees and the uncounted thousands who visit the store, is the character and construction of the sixty-eight elevators installed in the building. They are of the "plunger type," direct hydraulic, which means that the plunger piston travels through a hole drilled through the solid rock directly under the elevator to a depth corresponding with the height that the elevator travels. This elevator system is also provided with skeleton iron doors which are drawn by the operator when the car is started and only withdrawn when the car stops, so that an accident



Double Fire Tower Stairs—The Wanamaker Building.
D. H. Burnham & Co., Architects.
Philadelphia, Pa.

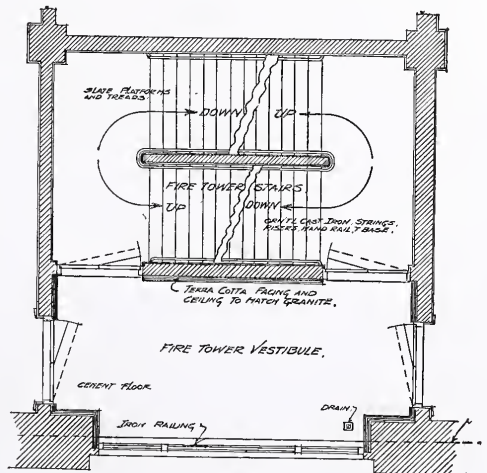
caused by the ascent or descent of the car is impossible. The pipes carrying water from the steam pumps for the elevator service alone, running in size from a diameter of 22 inches down, would make a tube $3\frac{7}{10}$ miles long. The plungers and the cylinders, in which the plungers are encased, if laid on the ground, would cover a distance of over $5\frac{1}{2}$ miles.

The whole building is heated by exhaust steam from the power plant. Heat is supplied to the basement, basement mezzanine, and main floors through coils located in the sub-basement. By means of fans, air is drawn in from outside the building, which, when heated by passing over these coils, goes through



SECTIONAL ELEVATION THROUGH FIRE TOWER STAIRS.

a curtain of water which washes out all suspended matter. Purified the air passes through reheating coils, from which it is distributed through galvanized-iron ducts by fans having a



Plan, Fire Tower Stairs—The Wanamaker Building.
Philadelphia, Pa.
D. H. Burnham & Co., Architects.

capacity of 110,000 feet per minute. This air, heated in winter and cooled in summer, is circulated throughout the basements and to the entrance vestibules on the main floor. By this means the vestibules are kept warm, and the heat is distributed over the main floor automatically from the vestibules, for, when the outer doors are opened, the cold air rushes in, mixes with the warm air in the vestibule and passes into the store

ment mezzanine. A sufficient amount of air is supplied to entirely change the air in the basements three times every hour. The main floor and all of the other floors are splendidly ventilated, by means of the Grand Court located in the center of the building which has ventilating openings at the top, through which air is constantly passing out.

Unlike any other structure of its size and character, each floor of the north



MAIN FLOOR—THE WANAMAKER BUILDING.
(Showing large unobstructed area.)

Philadelphia, Pa.

D. H. Burnham & Co., Architects.

every time the inner doors are opened. Supplementing this vestibule heat are pedestal registers, located on either side of the vestibule doors, through which there is a constant supply of fresh air. There are four large, powerful fans used for exhausting the vitiated air from the basements. This vitiated air is drawn out through inlets that are built at frequent intervals in the floors of the basement, sub-basement and base-

and south sections of the store has an open area, entirely free from columns, 156 feet in length and 66 feet in width, supported by typical plate girders, 42 inches in depth. The steel floor beams are framed into these at the level of the top flange. The remaining portion of the girder extending below the ceiling is taken care of in the ornamental treatment of the building by having ceilings coffered and ornamental plaster cornices

used for the enveloping of the girder. The plaster work throughout the building, except on the floors devoted exclusively to stock rooms, is ornamental in its character and scope. On the main, first and second floors, the walls and the columns are done in Keene cement. The balance of the building is finished in hard, white plaster.

There are ten electric dumbwaiters which travel from the stock rooms di-

rectly to the delivery department in the sub-basement. The other spiral is used only from the stock-room floors and delivers directly to outlets located one on the basement floor, two on the main floor, and one on the first floor.

Two distinguishing features characterize the power plant. This building is located on the opposite side of the street from the Thirteenth Street elevation of the store. It is unique in that a build-



EGYPTIAN HALL—THE WANAMAHER BUILDING.

Philadelphia, Pa.

D. H. Burnham & Co., Architects.

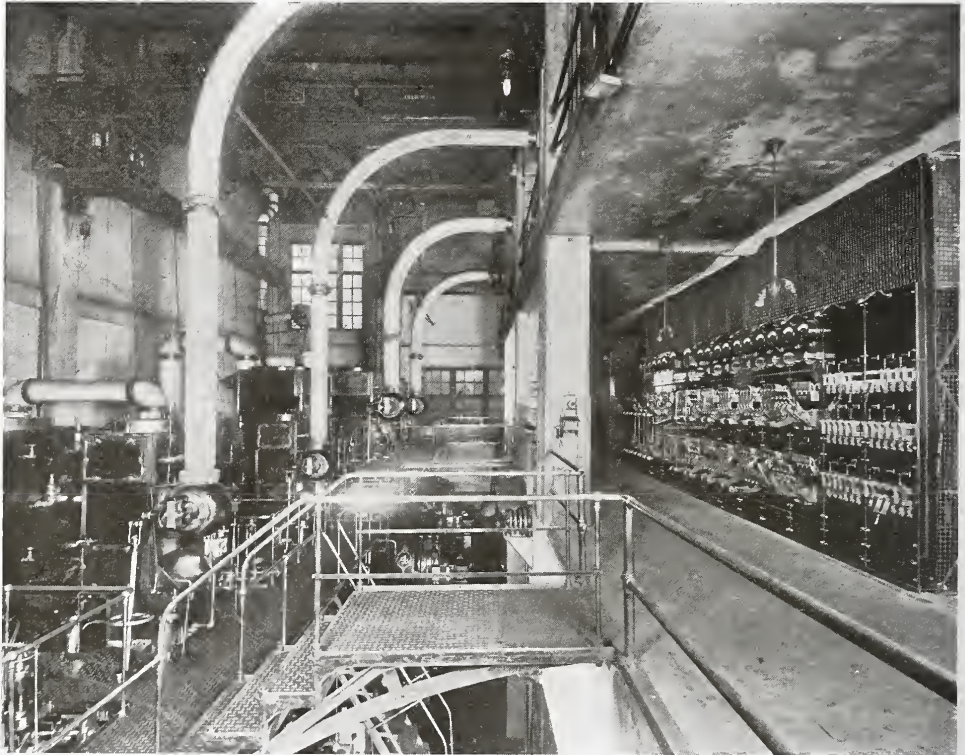
rectly to the selling floors. These are used for the quick delivery of stock to any of the departments needing it, and are practically the errand boys to and from the stock rooms. There are also installed four double spiral chutes, running from the top of the building to the sub-basement. One of the spirals in each chute is used for sending such goods as are wrapped and ready for delivery from any of the selling floors

ing of such large dimensions should be confined to such a small lot area—66 feet by 90 feet. The walls are erected two inches distant from the adjoining properties in order to prevent vibration outside of the building. The power is conveyed to the main store building by means of a tunnel, which is filled with a maze of massive pipes and tubes. There are two vertical cross-compound engines, 30 inches and 52

inches by 36 inches, direct-connected to two generators of 500 K. W. each. These engines, at a speed of 115 r. p. m., and 140 pounds of steam, develop approximately 1,600 I. H-P. at the most economical point of cut-off, when generators are at full load of 1,000 K. W., and are capable of a continuous load of 2,000 H-P. on an overload of 25 per cent. Back of these are three vertical, cross-compound engines, 18 inches and 30 inches by 30 inches, direct-connected

000, 16-c. p. incandescent lamps, or 5,500 arc lights. Each unit has a recording watt-meter by which all current consumed is accurately measured. When all power is in operation, it is expected to use about 1,000 H-P. in ventilation, pumping water, factory service, etc.

All of these units, amounting to 5,400 H-P. engines, and 3,050 K. W. generators, are located on a floor, 33 feet by 83 feet, and are served by a 10 H-P. electric traveling crane.



ENGINE ROOM—THE WANAMAKER POWER HOUSE.

Philadelphia, Pa.

D. H. Burnham & Co., Architects.

to two generators of 175 K. W. each. These engines, at a speed of 150 r. p. m., and 140 pounds steam, develop approximately 575 indicated horse-power at the most economical point of cut-off, when generators are at full load of 375 K. W., and are capable of a continuous load of 725 indicated horse-power on an overload of 25 per cent.

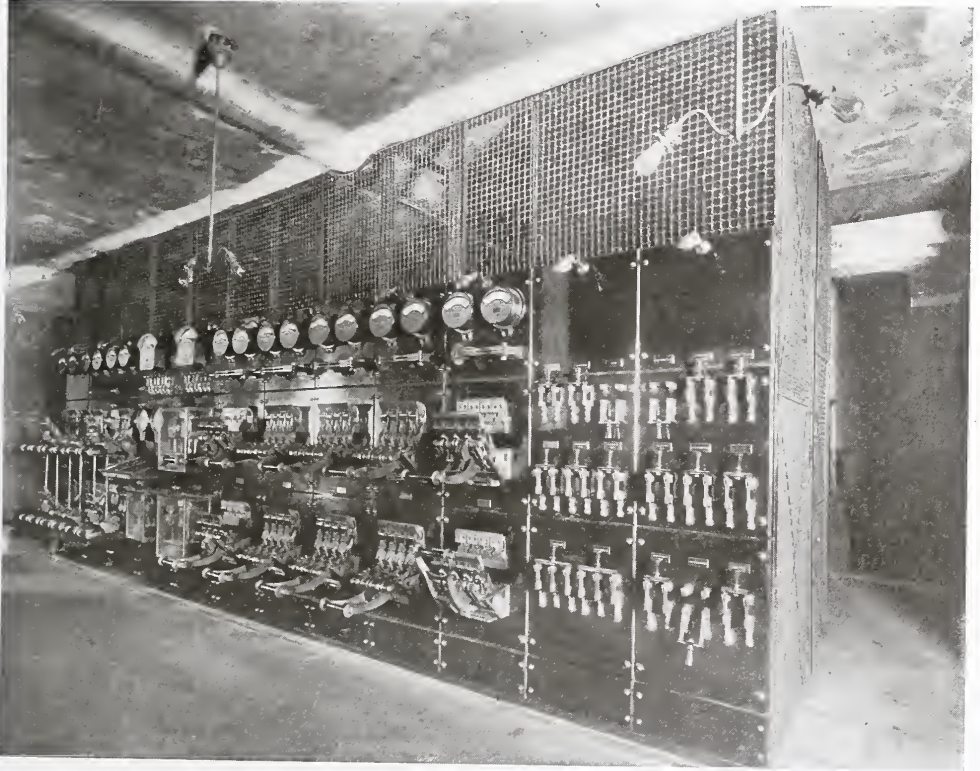
The full current developed at normal load is 26,520 amperes at 115 volts. This current is capable of lighting 50,-

At the left of the engine floor, and on a gallery above, overlooking the entire sweep of machinery, the distributing and bench-boards are located. The main distributing board is so arranged that all lighting is measured and distributed from the right-hand end, and all power from the left-hand end. Each line is controlled by a circuit breaker, which is non-closable on overload, and by their use no switches are required. From this board forty-eight 2,000,000

C. M. cables have been run to three sub-distribution boards located in the store sub-basement. From these boards connections are run to all load centers. There is a separate circuit run directly from main board to fire pump located in store sub-basement. The circuit of each generator is controlled by a motor-operated circuit breaker placed directly alongside of the generator and operated from the bench-board on the gallery. On this same gallery is located

pumps, there is a compound duplex pump with a capacity of 1,100 gallons per minute, which is used for night elevator service. In this room there is also the air compressor for charging the elevator tanks with air, and the hot well and pumps for returning water of condensation from store heating system to boilers and other auxiliary apparatus.

On the gallery above the switchboard floor is located the steam-distributing header. The header receives all steam



ELECTRICAL SWITCHBOARD—THE WANAMAKER POWER HOUSE.

Philadelphia, Pa.

the elevator surge tank with a capacity of 30,000 gallons.

On the left of the engine room, and on a lower level, may be found the elevator pump room. Here are three large steam-driven, triplex, fly-wheel pumps, each with a capacity of 2,100 gallons per minute, or a total daily capacity for all three pumps of 9,000,000 gallons, which is enough water to supply a town of 150,000 people with 60 gallons per capita per diem. In addition to these

from boilers and distributes to engines and pumps.

On the first full floor above the engine room is the boiler auxiliary floor, on which is situated the boiler feed-pump apparatus for heating the water for boilers and the force-draft fans. On this floor the coal conveyor runs from front to back and the ashes are dropped into the conveyor from hoppers under boiler-room floor; then the conveyor takes ashes to ash bin, from which they



Coal Conveyor—The Wanamaker Power House, Philadelphia, Pa.

are drawn into a wagon on the street, by a pipe in the floor. There are also two centrifugal pumps on this floor which circulate hot water throughout the great building for toilet and other purposes. All the apparatus on this floor is in duplicate excepting the ash and coal conveyor.

Above the boiler auxiliary floor is to be found the boiler room. This is a large, airy room in which are located eight water-tube boilers of 600 H-P. each, which require 18,000 gallons of water per hour, or at the rate of 432,000 gallons every twenty-four hours. In the winter all the water condensed in the heating system of the store is returned to the boilers with the necessary make-up water supplied automatically. In the summer the cooling water from the ice-plant is utilized for boiler feed. To properly heat and light the store, it takes 40 to 70 tons of rice coal per day. The store is entirely heated with exhaust steam, excepting on cold nights and holidays, when live steam has to be used. In the coldest weather the exhaust steam from the engines and pumps is sufficient to heat the store and furnish hot water for boilers and store.

Above the boilers is the 5,000-ton coal bin. The conveyor which carries the coal to this bin has a vertical lift of 114 feet and a capacity of 40 tons per hour. The coal is delivered to a hopper under the street and is caught by the conveyor and distributed the entire length of the bin. All the coal handling

is attended to by one man. The coal is then fed to the boilers by pipes at the bottom of the bin. In front of the coal bin is situated the ash bin, which is filled by the same conveyor and has a connection to the street through a large pipe, which is used for filling the wagons with ashes. On the same floor are the induced draft fans with their stacks to the roof. On this floor, also, are the hot-water heaters for heating water used in the store kitchens and for toilet purposes. The water can be heated with exhaust or live steam as best suits the exigencies of the hour.

On the top floor are located the repair shop and the refrigerator plant. The refrigerating machinery is of the absorption type and runs on exhaust steam when the water is supplied at 60 degrees or lower. Each one of the machines has a capacity of 75 tons. One machine alone will properly cool the mammoth fur vault of 161,000 cubic feet, and the 50 ice-boxes and refrigerators in the kitchens. All the drinking water (about 1,000 gallons per hour) is filtered and chilled in this plant and distributed throughout the store.



Boiler Room—The Wanamaker Power House, Philadelphia, Pa.

THE ARCHITECTURAL RECORD

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Katonah, N. Y. Chas. A. Platt, Architect.

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APRIL 1911

VOLUME XXIX



NUMBER 4

AN EXCELLENT GOTHIC RESIDENCE

A CAREFULLY STUDIED SOLUTION OF
THE PROBLEM PRESENTED BY THE
LIMITATIONS OF A CITY LOT



BY SHIRAS CAMPBELL



PHOTOS BY WURTZ BROS.

"Nothing great was ever achieved without enthusiasm," and justly can we apply the above to this masterpiece of Gothic design, whose every line and every bit of carving fairly bespeaks the artist's love of his subject, and, what is more unusual to-day, reflects the feeling that guides the artisan's hands in carrying out the master's conception. The finished product impresses the passerby with the consciousness that master and artisan worked in harmony, dispensing with specifications, authorities and all modern commercial impediments and drawbacks, and, like the men of old, whose only thought was "build thou for pleasure, paint, or sing or carve the thing thou lovest, though thy body starve," donned their blouses and worked together, infused with the same enthusiasm.

"No man can quite exclude the element of necessity from his labour. No man can quite emancipate himself from his age and country, or produce a model in which the education, the religion, the politics, usages and arts of his times shall have no share. Though he were never so original, never so willful and fantas-

tic, he cannot wipe out of his work every trace of the thoughts amidst which it grew"; yet, hampered by conditions which they have had to accept, the architects of this masterpiece have boldly departed from the conventional, with this charming result, that is, at one and the same time, particularly distinctive and thoroughly logical.

One cannot but admire this fine combination of abandon and restraint; the former displayed where freedom was allowed to have its sway and controlled immediately when and where that finer sense of feeling demanded restraint.

Like the tree in a forest of rank undergrowth, almost choked, and with scant space in which to develop, this design has grown up, limb out of limb and branch out of branch, expanding as much as it could in its environs. Springing from its base or first story, which is treated so severely, accomplishing the desired impression of strength without any effort, with its many limbs forced in their early stages to grow straight upward, it rears its full height, branching out into innumerable little twigs and

leaves of ornament, and finally becomes perfectly developed.

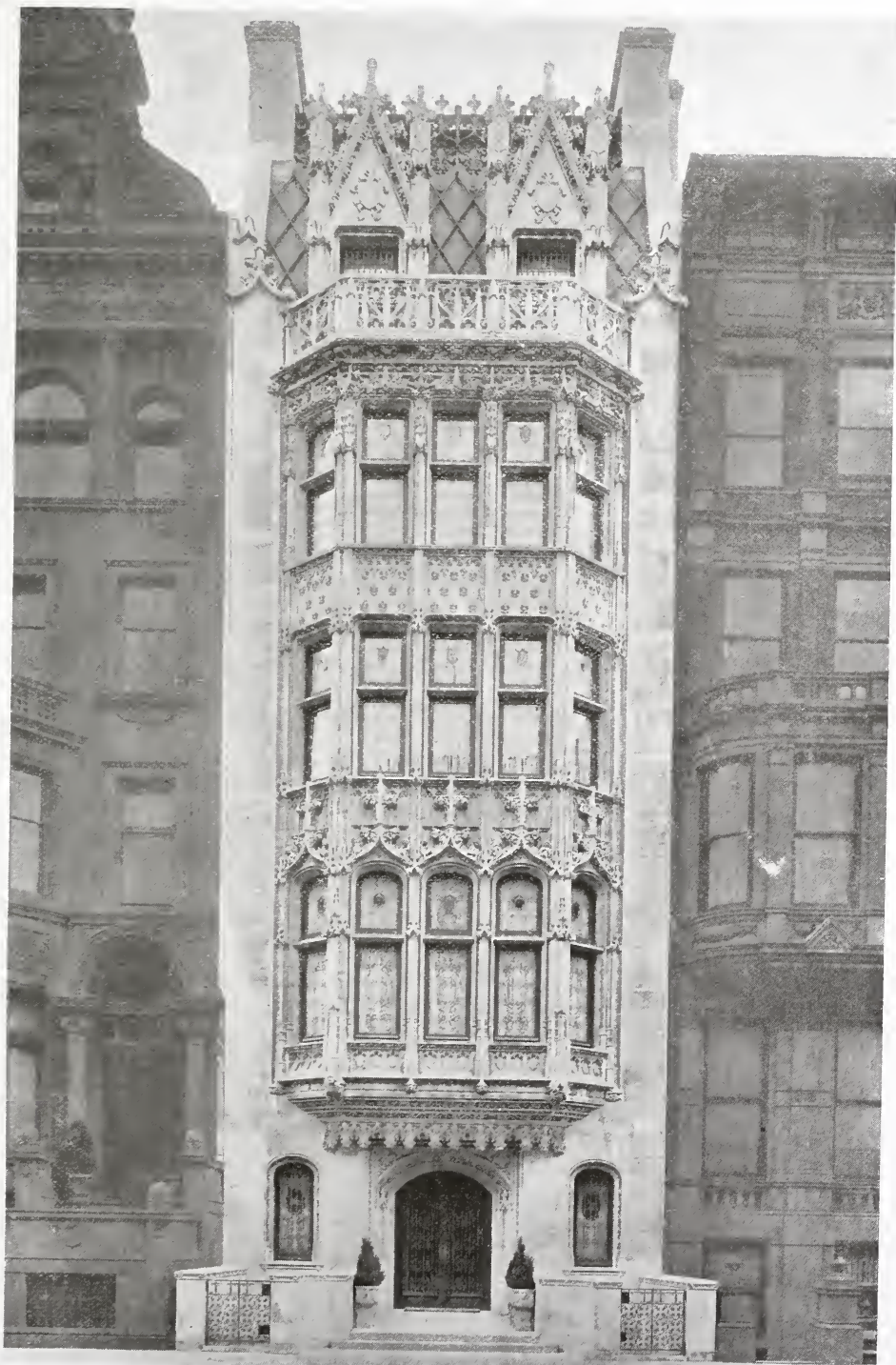
Restricted as they were within the limits of an ordinary city lot, the architects, by their happy disposition of plain and ornamented surfaces, have, to a great extent, succeeded in overcoming the feeling of confinement. Although all the vertical lines of the composition, which naturally tend to give the impression of narrowness to the mass, are accentuated; yet, by the excellent treatment of the pylons which are kept perfectly plain, and by the massing of the ornament on the central bay, held in by these plain surfaces, the feeling of greater width is obtained and ties the whole into a perfect unit. Structurally speaking, the design is very sincere. What more frank than these plain surfaces extending up on either side, suggesting the buttress (one of the salient features of this style), which expresses the main walls of the building! What more logical than the large space between, filled by the three-story bay and pierced by five windows on each floor, and otherwise covered with exquisitely carved detail, which tends to lighten the entire mass! One unconsciously feels how delightful must be the rooms back of this ornamented grille of stone and glass.

Too much praise cannot be given the man who conceived these effects, for his treatment of the roof. This part of a design is too often given more prominence than it deserves or is conventionally expressed as a roof. In this instance, however, the two are combined by the masterly conception of the two dormers, which in themselves are gems, instead of the more obvious employment of one large one, and by the delightful lozenge patterns in copper covering the plain surfaces, which are terminated in a wealth of ornamental detail.

In detail, and especially in commenting on the ornament, it can be said that "if the ornament does its duty—if it is ornament, and its points of shade and light tell in the general effect—we shall not be offended by finding that the sculptor in his fulness of fancy has chosen to give much more than these mere points of light, and has composed them of

groups of figures. But if the ornament does not answer its purpose, if it have no distant, no truly decorative power; if generally seen it be a mere incrustation and meaningless roughness, we shall only be chagrined by finding when we look close that the incrustation has cost years of labour, and has millions of figures and histories in it and would be better of being seen through a Stanhope lens." So the eye that brought this into being never lost sight of its architectural purpose. "Not a leaflet but speaks, and speaks far off, too; and so long as this be the case, there is no limit to the luxuriance in which such work may be legitimately and nobly bestowed." Work, however, may be wasted by being too good for its material, and also the converse is true, which is more often the case in our times. But, here again, the architects have chosen old blue hole stone (such as was used by the late Richard M. Hunt in a gem of his in this city), and which has no end of possibilities, not only in colour, but texture, and is admirably adapted to this exquisite carving modeled by the master architect himself, the undercutting of which is superb. Each cusp figure and leaf portrays that enthusiasm and love, which only reveals itself when author, design and material are in accord. Special mention should be made of the leaded glass work with the rich painted medallions. The architects were fortunate in being able to employ the use of it for all the glass. Designed and executed in harmony with its surroundings, it puts the finishing touch on an already beautiful work of art.

As to the interior: In general, there is not much latitude given in the planning of the city house. The individuality of the owner, therefore, is not as evident in the arrangement of his interior as in the furnishing of the different parts. In the case of the planning, the architects have shown the same care and study that mark the exterior. Herein lies the difference between this house and many of the modern New York dwellings. Often the rooms of these houses are only decorated, but in the present instance they have been designed, as the accompanying illustrations will show.



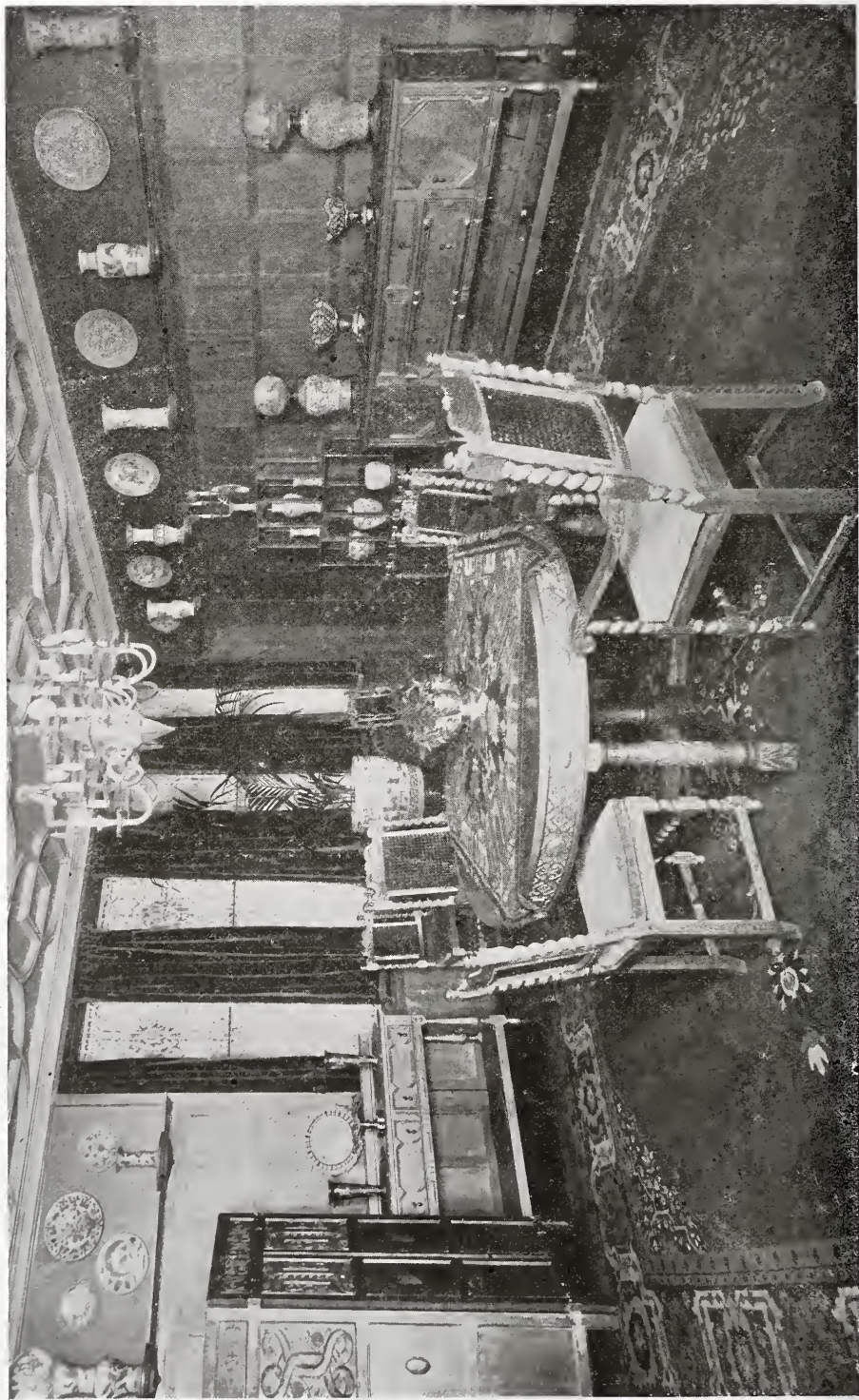
FAÇADE—THE RESIDENCE OF MRS. H. B. GILBERT.
New York, N. Y. Kirby, Petit & Green, Architects.



FOYER HALL.—RESIDENCE OF MRS. H. B. GILBERT.
New York, N. Y. Kirby, Pettit & Green, Architects.



ENTRANCE HALL—RESIDENCE OF MRS. H. B. GILBERT.
Kirby, Petit & Green, Architects.
New York, N. Y.



BREAKFAST ROOM—RESIDENCE OF MRS. H. B. GILBERT.
Kirby, Petit & Green, Architects,
New York, N. Y.



DINING ROOM—RESIDENCE OF MRS. H. B. GILBERT.
New York, N. Y. Kirby, Petit & Green, Architects.



DRAWING ROOM—THE RESIDENCE OF MRS. H. B. GILBERT.
Kirby, Petit & Green, Architects.
New York, N. Y.



DRAWING ROOM—RESIDENCE OF MRS. H. B. GILBERT.
Kirby, Pettit & Green, Architects,
New York, N. Y.



THE LIBRARY—RESIDENCE OF MRS. H. B. GILBERT.
New York, N. Y. Kirby, Petit & Green, Architects.



MANTEL DETAIL—RESIDENCE OF MRS. H. B. GILBERT.
New York, N. Y. Kirby, Pettit & Green, Architects.



IN THE MADRID MUSEUM.
GATEWAY TO AN OLD MONASTERY.

SOME DETAILS CONCERNING IRON ACCESSORIES TO DOMESTIC ARCHITECTURE

BY M STAPLEY

PHOTOS BY

ARTHUR C BYNE

NO ARCHITECT ever comes back from Spain without wanting to work into his next house one of those wrought-iron grilles that lend so much interest to even the most commonplace Spanish dwelling. Or, if not a window grille, he designs an iron-railed balcony, upheld by quaint scroll brackets. For, having been fascinated by the number and variety of these accessories to Spanish architecture, he is quick to perceive their adaptability to our own domestic work.

It is not merely blind tradition that decorates a new house in Spain with window grilles, now that the need of medieval protection against lawlessness is past. It is to keep out the sun, they tell you; and this is truer than it seems, for besides merely breaking into interesting shadow patterns what would otherwise be a solid patch of sunshine the metal bars absorb most of the heat outside the window. And if this is true in Spain, it is true here.

The earliest type of window grille is the diagonal threaded lattice work of the Moors, still reproduced on modern houses. This design predominates naturally in the south, and particularly in Granada, longest under Moorish sway and still full of palaces of their nobility. Made with the bars of one direction beaten flat and pierced at required intervals with a hole through which the opposite bars pass, they form the strongest kind of screen. In the Salamanca example, this diagonal portion is further surmounted by a vertical railing that carries a Renaissance cresting, but this is rare. Sometimes, instead of being diagonal, the lattice bars are vertical and horizontal. Either way, they look like an easy and inexpensive job for any village blacksmith.

Far more frequent than this Moorish type is the grille made of many uprights,

held together top and bottom and also at one or two intermediate points, by horizontal bars or bands. The verticals are either round, four-sided, or, as in later Renaissance days, spindle shaped. The early round or quadrilateral bar is sometimes varied by being twisted, or by breaking half way up into a design; but the greater ornament is usually reserved for the horizontal pieces—pierced, repoussé, or of the rich, traceried effect obtained by superimposing a pierced strip of iron on a plain one. Crestings, also, as in the well known and much reproduced grille on the "Pilate House" in Seville, could become a very choice piece of design, but these were not seen until the Renaissance. In ecclesiastic work the cresting was elaborate almost beyond the capacities of iron, and rivalled, on its larger scale, the most delicate small works of the gold or silver-smith.

But to get back to grilles of plain bars held to their horizontals by a modest decorated rivet or nail head; the plain bar, if four sided, was not so simple a piece of smithery as it looked, for to beat out a long bar with true angles and straight sides was one of the most difficult tasks that came within the ironworker's scope. It required incalculable time and patience; but in the Middle Ages, fortunately, pernicious time contracts did not exist and the artisan worked until his sense of beauty and good workmanship was satisfied. Then the rivet heads, or *chatones*, that fastened the bars top and bottom, required some nicety of making. They are another remnant of Moorish occupation—the iron decoration that made a Spanish wooden door studded all over with them look so different from north European doors with their Gothic strap hinges for ornament. The original form of this

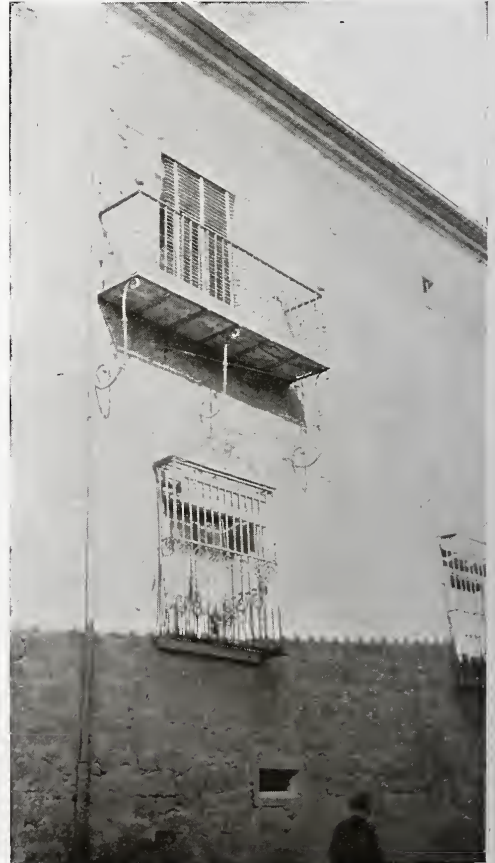


Salamanca—Moorish Lattice Work and Renaissance Crest.

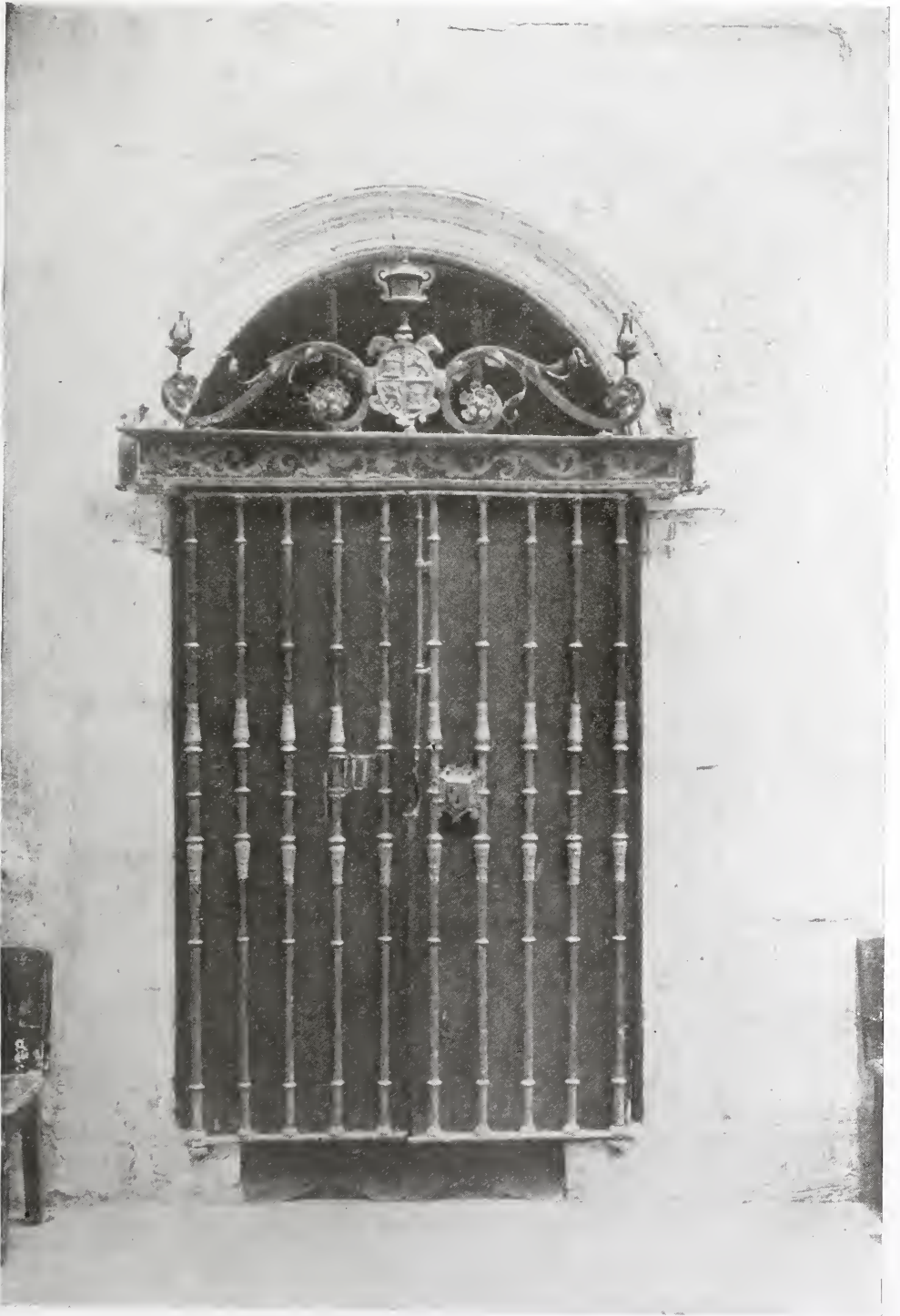
chatone was hemispherical, from two to six inches in diameter, and with the nail passing through the center of it. Then they began to enrich the hemisphere by radiations; later the convex portion was hammered out flat, four-cornered, and with its edges slashed and beaten into a design. Still later the central nail sank into a hollow, and was often itself ornamented, and the whole bosse beaten into a design from the back. These various results arrived at while the metal was hot, further work such as chasing and piercing could be done after it grew cold. In fact, in the making of these nail heads an extraordinary naïveté and freshness of fancy were shown; so it is not surprising that they soon outgrew their original utilitarian function and became as well purely ornamental, being applied all over a surface singly or in groups of five or seven. But on

iron grilles the chatone really held two parts together, and the favorite form was the rose. Single or double, any old grille of simple straight bars held in place by them never fails to evoke the traveler's admiration.

We have mentioned the difficulty of forging a rectangular straight bar; when this broke into a pattern, as do the alternate uprights of the Salamanca illustration, the difficulties were augmented, for, after being cut in two at the desired point, the ends had to be slashed down a certain distance, and the portion each side of the slashing beaten out into the right-lengthened curve that would meet, under a decorated rivet, the next intervening straight bar. This was only the simplest of the patterns produced in this way. The process could be indef-



Balcony and Grille of a Salamanca House.



A SMALL DOORWAY IN BURGOS.



On the Archbishopal College, Salamanca.

initely elaborated into many slashings whose resulting iron divisions were hammered flat or round, twisted, curved, interlaced, or fashioned into a frame into which an iron portrait medallion was set.

But it was when the early bar of uniform thickness throughout became one of varying size, or in other words the Renaissance balustrade, that the utmost ingenuity of the ironworker was tested, for it was made of a quantity of very short lengths, each imperceptibly thicker or thinner than the preceding, and all invisibly welded together. You might examine any number of these balustrades or spindles without detecting the least raggedness of joint. Tedious though they were to make, Spanish skill was abundantly equal to the task of turning out thousands and thousands of them, all enriched by chasing, foliage carved out of the solid, and by gilding—such sumptuous gilding, in fact, that the Cortes, seeking to retrench after

Charles V.'s depletion of the Spanish treasury (to further his interests elsewhere), complained of the extravagant gilt grilles supplied to all the Plateresque houses of the day. Yet such upright bars or balustrades were often the simplest members if the grille had more in the way of horizontal supports than a top and bottom cross-piece, for whenever an additional horizontal was introduced the finest workmanship was lavished upon it. Sometimes it was embossed, sometimes pierced. Piercing often took the form of lettering—like that on the famous "Shell House" where an "Ave Maria" is piously spelled out in quaint iron letters.

This cutting of the cold metal into patterns, sometimes left *à jour*, sometimes fastened to an underneath painted strip by rivets or small ties, was prac-



Fence Near Granada

tically *carving* in iron. It was the Castilians principally who carried it to perfection, while in Catalonia, even more famous for its ironwork, they always fashioned an object while the metal was white hot—rapidly, feverishly, by the blows of a huge mallet; Catalonians,

the gold or silversmith. But people who prefer the earlier and less sophisticated ironwork, and most connoisseurs do, will marvel more at the quaint Gothic figures hammered up by the Catalans in the few brief moments that the iron remained intensely hot, than at the elab-



THE AVE MARIA GRILLE.

therefore, used only those forms of embellishment that could be hammered out of *fer mou*, from which they never tried to efface the hammer marks. In the other provinces, however, besides forging, the smiths further enriched an object by chisel and file after it was cold, using in reality the technique of

orate chasing and carving and drilling deliberately done elsewhere in Spain while the metal was cold.

Salamanca's "Shell House" was built in 1512—a full-fledged Renaissance place, though its magnificent grilles are late Gothic (*Gotico-florido*). This is not the only instance of how Gothic tra-



Triple Grille on the "Shell" House.

ditions lingered with the blacksmiths long after the architects had abandoned them for the "Italian taste" which took root in Spain at a time when her wealth was unbounded and developed into a distinctively Spanish expression, known as Plateresque. Ironwork being closely connected with and fostered by architecture followed, but far more slowly, the same changes of style. At the zenith of the Plateresque, Spain saw an efflorescence of the stubborn and intrinsically low-valued metal into objects of surpassing magnificence, especially in ecclesiastical work. The men who made these objects were mostly not only smiths, but also architects, sculptors or silversmiths, who had learned to draw and who were versed in the study of the antique.

A few of their names have come down to us in connection with the grilles of the great cathedrals. That around the

tombs of Ferdinand and Isabella at Granada—the most marvellous, perhaps, of all Plateresque work, bears the laconic inscription, "Master Bartolome made me." Scarcely less beautiful is the screen of the Constable's Chapel in Burgos which modestly declares itself to be "from Andino." It is a masterpiece, yet a few years later Christopher Andino had the mortification of competing unsuccessfully for the grilles of Toledo Cathedral, Toledo being partial to her townsman, Domingo Cespedes; but cautiously partial, however, for they required him to make a complete model in wood before placing their order. Although only ecclesiastical work is signed, there is every reason for believing that the same men made many of the smaller grilles that went to adorn the palaces of the rich. This is specially true of that



In Toledo.



WINDOW SCREEN IN GARDEN.
HOUSE OF PILATE—SEVILLE.



Granada Grilles and Balconies.

epoch of fine domestic architecture that followed the return from Peru and Mexico of the enriched adventurers or *Conquistadores*. For a few years money flowed like water. Beautiful palaces were built, and there is no doubt that their windows were barred by the best ironworkers of the day.

The noted example from the Casa de Pilatos in Sevilla was built like the "Conchas" in the early sixteenth century. The owner of the house, the Marquis de Tarifa, had made a journey to Jerusalem and seems never to have contradicted the popular belief that he was building a copy of Pilate's residence there. The grille is typically Renaissance—not a vestige of the old Gothic spirit left in it. The composition terminating in two figures at either side of a cartouche involves a phase of ironworking not pre-

viously described, since figure work was generally reserved for church grilles. The position of the Pilatos example gives an opportunity for viewing the work from all sides, and one can see plainly that the figures have been embossed in two thin sheets of iron, and then riveted together to make round. Each half is excellently modeled, yet the rapidity of handling entailed in rounding a figure subject out of sheet iron on the anvil is almost staggering. The humble ironworker had grown too clever—his very dexterity denotes a decline. For his attempts to render such pictorial imagery with the facility of a sculptor handling a lump of soft, wet clay, robbed the metal of the very characteristics that made it so admirable and so highly architectural—its grim, protective aspect; its stubborn solidity that suggests the straightest, severest de-



A Doorway of the Granada Market.

signs. The superb Pilate grille is in truth a note of warning.

Of the making of a balcony there is less to say. It could bear no cresting or top ornament that would interfere with comfortably leaning over it, so it usually carried merely a rounded rail as a finish, with occasionally a griffin or other quaint conceit at the corners. What little embellishment it had was confined to a decorated strip across the bottom, and to the brackets that supported it. These, mostly variations of the S pattern, are very interesting, both in themselves and in the shadows they cast. Some are short and strictly utilitarian; others seem like long swan necks stretching curiously upwards as if expectant that something would be handed them from the balcony they uphold. A few late brackets are like Renaissance corbels with mythological figures or animals forged out of the solid.

Of course, balconies and grilles are

by no means unknown adjuncts to modern architecture. But the mathematical precision of their cast-iron rails bespeaks their machine birth. In their expressionless repetition there is neither personality nor beauty, and one wonders why the village blacksmith cannot be induced to hammer out plain, round bars, which even though devoid of that fanciful design that made the ironsmith of old an artist, would still be vastly more appealing than the machine-made article. The frank marks of the hammer, and the unavoidable little irregularities in the thickness and spacing of the bars, would give it at least some slight sentiment of beauty, as in the Granada iron fence illustrated. Such blacksmiths have been found by some American architects; if more of the profession would visit Spain, it is probable that there might be more encouragement given here to the time-honored craft of the iron grille-worker.



Typical Wooden Door. Segovia.

COUNTRY PLACE OF GEO · L · NICHOLS · ESQ



A HOUSE AND GARDEN DESIGNED BY CHAS · A · PLATT



PHOTOS BY JULIAN BUCKLEY

THE COUNTRY HOUSES of to-day are nearing the high water mark of perfection in design and are more domestic in feeling and appearance than those built in the past years, particularly between the years of 1845 and 1890. During the close of the nineteenth century, architects began to plan and design houses in a much simpler manner, building with character and dignity, rather than erecting very ornate structures. Meaningless features and ornamentation have fortunately become obsolete and the houses built by the foremost architects of to-day are more homelike and liveable.

Probably the most noted architect who has achieved success in formal house planning is Mr. Charles A. Platt. His work is too well known and admired by most architects to need much description, for his houses generally speak for themselves. The exterior of Mr. Platt's houses are always extremely simple and yet full of interest and character, and generally free from ornamentation. While he is versatile in the treatment of his designs, they have a style that is always his own, and are generally recognized by their simplicity and excellence. It can well be said that Mr. Platt has originated a style of domestic architecture that has influenced many architects to abandon the irregular and picturesque design for the symmetrical and formal plan.

While Mr. Platt has won much fame among architects by the beauty of the exterior of his houses, he has won his reputation among clients by his plans and interior designs, for the plans are most liveable, the wall treatment always domestic, never resembling what might be found in a clubhouse or a hotel; they never remind one of a directors' room in a bank, but are always gentlemen's homes.

While this is true of all his houses, a notable example is found in the house of George L. Nichols, Esq., at Katonah, N. Y. This house is a departure from his other houses, inasmuch as the central portion is frankly three stories in height, giving an entire story instead of attic rooms with dormer windows. The architect has kept the house low in appearance by having the east and west wings two stories in height, retaining the low effect. The wings are exceptionally well proportioned and fortunately have a large amount of wall space and well proportioned window openings.

The house stretches out along a hillside overlooking Mt. Kisco and the Bedford Hills and the country for many miles. Mr. Platt never fails to place his houses in the most advantageous part of the grounds. The Nichols house shown in the accompanying photographs has been selected as a specially pertinent illustration of this point. An apple orchard at the south, together with many old and large trees at the west give a setting which is particularly fortunate.

Mr. Platt's gardens are carefully planned and constructed. They are never the kind full of glaring and mazelike paths with hedges, nor are they merely of a little planting here and there on a lawn.

The garden of Mr. Nichols' is one of the smaller gardens of Mr. Platt's designing. At the north is a high retaining brick wall and at the east and south it is bordered by a concrete wall or balustrade. In the centre of the north wall is a marble wall fountain.

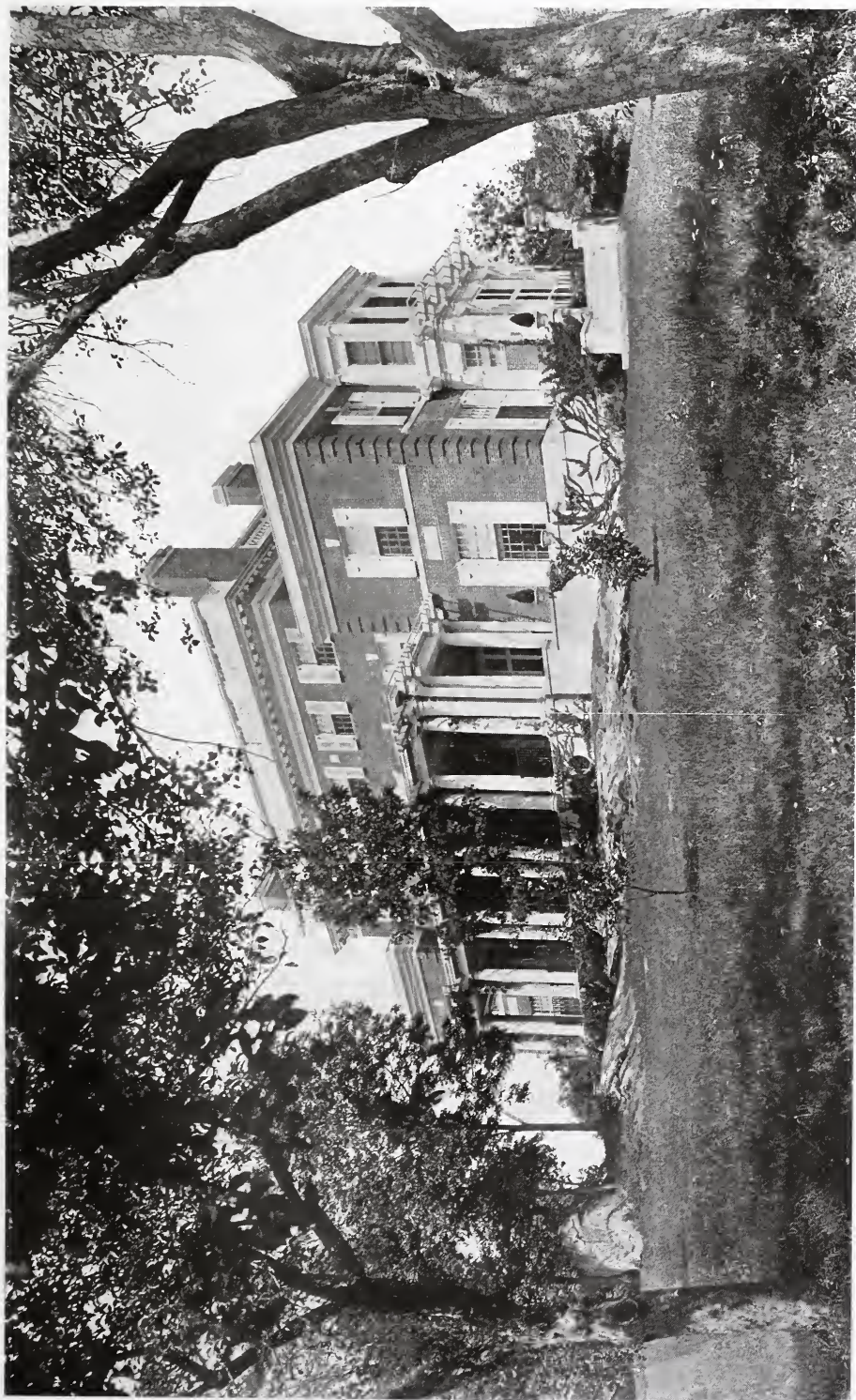
In the centre of the plan is a grass carpet leading from the house to a seat at the far east end. A pool is placed at the proper distance from the seat to reflect the house. The flower beds are at either side of the garden and are separated by narrow paths.



ENTRANCE ELEVATION—RESIDENCE OF
GEORGE L. NICHOLS, ESQ.,
Katonah, N. Y.
Chas. A. Platt, Architect.



GARDEN ELEVATION—RESIDENCE OF GEORGE L. NICHOLS, ESQ.
Chas. A. Platt, Architect.
Katonah, N. Y.

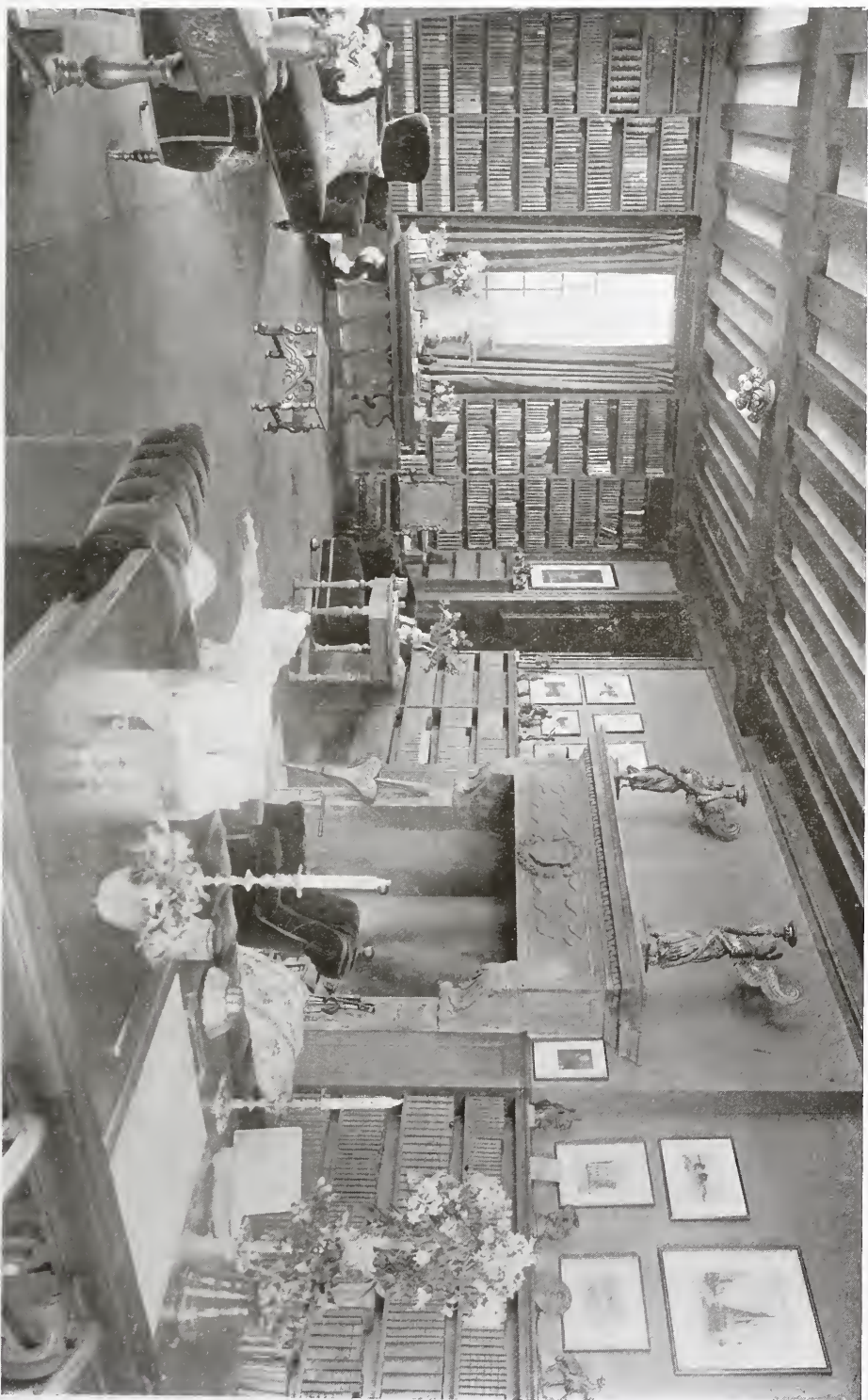


ELEVATION—RESIDENCE OF GEORGE L. NICHOLS, ESQ.
Katonah, N. Y.
Chas. A. Platt, Architect.



DETAIL—RESIDENCE OF GEORGE L. NICHOLS, ESQ.
Katonah, N. Y.

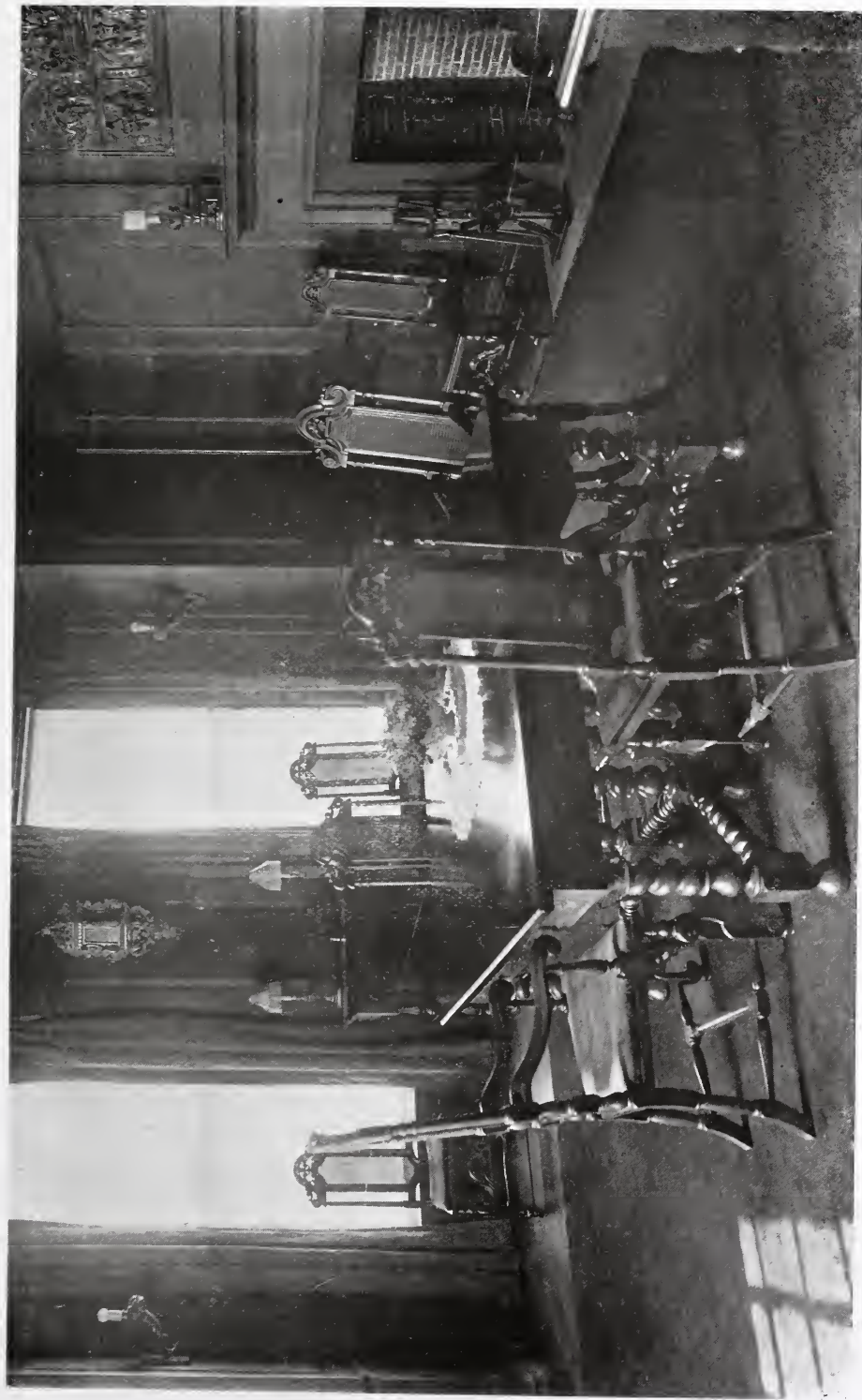
Chas. A. Platt, Architect.



LIBRARY—RESIDENCE OF GEORGE L. NICHOLS, ESQ.
Katonah, N. Y.
Chas. A. Platt, Architect.



LIVING ROOM—RESIDENCE OF GEORGE L. NICHOLS, ESQ.
Katonah, N. Y.
Chas. A. Platt, Architect.



DINING ROOM—RESIDENCE OF GEORGE L. NICHOLS, ESQ.
Katonah, N. Y.
Chas. A. Platt, Architect.



THE PERGOLA ON GARDINER LANE PLACE.
Manchester, Mass. Olmsted Bros., Landscape Arch'ts.

THE TREATMENT OF THE PERGOLA

GOOD EXAMPLES
FROM EUROPE
AND AMERICA



OF THIS FEAT-
URE OF THE
COUNTRY PLACE

BY ALEX · E · HOYLE

PHOTOS BY THOMAS · W · SEARS LANDSCAPE ARCHITECT

IN OUR DAY a pergola seems to be regarded as a sign of artistic enlightenment. It is new, it is fashionable, it is even becoming obvious. Like such things, it is full of danger, the danger inherent in all similar formal affairs and in the machinery of formal gardens in particular. The chief trouble with Americans in this connection is that they have gone into formal layouts backwards, not realizing that such things are produced and made reasonable by certain ordered conditions and a long devotion to the ritual of life, and that apart from such conditions the mere apparatus can make very fools of its proud possessors. A formal garden is a test. It requires a certain amount of character to live in one, and a pergola is in a sense a spiritual thermometer which will accurately try the *savoir faire* of the man who builds it. No man should build a pergola more rashly than he buys a title or subscribes to the London "Spectator." All of these things are precious contributors to distinction if such already exists within; they can all take their revenge if it be lacking entirely.

However debatable the morality of a pergola, its material form is simple. The basic idea is a continuous semi-sheltered walk, useful in southern countries, like Italy, where the sun is unpleasantly hot for long periods of the year; the nature of the houses makes outdoor life of some sort inevitable. The usual terrace treatment of gardens led to long lines where sheltered passing was desirable. Architectural treatment of these lines, with piers or columns supporting a slight vine-covered structure, produced the pergola. The terrace of the Cappucini at Amalfi is a well-known example. Where the structure was less emphasized a pleached walk fulfilled the requirements, as at the Villa Gori in

Siena. In Italy, however, the architectural form has always been more usual, as it apparently better satisfies the Italian instinct for form and regularity. This works itself out in purely utilitarian situations. The festoon-like training of Tuscan grapevines is as beautiful as it is practical.

American pergolas have developed somewhat away from their Italian prototypes. Besides semi-sheltered walks, the term is applied to arbors and partly roofed piazzas. Short pergolas, properly arbors, are set about formal gardens like out-door scenery, and sometimes the vines are omitted altogether, so satisfactory do the posts and lintels seem to their designers. The exotic appearance of sawed beams has become a cult. People enjoy pergolas of this sort because, apart from picturesqueness, they have the obvious qualities of structure that our more elaborate buildings lack; this pleasure is that of a child in a house of blocks. But our pergolas are too often walks too short to lead anywhere—arbors without shelter, and piles of beams and columns which merely look forlorn in winter snow and wind. It was not without reason that the Gothic pergola, the cloister, had a stone vault. The logic of that age met conditions of northern climate with a solid and irrefutable answer.

The first of the pergolas illustrated here is from the Gardiner Lane place at Manchester, Massachusetts. It is of the arbor type, completely built of wood, with the architectural scheme and detail borrowed from Colonial sources. The supports for the vines are treated as a skeleton elliptical vault. At present the vine growth is much too thin to suggest much shelter from the sun, but the open tracery of green is interesting with the white woodwork, and the whole arbor.

from without, closes the garden effectively. The pergola shown in the second illustration is still more architectural; the posts are treated as classic columns, with beams of wood laid across them. While well designed and effective in itself, it seems to be merely permanent scenery, like so much American garden apparatus, and so somewhat uncomfortable. It is a great contrast to the third illustration, a garden walk from the es-

cote, and less continuity, for the supports of the rustic trellis roof are variously sized tree trunks, with the vines trained over them. Notwithstanding the irregularity, the length of the walk gives a green vista of light and shade that pulls the various elements together and makes a sufficiently formal composition. The next example, from Irvington on the Hudson, is also a rustic one, but more finished, even to the point of having



PERGOLA ON MARSTON PERRY PLACE.

Providence, R. I.

Olmsted Bros., Landscape Architects.

tate of William Robinson, at Kingscote, Surrey. This is an altogether charming example of a semi-sheltered walk, much less formal than the two already noted, and advisedly so. Formality through such a distance would come perilously near boredom. The flagged walk and the bounding walls are completely successful. Almost as good in its way is the walk at Tangley Manor, Surrey. There is even less formalism here than at Kings-

something of the flavor of Marie Antoinette's hamlet at Versailles. Moreover, it is open to the charge of being somewhat uncertain as to its mission, for as an arbor it does not shelter, and as a walk it seems to go nowhere.

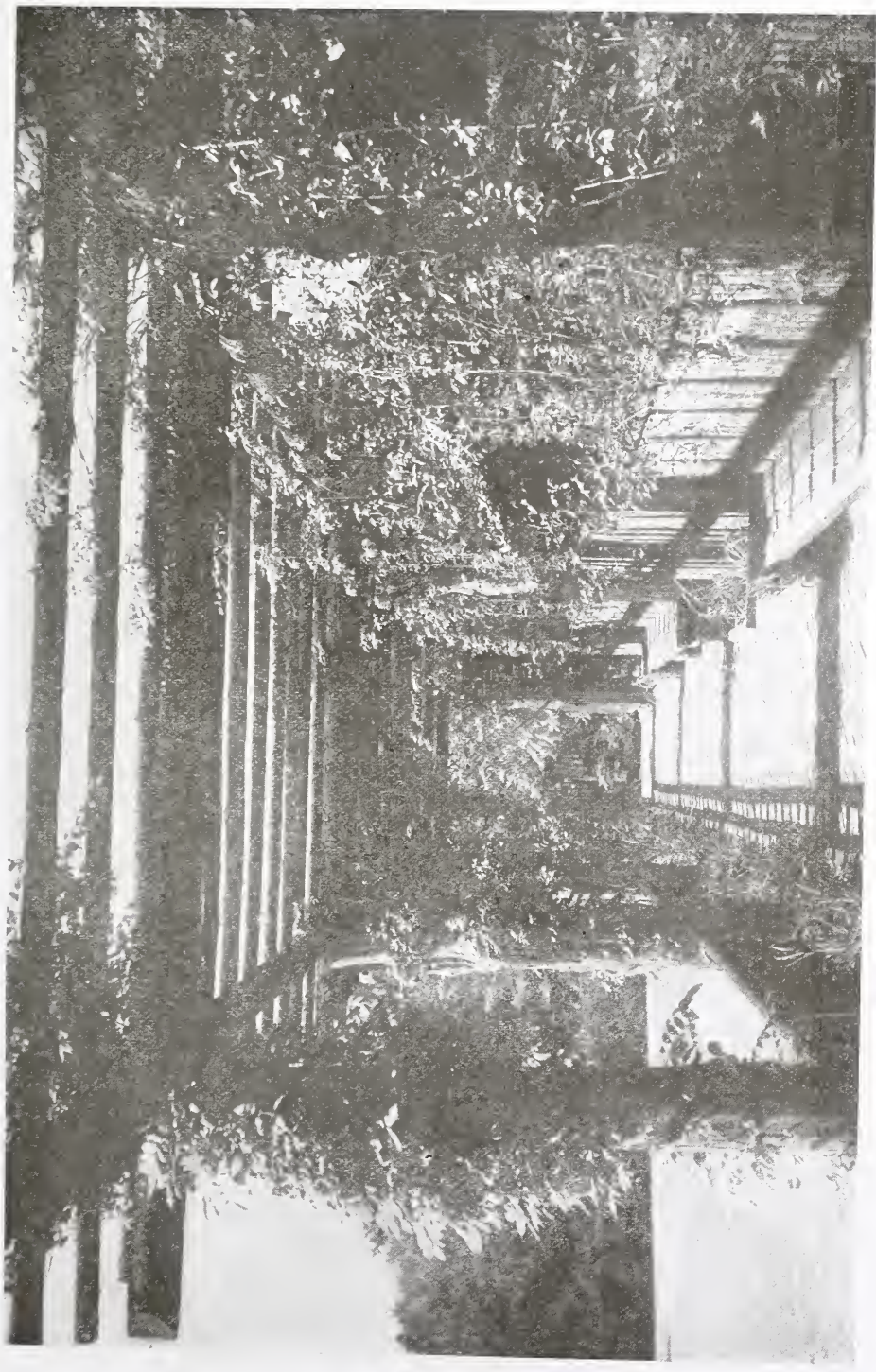
The last three examples differ from the former ones in having masonry supports. Indeed, the house at Ardmore shows not so much a pergola as a partially roofed piazza. This compromise



PERGOLA ON WILLIAM ROBINSON'S ESTATE.
KINGSNOTE, SURREY.



PERGOLA AT TANGLEY MANOR.
SURREY, ENGLAND



THE PERGOLA ON DR. CARROLL DUNHAM'S PLACE.
Irvington, N. Y. Olmsted Bros., Landscape Arch'ts.



A COMBINED PERGOLA AND PIAZZA.
Chas. B. Keen, Arch.
Ardmore, Pa.

in favor of our climate and the necessity for shelter is an interesting one, and the result, while somewhat curious, architecturally, is pleasant. Especially noteworthy is the fine growth of vines. The last two pictures are both of the pergola at Kingscote. Like the first example from the same place, it is distinctly a covered walk, in contrast to the Ardmore house. The two pictures, from nearly

the same point of view, give an excellent opportunity of comparing the effect of brick and whitewashed posts. All the details of this pergola—flagging, trellis and planting—are completely successful. They are a most effective object-lesson, especially for those of us whose hearts are drawn to the more ordinary varieties of that curious hybrid, Pergola Americana.



PERGOLA ON WILLIAM ROBINSON'S ESTATE.
KINGSCOTE, SURREY.



FIVE HUNDRED SIXTY-THREE PARK AVENUE.
New York City. Walter B. Chambers, Architect.

Photo by August Patzig.

THE DUPLEX APARTMENT HOUSE

A COMPARISON OF THE NEWEST BUILDINGS OF THIS TYPE

THE "COOPERATIVE APARTMENT HOUSE," one learns, is now more delicately designated as the "private" apartment house. More delicately and more exclusively. In either case, the designation means an apartment house into which by no means everybody can irrupt who can pass the easy ordeal of the janitor or the real estate agent, but only who has given "hostages" acceptable to his tenants who are also his co-owners. Wherefore it seems an error, *inter alia*, for any coöperators in an apartment house to have any apartments left over to rent "to refined parties" as is the regrettable custom in regard to the less desirable apartments. Because the letting of such apartments involves a research, which there is nobody in particular to undertake, the real estate agent and the janitor being obviously unequal to it, as severe as that of the admissions committee of an exclusive club, or as that very hard and thanklessly worked citizen the editor of the Social Register. Unless all the coöperators unite to constitute themselves a vigilance committee, some day there will elude the vigilance of the janitor and the real estate agent a "peroxide Juno," if one may adopt Mr. John Corbin's expression, or a hook-nosed tenant, of the kind of hook nose you know and apprehend. When one of these intrudes, you have to own that the coöperativeness of the coöperative apartment house, the privacy of the private apartment house, is destroyed, and the value of the investment grievously impaired.

It is curious to consider that the notion of a coöperative apartment house, in which the tenants should all be also owners is very nearly as old as the notion of an "associated" dwelling for people of

decent social position in New York, Thirty years ago one finds that people were buying "flats" in the big apartment houses the existence of which had been made possible by the introduction of the passenger elevator. Messrs. Hubert, Pirsson & Co. were in those old days not only the architects but the "promoters" of the coöperative apartment houses which were already known as "Home Clubs." One finds the term applied to an apartment house which was finished early in 1883. The steel frame was of course then unknown, and the tallest apartment house on Manhattan Island was of only eleven stories. But the enthusiastic architects and promoters had already persuaded many homeseekers that the legal and social difficulties in the way of such a real estate investment as the purchase of an "undivided" apartment in a divided apartment house were not insuperable. The Navarro houses in West 59th Street were begun, and for some time continued on a "coöperative" basis. And it was to these same architects that posterity owes the introduction of the "duplex system," arising from the discovery, obvious enough when it had once been made, that subordinate rooms, sleeping chambers and such like, could very well bear to have their height reduced so as to include three stories of them in two stories of those rooms of a large and complicated apartment house which needed more height.

It was, however, still early in the eighties of the nineteenth century when the coöperative apartment house disappeared, submerged under the legal and social difficulties to which we have adverted, and rather late in the first decade of the twentieth when it reappeared,

under the auspices of promoters who had forgotten those difficulties or had come to disbelieve in them. Its reappearance was, as Johnson said about the remarriage of the widower "the triumph of hope over experience." In the early eighties the necessity of real mason walls of masonry kept down the height of the apartment houses to a maximum of elven or twelve stories. This limitation having been removed by the steel frame there is no fixed height which the apartment house may not exceed. It depends on the circumstances of the particular case. And, in the newer erections, the notion of the "home club" has been carried much further than in the older. It has even been carried to the extent of combining in the same edifice complete and separate dwellings for the domestic uses of the inmates, and ceremonial apartments for their common uses. In such cases, one readily perceives, both the legal and social questions undergo further complications. How to safeguard at once a man's exclusive right to his flat which is his castle and his equal "easement," his tenancy in common, in the "state" apartments. And the legal problem is simple compared with the social. Eternal vigilance is the price of keeping out the undesirables. And when an undesirable serpent once manages to crawl into this joint and several Paradise, how is he ever to be got out? The "home club" adds to the difficulties of the ordinary club the awful bi-sexual element. It is not only a club but a "mess" in the military sense, which tends to become one in a much more disagreeable sense. But it offers opportunities for architectural expression much beyond those of the ordinary apartment house. In at least one case these opportunities have been appreciatively and effectively employed. Considering, however, the inevitableness, sooner or later, and probably sooner, of painful disagreements, one has to respect the sagacity of that corporator of the "Home Club" who said to the architect thereof, intently designing apartments for the common social uses of the corporators "Oh, but, I say, you must consider what we are to do with this build-

ing when this cooperative scheme burst up." That sounds cynical, but it is merely sensible.

There are two lately finished and neighboring apartment houses in the region of Park Avenue just above 59th Street, which seem to call for comment. Neither is a "home club" in the sense that it has apartments of state for the joint use of the inmates. Each apartment is complete in itself and is its occupant's "castle." The region was already notable for its apartment houses. The Yo Semite, in spite of the "high-waistedness" which some spectators find it difficult to put up with, and which certainly entails an awkwardness in the equal vertical division of the front, an awkwardness unexplained by any visible correlation between structure and function, is one of the best specimens of the apartment house before the steel frame came in to modify the older designs. Mr. Boring's white terra cotta apartment house next door is a work of the steel frame, though not a recent one, and is brought again to notice by the drawing of it in the current exhibition of the Architectural League. Unlike the Yo Semite this is a "cooperative" apartment house. The attempt in this building to show and make worth showing the structure of terra cotta blocks which is commonly relegated to the interiors and studiously concealed is an attempt so much in the right direction that, as a first attempt, it would be entitled to a good deal more indulgence than it requires. But our real business is with two apartment houses much newer still, on the other side of Park Avenue, Nos. 563 and 535 Park Avenue. They have this in common that they are specimens of the latest and most up-to-date thing in the design of the private apartment house, being both brand new and only just occupied. But in the matter of design they have little else in common, as the most casual observer cannot fail to observe.

No. 563 is much the more modest, in dimensions as well as in other things. About 60 feet on the street by 80 on the avenue, one guesses, and twelve stories high, an altitude which, in this part of



Photo by August Patzig.

FIVE HUNDRED THIRTY-FIVE PARK AVENUE.
New York City. Herbert A. Lucas, Architect.

Park Avenue, and with the modern facilities for "going up higher," may well cause owners and architect to "stand astonished at their own moderation." The material also is as unpretentious as could reasonably be, a basement and rather sparing wrought work of olive sandstone, and a superstructure and expanse of capital brickwork, neither smoothed out of all character nor affectedly rough of surface and wide of joint. The composition is as simple as possible, considering the complication introduced by the exhibition of the "duplex" arrangement of the apartments. In the "home clubs" of the early eighties, in which the system was first introduced, the "duplicity" was concealed. The street front was composed of the higher rooms, of the "state apartments," so to say. The lower chambers and "offices," of which three stories made up two of the taller stories, or thereabouts, were relegated to the rear across a well, and did not appear in the view from the street at all. One can understand the difficulty of introducing this arrangement on a corner site 80x60, even if it were desirable to introduce it, which it is not. This front distinctly gains in expressiveness by composing each apartment of the superior and subordinate stories which belong to it in fact. These are set off from the apartments below and above by string courses, or rather since they are not projected, by flat "cordons" of the stonework. There are four of these "sets" in the brickwork, and (presumably) one in the two stone stories of the base, and they do manage to express the reservation of a dwelling, of a home, more completely than that could be done by the superposition of single and equal stories. One feels moved to congratulate the designer on his successful duplicity. The upper two stories on the other hand, are separately treated, and they are divided by an emphatic belt, decorated with a guilloche, of which, though the scale is modest, the detail is perfectly apprehensible from the sidewalk. The continuous balcony which surmounts this belt together with it supplies the place of a cornice, which is banished as being, as no doubt it is,

quite irrelevant to a structure of this character. The disposition of the balconies elsewhere looks rather random in so far as their practical uses are concerned. In some stories there is a balcony at each end, accessible from one window. In others a central balcony embracing three windows gives much ampler accommodation. One might suppose the difference to be an architectural acknowledgment of the manifest fact that some families are "long" of Juliets and others of Romeos, in which case the choice of apartments by the Capulets and Montagues, respectively, might be determined by the amplitude or exiguity of the accommodation. But in fact, of course, nobody will use the balconies, except haply once a year to look down on a procession; and the balconies must be considered as merely an architectural punctuation of the walls. In this aspect they promote effectively the fenestration which in turn is effective as well as simple, the tall stories showing three arched openings grouped at the centre and one at each end, and the lower and upper stories a square headed opening over each of the arches, the longer front following the same arrangement, excepting that the triple arcade of the centre is here extended to a quintuplet. The design altogether is not only very quiet, but of a strict and austere expression, coming from the materials employed, the very sparing use of ornament, and the modest scale of such as is introduced. The avoidance of display and pretense, indeed, one may call the primary architectural purpose, and it is completely carried out. One is disposed to welcome it, especially in a building intended for the occupancy of its owners, as if they had no occasion to appeal to "the groundlings" by sumptuousness of material or elaboration of workmanship, and were

Content to dwell in decencies forever,

rather than to affect the palatial, still more than to incur the vulgarity of the sham-palatial. That they have attained the eminently decent is not to be denied.

Now, "decent" and "quiet" are about the last adjectives that anybody would



Photo by August Patzig.

FIVE HUNDRED SIXTY-THREE PARK AVENUE.
New York City. Walter B. Chambers, Architect.

think of applying to 535 Park Avenue. It is distinctly restless and as distinctly pretentious. It aims at the palatial and attains the sham-palatial. The contrast of material is, in the first place, glaring. A white terra cotta is used in conjunction with a very dark mottled brick. The terra cotta composes the whole of the two story basement, naturally, and is so surfaced as unfortunately to suggest sheet-metal when it is near the eye. The building is a good deal bigger than the other, being something like 120 feet on the avenue by 60 on the street, and it is two stories higher, being fourteen in all. And the front, the main front, as you see, has nothing that can be called composition. Vertically, indeed, there is such a division as accrues from the construction of the lower two stories in one material and the superincumbent twelve of another, or others, and from the perfectly arbitrary setting off of the upper two, by means of a balconied shelf which may be of terra cotta, but which one suspects to be of sheet metal. One suspects it all the more readily because above these two upper stories there projects and lowers a huge, umbrageous, unmeaning, irrelevant cornice of which the sheet metal stands confessed. It is, or at least it ought to be, generally understood by this time that a sheet metal cornice is the most vulgarizing feature that can be applied to a building, and that it ought to be left to the designers of the cheapest and vulgarest kind of tenement houses. But it becomes more than ever offensive when applied to a building like this, to which any cornice is superfluous and extraneous. And the designer has been at the pains to expose its absurdity by allowing to crop out over it, on the shorter street front, an excrescence of a couple of stories of servants' quarters or what not, of which the structure is evidently continuous with the structure below the cornice. Apart from this triple vertical division, there is no composition at all. More chaotic fenestration nobody can have seen. Apparently the narrowest wall space in the whole front is the terminal pier, which, indeed, with the steel frame, may be as narrow as any other, or nearly,

but which must be wider than the intermediate piers to give the front the necessary aspect of being "framed." The arrangement of the openings simply defies appreciation while you are looking at it, or recollection as soon as your back is turned. It is evidently unrhythmical, and almost as evidently unreasonable, "without rhyme or reason." You will puzzle yourself, as soon as you try to analyze it, with conjecture as to the motives which led the designer to arrange it in this way. If the front states anything with reference to the steel frame construction, it is that the steel uprights are twice as numerous at the center of the front as on the flanks, whereas the exact reverse of the arrangement would be the more logical. What those two tiers of single openings flanking the central division can possibly mean becomes at last a nightmare of a question. And vertically the thing is as confused and unintelligible as laterally. You may possibly imagine that here also is a duplex arrangement meant to be indicated. At least the third and fourth stories of the edifice, the first and second of the brickwork "shaft," are grouped, and so are the fifth and sixth, if grouping can be held to be denoted by covering the lower openings in each group with flat arches which look like serrated lintels, and the upper openings with plain lintels without the sawteeth; and, moreover, by interspersing the dark wall above the upper series with spots of white, by threes and ones, which one must suppose to be meant for ornaments. But this comfortable theory fails when one observes that, for his more complete confusion and puzzlement, the seventh story is identical with the sixth, sawteeth and all. We have congratulated the architect of No. 563 on his successful duplicity. We must condole with the architect of No. 535 on the complete failure of his duplicity, if it was duplicity and not a mere and whimsical yearning for "variety," in which case we must condole with him still more. In truth, nothing, in the way of a conspicuous street front, could well be architecturally more discreditable than this. Even if we grant that there is not very much in



Photo by August Patzig.

FIVE HUNDRED SIXTY-THREE PARK AVENUE.
New York City. Walter B. Chambers, Architect.

the architectural treatment of No. 563 beyond the studied abdication of pretence and the studied expression of common decency, resulting in the construction of fronts which a gentleman need not be ashamed of living behind and calling his "home"; yet how these negative attributes rise to the plane of positive and highly artistic qualities when they are contrasted with the blaring pre-

tentiousness, the glaring contrast of color, the reckless composition and the unstudied detail of No. 535. In getting away from the expression of a home it aspires to the aspect of a palace, and succeeds in imparting a sense of cheap finery which entitles it to be called the "Palazzo Spotti." The moral ought not to be lost on succeeding "promoters' or architects of "Home Clubs."



FIVE HUNDRED SIXTY-THREE PARK AVENUE.

New York City.

Walter B. Chambers, Architect.



ENGINEERING.
Fred. Dana Marsh, Painter, New York.

THE 1911 EXHIBITION OF THE ARCHITECTURAL LEAGUE • • OF NEW YORK • •

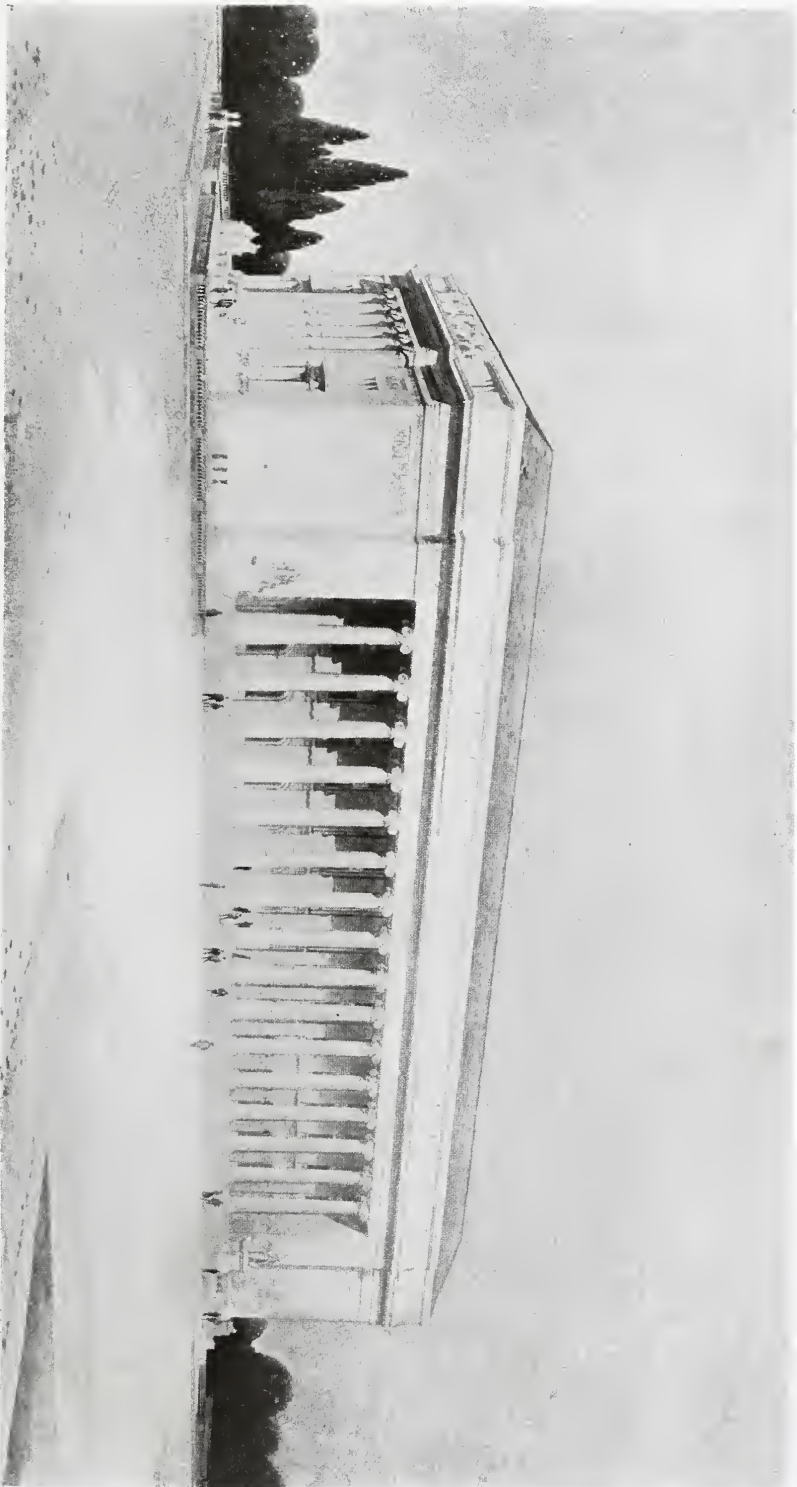
YEAR BY YEAR the annual exhibition of the Architectural League of New York becomes more clearly and unmistakably the most important artistic event in the United States. The old-fashioned art show of easel pictures, with a little anteroom devoted to sculpture and a still smaller anteroom given to architectural drawings, is a thing of the rapidly receding past. It does not in the least matter that the old-fashioned show of painting with accessory sculpture and architecture, continues to call itself "national," and to appeal, thus far quite in vain, for popular support in enabling it to cease from a wandering and nomadic existence to get itself a local habitation, precariously alighting on one perch after another on some public premises, only to be in turn "shooed" off from it by public indignation. It does not very much matter that the various "secessionist" societies of easel painters have managed to attract more attention and interest to their exhibition than the parent society, whose impolicy has driven them from the maternal nest. It is still more in vain that the congregation of academicians

who were mainly painters have maintained in practice that easel painting was "art" and all other artistic manifestations either ancillary or illegitimate, and that the artistic ambition of architects and sculptors ought to be satiated by making them humble "associates" of the easel painters. The fact remains and grows clearer every year that the exhibition of the Architectural League, comprising not in the first place easel painting, but in the first place architecture, and after that the "allied arts," waxes as the exhibition of the easel painters wanes, and that not only "decorative," but "independent" sculpture and painting yearly more and more seek the exhibition of the Architectural League as their best appeal to the public. The fact is the vindication of the policy which has enabled a society only a quarter of a century old to oust from its pre-eminence a society a hundred years old, which had sunk to be the organ of a clique. Rather of successive cliques, for the radicals and secessionists of one generation of artists are the conservatives and exclusive academicians of the next. The fact is

equally or even more the vindication of the Architectural League in devoting its efforts to the promotion of "architecture and the allied arts," thus putting the horse before the cart, rather than, like the painters' academy, of easel painting and the subordinate arts, thus putting the cart before the horse. No doubt, during the quarter of a century since its first exhibition, the Architectural League has been greatly favored by the course of events. It is seventeen years ago, out of the twenty-five of its existence, that, in the World's Fair at Chicago, an attempt full of promise was made for a combined exposition of "architecture and the allied arts," and that search warrants were got out, so to speak, for sculptors and painters who had shown or could show signs of the "decorative" faculty. Since then there has been a similar quest for the more permanent and serious exposition of the Congressional Library. How satisfactory to remark that the promise was, on the whole, more than fulfilled, and has been even more completely fulfilled since, though there has been no other so extensively competitive a scheme as that of the Library. And how interesting to remark that of all the distinguished decorative talents elicited by the Fair and the Library, Mr. Simmons, Mr. Maynard, Mr. Kenyon Cox, Mr. Shirlaw, Mr. Low, Mr. Weir and the others, the leader in both these competitions is still the leader of our decorative painters. The studies shown in this present exhibition of Mr. Blashfield's work at Jersey City, at Cleveland, at Youngstown, though for the most part exhibiting only the element of design, attest his rank as unique in his country, if not in his generation. And how impossible, until within a very few years, how impossible, we may fairly say, except for the labors of the Architectural League itself, to have attained such a result in a piece of decorative work to which the "allied arts" have contributed, as the winning design in the "collaborative competition" for architecture, sculpture and painting! Truly, there is no other exhibition in the United States which so accurately reflects whatever of life

there may be in our current artistic manifestations.

A magazine which is primarily an "architectural record" will be pardoned, however, for paying its chief attention to the architectural exhibits, and for endeavoring to deduce from these what the present drift and tendency of our architecture are. One cannot help noticing, at the first glance, that the fashion of 1911 is by no means so exact a reproduction of the "mode de Paris" as it would have been ten years ago, or even five years ago. Then the student with hopes and fears for American architecture, viewing the exhibition, would have been inclined to echo, with regard to American architecture, Johnson's complaint with regard to the English language that we "were reduced to babble a dialect of France." That would not be a fair complaint this year. The explanation is not that the Beaux Arts is less influential now than then. To all seeming it is even more influential. The explanation is that the graduates of the Beaux Arts have got more sense. Instead of trying to force their academic studies upon their American clients, they are more and more applying the results of those studies to American building problems. The difference is immense. One cannot help remarking, all the same, in the "academic prolusions" not only of the great school of Paris, but of the American schools which follow it, a tendency away from practice rather than towards it. Given grammar, and it seems that it would be more wholesome and instructive to put your student to compiling every-day materials to an every-day purpose than to propound to him for solution a monumental problem which may possibly come in his way for actual solution, by way of a "plum," when he is fifty. The tendency of our architecture is away from craftsmanship and towards formula. It seems too nearly axiomatic for argument that a good building expresses itself, and that to express itself it must be designed from within outward. If we accept that criterion, what becomes of such a building, say, as the new Public Library, in which the predominant feature of the plan and primary motive of the architec-



UNITED STATES POSTOFFICE AND COURT HOUSE, DENVER, COLORADO.
Tracy, Swartwout & Litchfield, Architects, New York.



THE INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK,
CLAREMONT AVENUE AND 122D STREET, NEW YORK.
Don Barber, Architect, New York.



THE BRYANT MEMORIAL, NEW YORK.
Carrère & Hastings, Architects, New York.

ture is not allowed to appear on the exterior at all? Take two of the most impressive designs on these walls, by Tracy, Swartwout & Litchfield, the Federal Building at Denver, and the Armory of the National Guard of the District of Columbia. In neither is there the slightest attempt at specific expression. The requirements of a post office and court house doubtless supply motives for expressive architecture, and motives of such variety that it appears the chief trouble of the designer would come from the attempt to overrule them into unity. Similarly, though very differently, the requirements of an armory. Yet in the first design it is impossible, even with the hint offered by the title, to read either a court house or a post office, and in the second to read an armory. No cause is shown why the court house and post office should not be as well called the armory, or the armory the court house and post office. Each is, architecturally, merely a colonnade, a well-composed, well-framed, well-adjusted, well scaled, well-detailed colonnade, one hastens to add, which, by dint of its correctness and its scale, simply cannot help being impressive. But if architecture be an art of expression, can this be architecture? And if architecture be not an art of expression, what is it?

This is the tendency of our public architecture. It is curious to note how it has "rubbed off" on our private architecture. The classic colonnade is the simplest and most available method of giving dignity and importance to a façade. It is also, practically, the most infallible, though any similar succession of studied architectural forms would produce a like impression, say, the piers and arches of a well-designed Gothic arcade. The current architectural fashion imposes the classic colonnade for public buildings to an extent which we have to go back to the high and palmy days of the Greek revival, two generations ago, to find paralleled. It is true that, except for very exceptional purposes, the classic colonnade is incompatible with the discharge of business by the people to dwell behind it, and likewise with the specific

architectural expression of the building to which it is applied. No architect would dare introduce it in a building which he had to make attractive to tenants. The owner would probably profanely reject a design of which it was the leading motive as "dam nonsense," which, in fact, it would be. But, in public buildings, the architects manage to sacrifice to the dignity of their façades the comfort and efficiency of the public servants who have to do business behind colonnades, and they earn themselves, from the victims thus sacrificed to architecture, the reputation of public enemies. Nothing could be more alien from the spirit of the classic colonnade than the spirit of the modern skyscraper. Sometimes there may be a compromise, and in one part of a building there may be the deep reveals, the shadowing columns, and the other accessories to traditional architectural effectiveness, and in another the shallowness and unobstruction necessary to practical effectiveness. This exhibition offers one such contradiction in the interesting design for the Oakland City Hall, in which an avowed steel-framed skyscraper grows out of a traditionally classic building at the base. But even in domestic building, even in country houses, we see the prevailing tendency reflected, not, indeed, commonly in the introduction of classic detail, but in the "horizontal expansion," which is the gist of classic architecture, in the subduing of the front to absolute symmetry, and to the utmost attainable width and lowness. Certainly the results are attractive and restful to the eye, if one can manage to forget his Bacon: "Houses are built to live in and not to look on." The present commentator, admiring from the roadway one of these spreading and symmetrical composition, a story and a half center, two lower wings precisely alike, a first story darkened by the colonnade of the veranda, a second story kept down to the headroom of a garret, and admiring it, as, indeed, he could not help doing, was accosted by a fellow citizen from Judea via Germany: "You like dot house? My daughter she want to buy dot house; I guess she's glad now she didn't, aint it? It is nothing but the first



STUDY FOR A DECORATION IN THE COURT HOUSE.
Youngstown, Ohio. Edwin H. Blashfield, Painter, New York.

story. Dot upper story is nothing. And hot, ain't it? 'Taint bragtgle." So it seems it is not only the unfortunate inmates of public offices that are sacrificed to architecture, but even people who buy houses for their own habitation prostrate themselves before the fashionable Juggernaut. Observe that the prevailing "classic" habit of design not only abdicates the legitimate architectural effect that comes from expressively satisfying "practical" requirements and overruling the result into a picturesque composition, but equally the legitimate effectiveness that comes from an idiomatic treatment

A majority, perhaps, of the most striking architectural designs in the exhibition are already familiar to readers of the architectural press. Even these in most cases gain greatly by the larger scale of the drawings in which they are shown. And to the attentive visitor who repeats his visits as often as the interest of the collection deserves, there will be many novelties. One misses novelties in skyscrapers, and, indeed, one is glad to note rather a paucity of the conventionally treated skyscrapers. Of course, one cannot overlook such a monstrous development of the skyscraper, so near the



HOMWOOD BRANCH, CARNEGIE LIBRARY, PITTSBURGH, PA.
Alden & Harlow, Architects, Pittsburgh, Pa.

and a characteristic putting together of material. For the examples of the prevailing fashion are coated with the same inexpressive smear of cement or plaster, whatever their material or construction may happen to be, so that you cannot tell to look at one of them whether it is in fact built of frame covered with wooden or wire lath, of concrete, or of terra cotta blocks. As Fitz James Stephen said about democracy: "The waters are out, and no human force can turn them back; but I do not see why, as we go with the stream, we need sing Hallelujah to the river god."

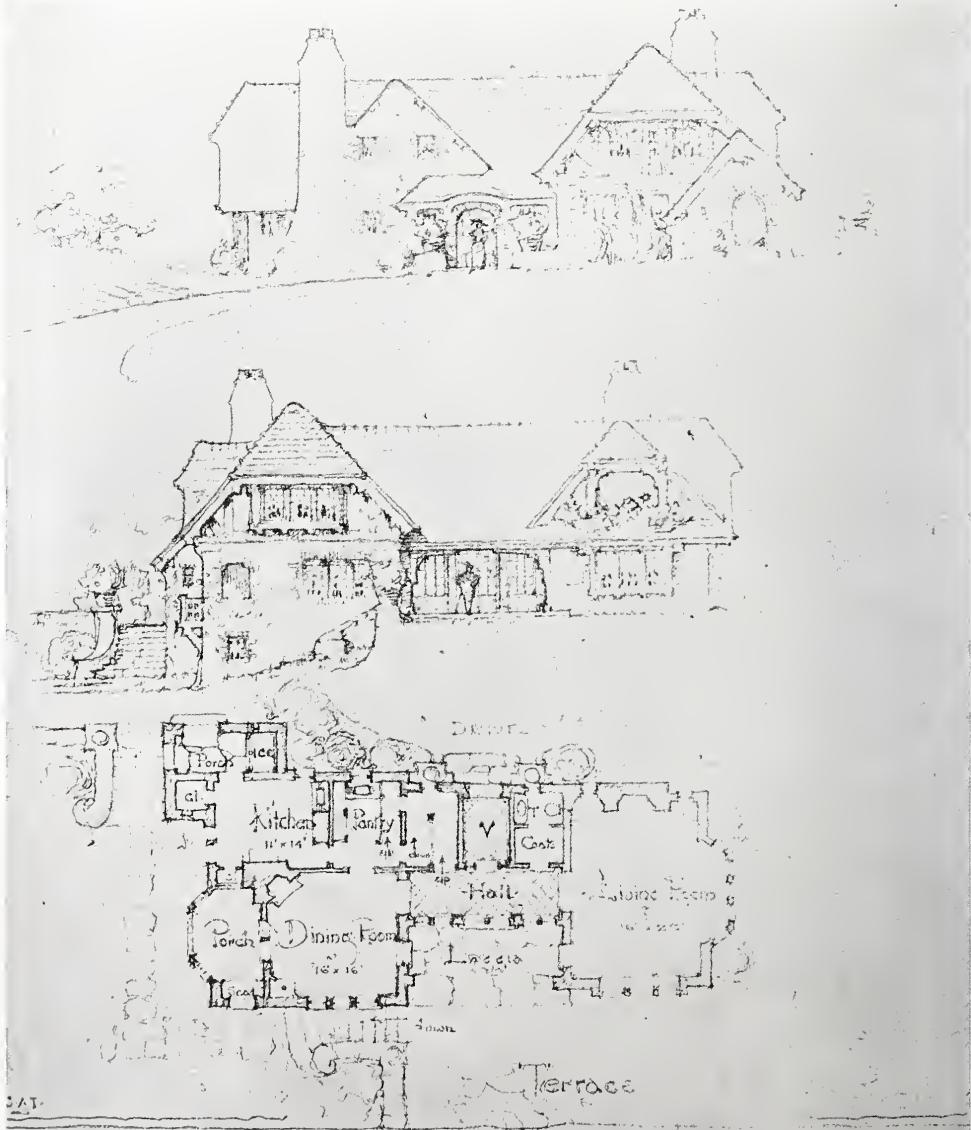
"record," if not the "limit," as Mr. Cass Gilbert's "Woolworth Building," though the drawing raises many questions for the answers to which one feels compelled to await the actual execution of the design, which is itself susceptible of much modification in the interval. And if a twelve-story building can any longer be called a skyscraper, one is inclined to congratulate Mr. Everett Waid not only on the general plainness and unpretentiousness of his design for an apartment house, but especially on the fact that his triple division, though no more founded on fact than the customary

triple division in tall buildings, conforms much more closely than most to the abstract Aristotelian requirement of a beginning, a middle and an end, and lends itself better than most to enforcement by a change of material for each division. Also, there are suggestions for

the treatment of the "sash frame," which is the architectural unit of the skyscraper. Mr. Haight's design for the Mason Laboratory at Yale is an effective piece of skeletonizing, the requirement here having apparently been, as in the skyscrapers, for the utmost attenuation



WHITE PLAINS HIGH SCHOOL.
Henry C. Pelton, Architect, New York.



SKETCH FOR COTTAGE AT RIDGEFIELD, CONN.

scale one inch equals 8 FT.

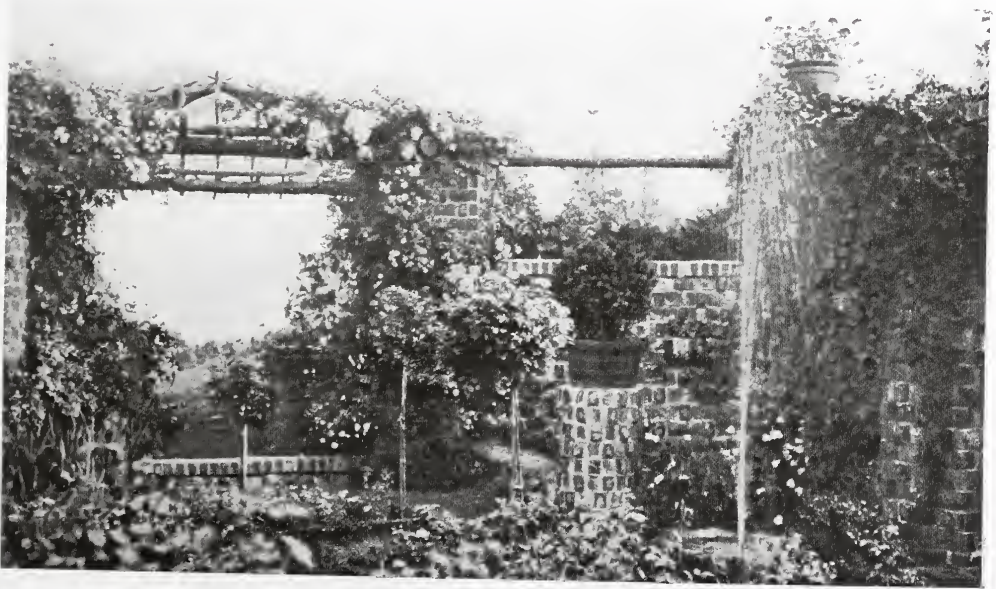
Grosvenor Atterbury and John Almy Tompkins, Architects.

SKETCH FOR COTTAGE AT RIDGEFIELD, CONN.
 Grosvenor Atterbury and John Almy Tompkins, Architects, New York.

of the solids and expanse of the voids, and the architect having met it by the buttresslike treatment of the uprights and also by keeping the ends quite solid, as it appears was permitted by the programme. In fact, the designs in collegiate architecture, including the library of Messrs. Alden & Harlow, in Pittsburg, as well as the strictly scholastic design of Mr. Sturgis and Mr. Pelton are particularly interesting contributions to the show. One is especially gratified by the showing that Mr. Snyder, who has for so long been compelled to build sash frames, and who has loyally built them accordingly, has been released from that thralldom in the design of the new Nor-

mal College, and has shown himself worthy of his emancipation by the appreciation he evinces of the opportunity to introduce for once a respectable expanse of blank wall, and by the use he makes of that opportunity.

It would not be fair to close this random review without a word of particular praise for the work of the catalogue committee. The catalogue is not only an invaluable souvenir to everybody who has visited the exhibition with a serious intent. It is also a very valuable possession to every architect and student of architecture in the country who has not enjoyed that privilege.



A HILL GARDEN.
Grosvenor Atterbury, Architect, New York.



DECORATIVE PANEL—"SKELETON IN ARMOR."
"The Norse Room," Fort Pitt Hotel.
Pittsburgh, Pa. John Dee Wareham, Designer.

TECHNICAL DEPARTMENT

A Rookwood Room

The Norse Buffet of the Fort Pitt Hotel, at Pittsburgh

A MOST INTERESTING and what may well prove to be a most fruitful experiment in structural decoration has just been completed by the Rookwood potters, in the basement of the Fort Pitt Hotel, at Pittsburgh. The hotel itself is an interesting example of the "new architecture," which combines a grim abnegation of everything but the essentials in the exterior, with a high degree of sumptuousness in the interior. There is, however, in the most typical examples, there certainly is in this typical example, a high degree of simplicity even in the sumptuousness. The most precious materials are employed in the simplest forms, until what Sir William Chambers called the art of "profiling" seems to have been lost or ignored, and the use of mouldings carefully forgotten.

The general characteristics of the interior architecture of the hotel, however, are by no means those of the apartment immediately in question. Nobody would think of calling this "simple." It is a windowless room, relying entirely upon artificial illumination, entirely below the street level, and treated, in the first place, as avowedly a crypt. It is divided into nine compartments by stout pillars supporting groined vaults. The central compartments are wider than the sides in both directions, lengthwise and crosswise, so to speak, although, in fact, the plan is a square, a square of sixty feet, with the central panels some twenty-two feet wide. The arrangement is thus that of a nave and aisles in each direction, or an aisled nave intersecting an aisled tran-

sept. Thus the four central pillars support, with the outer walls, nine vaults. The result is, as you might expect, the despair of photographers. Even with the admission of the sunlight, which is carefully excluded, the complication of the pillars is such that the photographer can make but little of it. Distinctly, it must, in the good old hackneyed phrase, "be seen to be appreciated."

Why underground and vaulted places should seem to have an almost equal appropriateness to sepulture and conviviality it is hard to say. But the fact is undoubtedly so. Call it a "crypt" and your dark abysm becomes of a mortuary, call it "cellar" or, still better, "keller," and it takes on a bacchanalian, significance. According to Charles Reade, in "The Cloister and the Hearth" the same apartment in a monastery was sometimes made to serve both uses. And of course you are all familiar with the implications of the Roman "fornix." However that may be, the vaulted room in the Fort Pitt is obviously designed and decorated for the convivial uses of a crypt. Luckily for the general effect, the decorators took charge not only of the construction and the decoration, but of all the fittings and all the furniture. Excepting only the corner at which you enter, the walls are all hung with tiles, so that a tile-picture meets your eye at the extremity of each bay, and the whole vaulting, a considerable multiple, of course, of what would be the area of the ceiling if it were flat, is also incrustated with tiles, the large and emphatic moulding of the ribs in strong

contrast, of color as well as form, with the mosaic expanse of the capping. The cryptic effect is promoted by the lowness of the room in comparison with its area, and this inherent effect by springing the vaults from as low a point as is compatible with practical convenience, and stunting the stout supporting pillars. The

recess for the musicians which occupies the second. The third and fourth, the furthest off from the spectator entering the room, the music stand being at his right hand and the chimney at his left, are taken up with built pictures in tiles of equal size, a unit of perhaps six inches square. These are the chief op-



DECORATIVE PANEL—"SKELETON IN ARMOR."

Norse Room—Fort Pitt Hotel.

Pittsburgh, Pa.

Designed by John Dee Wareham.

four great panels of flat wall bounded by their arches, at the extremities of the central aisles, thus constitute the most important fields of decoration. One is occupied by the chimney piece, in the great projecting hood of which unglazed tiles are employed, as also in parts of

opportunities of the cartoonist, though he finds other opportunities in the similar but smaller spaces at the ends of the side-aisles.

It is announced, in the tiling of the music stand, that the literary motive of the decoration is Longfellow's "Skeleton

in Armor." It would have been instructive to have the particular passages which furnished the painter's themes affixed to the several pictures, unless haply the painter has shunned this as showing how slight was his indebtedness to the poem. Whether the particular theme was suggested by the notion of a "Norse

"technic" parts of the decoration, as distinguished from the "phonetic" parts, the purely sculptural work, mainly in the chimney piece or the burned and glazed pictures which were evidently executed from the designs of an artist who presented them in the form of cartoons. The subjects of the "phonetic" decoration



DECORATIVE PANEL—"SKELETON IN ARMOR."

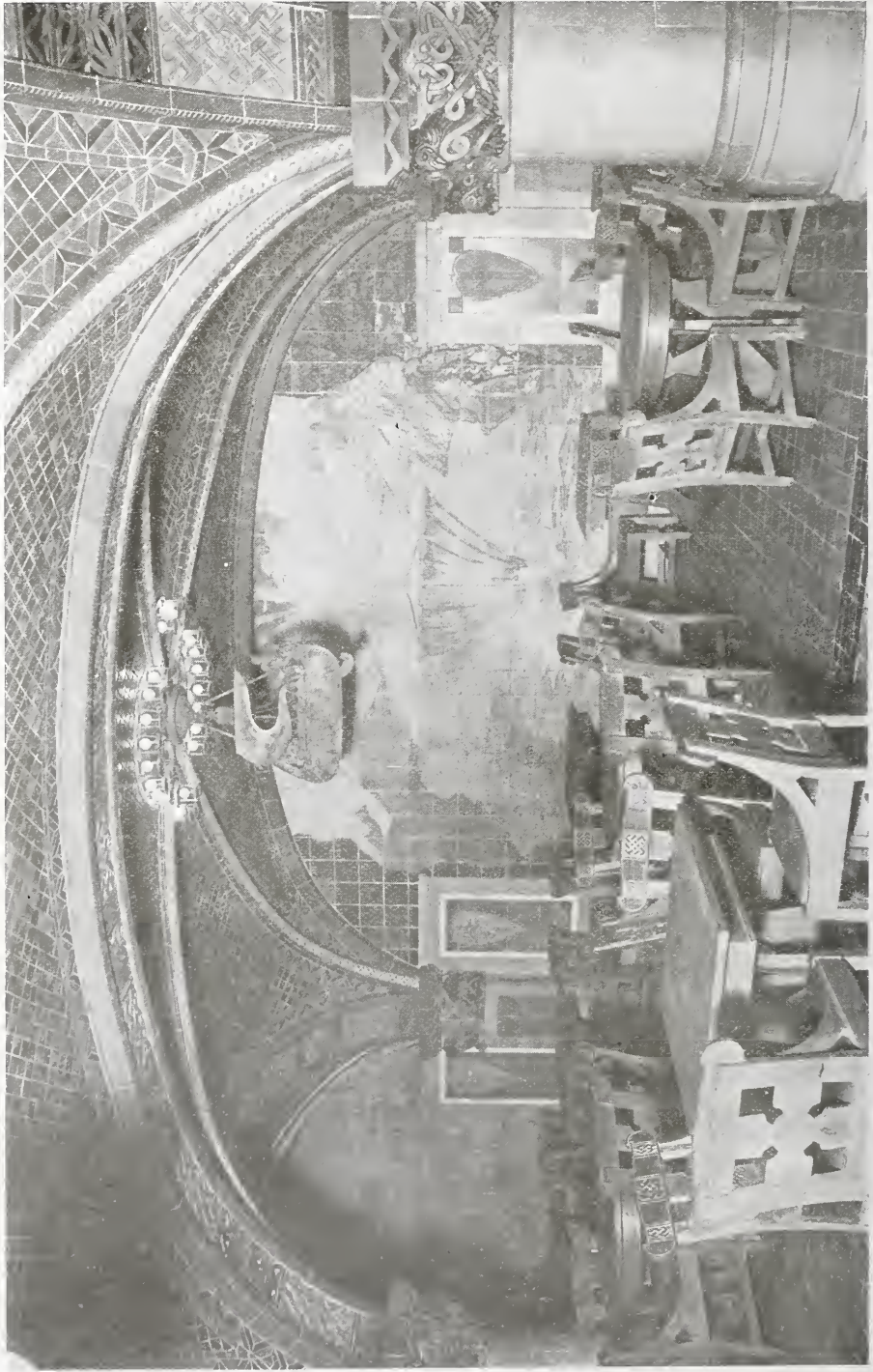
Norse Room—Fort Pitt Hotel.

Pittsburgh, Pa.

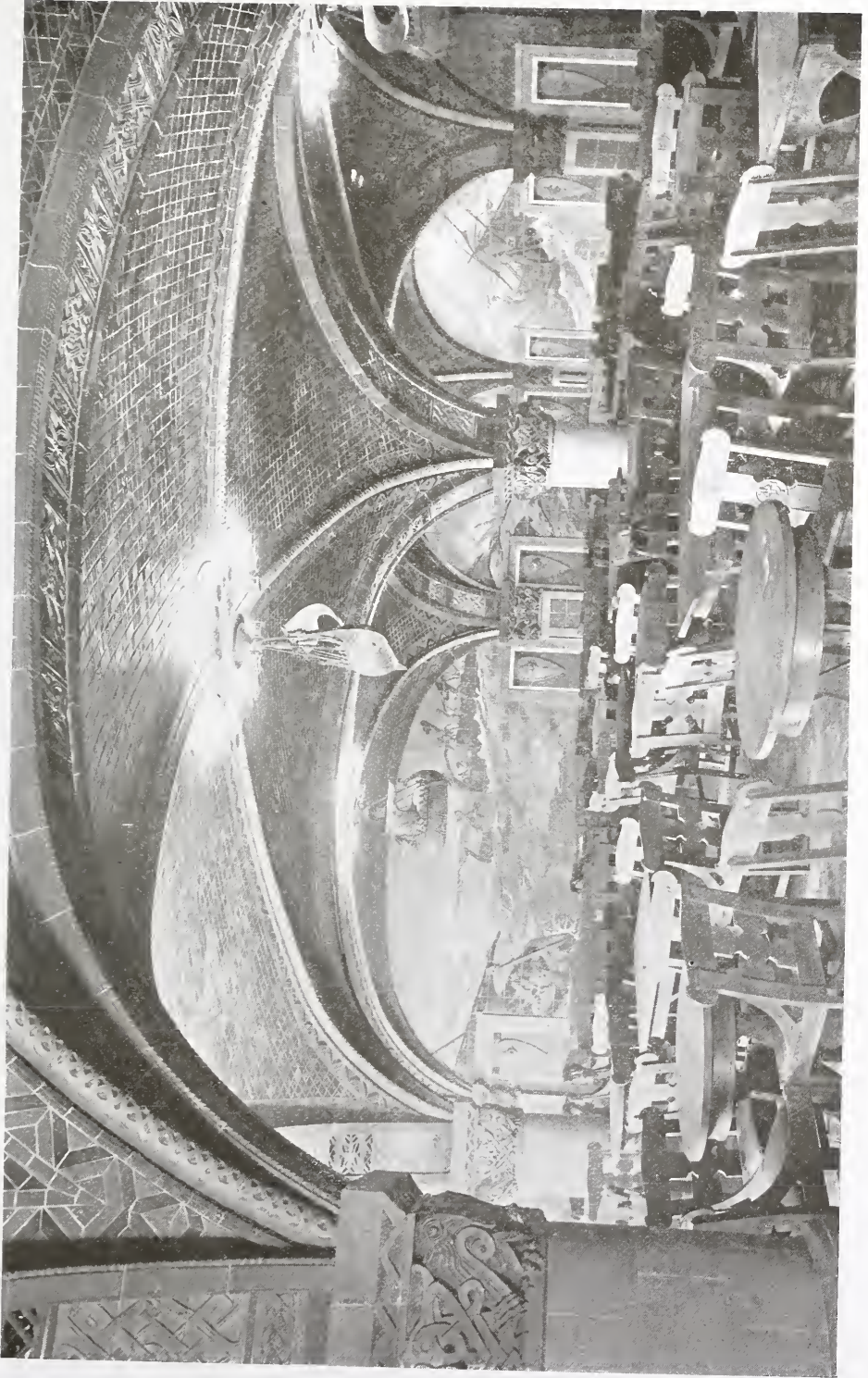
Designed by John Dee Wareham.

Room" or suggested it, does not appear, nor does it much matter. There is little that one can designate as "Norse" or Scandinavian in the purely architectural decoration, in what, following Ferguson's distinction, which is not without meaning and value, we may call the

we are specifically informed are Scandinavian. We could hardly infer even that from the landscape which occupies one of the central and principal spaces, much less what passage of the poem it is meant to illustrate, whether the fiord from which the hero fled with his bride, or



"THE NORSE ROOM"—FORT PITT HOTEL,
Pittsburgh, Pa. Janssen & Abbott, Architects.



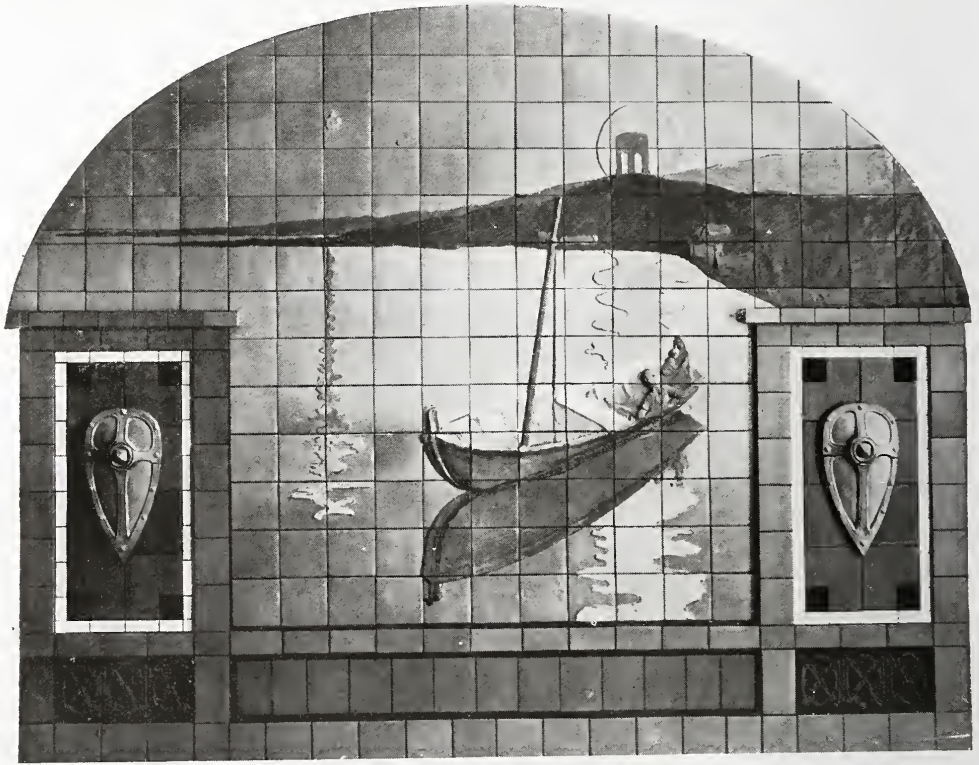
"THE NORSE ROOM"—FORT PITT HOTEL,
Pittsburgh, Pa. Janssen & Abbott, Architects.

the valley between the cliffs of Newport to which he took his watery way and built the windmill which was in fact built some five or six centuries after his putative period.

Built I the lofty tower,
Which, to this very hour,
Stands, looking seaward.

In either case, in any case, the picture serves to exhibit the variety and beauty of the greens and blues attainable in the

versified with "white horses" of wave-crest, and punctuated with birds which are assumed to be maritime and are at least aquatic, being, apparently, wild geese. Certainly they are not "the fierce cormorant" nor yet the familiar fat and short-necked sea-gull, and possibly for the excellent reason that the wild-geese is a more picturesque and decorative bird than the more plausible sea-fowl. In ef-



DECORATIVE PANEL—"SKELETON IN ARMOR."
Norse Room—Fort Pitt Hotel.

Pittsburgh, Pa.

Designed by John Dee Wareham.

material, and bluish green or greenish blue is the ground tone of the decoration of the walls, as from rising to golden yellow in that of the ceiling. About the other picture there can be no mistake. Anybody can recognize that as a sea chase and sea fight of the Vikings, and, given the hint of the title of the poem, can even identify the incident

Then launched they to the blast,
Bent like a reed each mast,

and so forth. The sea-green is here di-

fective contrast with the sea-green tone of the walls is the rich brown mosaic, naturally in much smaller units, of the capping of the vaults, or with the pistache and terra cotta of the mouldings of the ribs. But in this "technic" detail, only the design of the capitals of the stout and short columns can be designated as distinctly "Norse," or Runic.

And now for the effect of this incombustible and durable decoration. Perhaps it is amenable to the general critic-

ism that it is keyed too high, general but not invariable, for that criticism will surely not lie against the vaulting. Elsewhere, one might suspect that it had purposely been keyed up to the verge of rawness, in the expectation that it would weather into mellowness and "the tone of time," if one did not remember that glazed tile does not weather and that is one of its

which it is certain time will not do for his work. But of course that is a matter for the designer and has nothing to do with the intrinsic qualities of the material. He can tone the decoration down or up to his liking, possibly by sandblasting. And, indeed, the effect of this vaulting and of the structural use of the material throughout is highly effective, and all the more for being "legitimate"



DECORATIVE PANEL—"SKELETON IN ARMOR."

Norse Room—Fort Pitt Hotel.

Pittsburgh, Pa.

Designed by John Dee Wareham

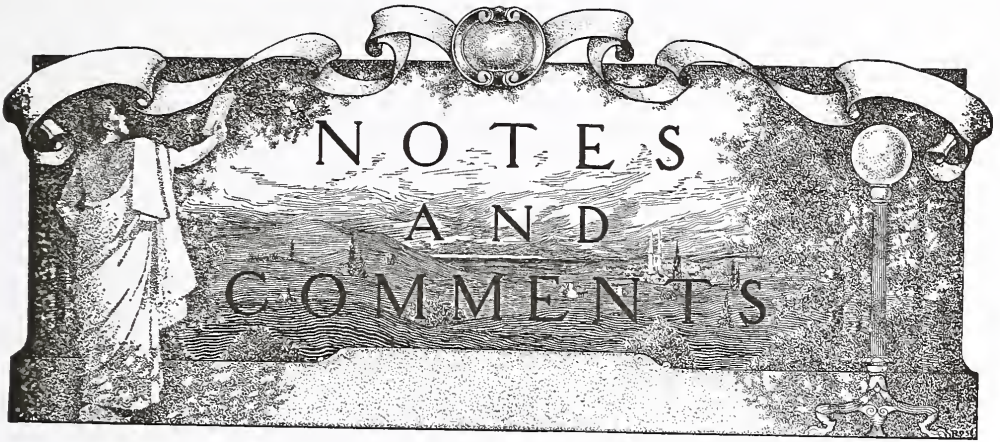
advantages for external decoration, especially in a smoky place like Pittsburgh. It may be begrimed, of course, but when the grime is washed off it returns to its pristine freshness. That freshness is like what Gilbert, in one of his operettas, describes "personal cleanliness" to be: "It is practically undying because it can be renewed whenever it discovers symptoms of decay." And so one may reasonably wish that the designer of this decoration had himself looked out for the mellowing

and idiomatic as an employment of the material. The modelled detail of the two recesses, the chimney piece and the music stand, is also very knowingly done, with just the right touch of archaism in the design that belongs alike to the general scheme and to the material, and, in the case of the music stand, with much beauty and subtlety of color in the inlay of the alcove. The effect of the chimney hood is somewhat marred by its lack of structural propriety. A row of rec-

tangular tiles simply hangs "in the air" without visible means of support. One can see no objection to exhibiting and decorating the iron strap which would assure the stability of the construction to the eye, and which is presumably in fact there, though concealed. With the dull red of the floor tiling, the variegated glossy brown of the capping of the vaults, the more positive outlining of their ribs, the blue-green background of the walls, and the variety of light and shade imparted by the vaulting, a variety out of the question with a flat ceiling, how ornate soever, the bare room has the look of being fully furnished, and in this respect leaves nothing to desire. Luckily for the result, the actual furnishing has been under the charge of the company which undertook the decoration, and promotes its effect, while each of the central vistas is stopped by a suspended and unmistakable Viking's galley, which is a badge of what has been called the literary motive of the decoration.

Regarding the whole effect of the decorative scheme, as it must primarily be regarded, as an essay in encaustic painting, it may be said that, to recur to Fergusson, the "technic" decoration is more successful than the "phonetic." The floors, the ceilings, the mouldings, all the decorations, not only respect the nature of material, but proceed directly from it, even the pillars themselves, where the squares of unglazed baked clay are evidently an envelope merely of the actual supports within them. But of the pictures which occupy the great panels one may and must say that in their pictorial result there is not enough of the technic element. In the execution, indeed, there is a sufficiency of this, even an amplitude. The pictures are full of "tours de force" of the potter, such, for example, as the projections of the curling foam of the waves. But these pictures, to carry out the general scheme, should be in their design as well as in their execution, built pictures, mosaics in tiles, as an idiomatically treated painted window is a mosaic in colored glass. There is nothing of this kind in these. The "cartoon" is the work of art, and it is merely transferred to a reticulation of tiles with

which the design of it has nothing to do, transferred, but not translated. There is in the design no recognition at all of the medium. The painter was not a bit of a potter. The reticulation of the tiling in the large landscape which, next to the sea-chase, is the most important panel in the room, so far from controlling or limiting the painter's work, is merely a trellis overlaying it and awkwardly interfering with its effect as an easel or a mural picture. Titian's "Assumption," or any other famous work on canvas, might as well be transferred to tile without modification, as this landscape has been. It is all very well, or rather it is not, for the painter to say that his conceptions cannot be controlled by the circumstance that his work, done on an uninterrupted sheet of canvas, is to be seen on a wall laid off in squares. But, if he refuses to respect his medium, his medium is sure to revenge itself upon him by lowering the effect of his work instead of heightening it as would be the effect if he had given sufficient study to the conditions under which his work was to be seen and had constructed his design in the pottery instead of delineating it in his studio. Every artistic process involves its limitations. But the limitations involve their compensations. It is even often difficult to tell, in Byzantine mosaic, in Gothic stained glass, how much of the peculiarity and of the archaism of the style is due to unskilfulness on the part of the designer, and how much to a loyal and intelligent acceptance of the conditions under which he worked. He that humbleth himself shall be exalted. It is because the "cartoonist" of the Norse Room in Pittsburg has not subjected himself sufficiently to his conditions that we cannot accept his work as a perfect work of art, or the apartment in which it appears as a model in the decorative use of tiles. A most interesting and suggestive essay in that use it unquestionably is and has attained an encouraging and gratifying if not a complete measure of success, a measure of success sufficient to instigate other decorators to go and do not only "likewise," but as much better as they can.



VILLAGE ARCHITECTURE

Well said and timely is the protest against the usual business architecture of village and suburban community, as registered by Montgomery Schuyler in the February number of "Art and Progress." He entitles his article, "The Village Store," and the architecture of that is, as most of us have often sadly realized, one of the most horrible things in the world. As Mr. Schuyler says, the example of it which he saw a few years ago in Bar Harbor would have "queered" Paradise if it had been the entrance to the same. It is a curious thing, the writer points out, that this architecture is so bad, for the domestic architecture of resorts and villages is steadily improving. Stately villas are coming to occupy the picturesque coigns of vantage, and pretty cottages to line the village street. The hill sides are covered with picturesque chalets, cabins and bungalows. On the one hand the local tradesman, who in his private capacity often dwells in a pretty and modest house, seems to lose absolutely all aesthetic sense when it comes to the structure in which he does his business. On the other hand, the wealthy resident, who spends so much to make his immediate environment beautiful, and sometimes for the civic progress of the community as a whole, does absolutely nothing to improve the little business center, suffering it to cast a shadow over the whole place, though he could easily buy up all of it and make it beautiful.

Mr. Schuyler analyses the reasons for this condition. He finds the first explanation in Ruskin's dictum: "The great aim of commercial art is conspicuousness." Here, he

notes, is a vulgar motive to begin with. Each place strives to be conspicuous above its neighbors, and there is no comity in the result. Comity is one of the sources of attractiveness in domestic building, a consideration for the neighbors, which the commercial building openly flouts. The second explanation, he believes, is to be found in the desire by the owner of a town's commercial structure that his building shall look more costly than it is. This again is a vulgar motive. Finally, there is another reason, which he barely touches upon, but which possibly is as potent as any. This is the wish to look citified, than which there is in the whole town no more foolish and pathetic ambition. Two familiar forms of building atrocity receive the writer's just and special condemnation. One is the tin cornice in imitation of stone, "inflated to three or four times the size and projection it would properly take if it were real, over a wall of common brick or plate glass." Local improvement societies, Mr. Schuyler says, could not do a more helpful thing for the looks of their communities than agitate "for the extermination of this monster." The other malefaction is to hang a timber frame with a sheet of metal blocked off to resemble rough brick work, "which, of course, it does not do well enough to deceive a horse, let alone a farmer."

Happily it is possible to refer to a few good examples, and the article is illustrated by some appropriate stores built by Carrère and Hastings in Tarrytown, N. Y.; by the well-known Travers Block in Newport, built by Richard Morris Hunt, and by a bank in New Rochelle. Mr. Schuyler refers also to a bank at Tarrytown, to one at Larchmont Manor, and to the delightfully picturesque little business quarter around the station at

Lawrence Park in Bronxville. It may be noted, also, with satisfaction that some of the town planners who have recently made reports for suburban and other small communities have laid stress on the hideousness and inappropriateness of most village architecture, with an earnestness which it must be hoped will bear results.

THE HOMES OF PHILA- DELPHIA

Everybody is familiar with the claim of Philadelphia to be a city of homes. If the claim is justified, it is a great thing to be proud of; but there have lately been some disagreeable stories about bad housing conditions in Philadelphia, and some of us—in New York especially—have had a suspicion that with the city's tremendous growth in population it was losing its title to make a claim which, however satisfactory from a civic and social standpoint, is essentially the possession of a village. In a recent number, however, of "Philadelphia," which is the official paper of the municipality, there were given some very extraordinary statistics regarding the city's present right to its historic claim. It appears that in the year 1744, when the population of Philadelphia was 13,000, the city contained 1,500 dwellings. This was an average of 8.6 individuals to the home. In the year 1911, when the population has grown to 1,549,008, the number of dwellings has increased to 335,752, which would give only 4.6 individuals to a dwelling. This is certainly a remarkable statement. In one hundred and sixty-seven years, with the population advancing from 13,000 to more than a million and a half, there has been a doubling of the dwelling accommodation per individual. Nor was this movement a matter only of the earlier years. Between 1876 and 1911, according to the statistics given, the number of dwelling houses was increased 133% as compared with an increase of population, during the same period, of only 89½%. Coming closer still to the present day, and taking a shorter period, that between 1896 and 1910 inclusive, it appears that the number of houses built during the fifteen years averaged 6,821 per year, as compared with an average of 5,480 a year for the thirty-five year period, and about 2,000 a year for the period of one hundred and sixty-seven years. Another very extraordinary showing is the statement that out of the 335,752 separate dwellings in Philadelphia at the beginning of 1911, 323,000 were of brick and stone, or of other permanent construction than wood,

and that of this tremendous army of houses, all but 18,742 are of two and three-story construction. Indeed, analyzing the figures further, one discovers that of all the dwellings in Philadelphia more than one-half are houses of two stories only. Further, there are 350,000 bathrooms, or an average of one to every dwelling. With regard to financial statistics, the paper states—and all these figures must be taken as official—that the gross investment during the last fifteen years in two and three-story dwellings, has amounted to \$212,372,530, this sum representing nearly two and a half times the present municipal debt of Philadelphia, and about one-seventh of the total assessed real estate values. The taxes derived from this new investment in homes, made during the last fifteen years, total each year more than \$3,185,000, a sum sufficient to pay the interest on the whole municipal debt. The city's claim to be still possessed of more individual homes occupied by owners, than any other city in the world, is very likely to be true.

A PREACHER'S TRIBUTE TO WREN

Sir Christopher Wren was the subject a few weeks ago of a glowing tribute in the course of a sermon delivered before the Drapers' Company in London. The preacher, in speaking of Wren's work, said: "Nothing in modern architecture excels the beauty, elegance and variety of his bell-towers and steeples. No two are alike, and yet all are in harmony with each other." Then he added this interesting comment: "Our forefathers, who lived in their city mansions, had the leisure to appreciate these towers and steeples, but now in the pressure of commercial business or when men are hurrying to their suburban train, and avoiding the perils of the streets, few lift their eyes to Wren's campaniles, or turn aside to study the interior of his churches." A biographical sketch of the architect and a tribute to his personal worth, closed with an account of those pathetic last years, when he had been superseded as the architect of St. Paul's, and said: "Once a year in those latter days it was his habit to be driven to St. Paul's, and there to sit a while under the dome of his own cathedral. On such a journey in February, 1723, he caught a chill and died peacefully in his chair. There is no statue of him in London, and no street is honored by his name, but so long as St. Paul's shall stand, men will feel that no other memorial is needed."

**PLANS FOR
ROCHESTER,
N. Y.**

Comprehensive plans for Rochester, which have been in preparation for a year or more by Arnold W. Brunner and Frederick Law Olmsted, with Bion J. Arnold in consultation

on traction problems, have now been elaborately issued in printed form.

The report was prepared for the Rochester Civic Improvement Committee, of which Charles Mulford Robinson is secretary. This committee is made up of about a dozen of the most influential men in Rochester. It was appointed by the Chamber of Commerce for the express purpose of securing a city plan report. Mr. Robinson, who had been asked to prepare such a report himself, declined because he believed that better results would be obtained if the work were done by outsiders who would have no local prejudices. Accordingly, the committee was formed, and of the many thousand dollars which were needed to secure the report and to bring it out so attractively, nearly the entire sum was contributed within the membership of the committee. The experts were given a free hand, and that there might be not even a suspicion of dictation or suggestion from the committee, the report was printed in New York, and was not seen by the local committee until presented in book form, in the presence not only of the committee, but of the membership of the Chamber of Commerce. This presentation took place at the Chamber's annual dinner in February. Messrs. Brunner, Olmsted and Arnold were present as the guests of the evening. The fine drawings which illustrated the report were framed and hung on a screen behind the speaker's table, where they were concealed by flags just as the speaking began.

The report, which has been extremely well received in Rochester, is comprehensive in scope, ambitious in its principal projects, and yet as a whole so reasonable and practical that there is a widespread feeling that at least a large part of the plans can be realized. The report is divided into three sections. The first considers improvements in the center of the city. The second deals with the street system, and the third with the park system. Naturally the architectural suggestions are confined to Part I. Of these the most important is the scheme for a city hall and the location of a civic center. It is proposed to place the new city hall on the axis of Main Street, locating it at the point where the Erie canal crosses that thoroughfare, as it is intended to abandon the old bed

of the canal when the barge canal is completed. The street is carried through the building by triple archways, above which rises a campanile which will be visible for a long distance on Main Street. Before and behind the city hall a plaza is contemplated. Another elaborate scheme is that for approaches to the new Union Station, which the New York Central railroad is already constructing, and for a plaza in front of the station. The third interesting project looks to the use of the old aqueduct, by which the canal is now carried across the river, as an ornamental highway. A site is selected for the new public library, which Rochester is expecting soon to erect; many street extensions are proposed, and plans are outlined for boulevards and parkways connecting the city's parks.

**PAINTINGS
IN
FANEUIL
HALL**

There has been a long discussion in Boston this winter over the question whether a portrait of Mrs. Julia Ward Howe should be hung in Faneuil Hall. The objection was that Mrs. Howe happened to be a woman, and Boston was agitated over the subject as only Boston could be. The outcome was the commonsense decision that the portrait should be accepted. To this discussion the most interesting contribution was an editorial in the "Boston Transcript" on the question of having any paintings whatever in Faneuil Hall. The writer pointed out that it would be better for the paintings and better for the hall if they were hung somewhere else. The portraits which are there can hardly be seen during daylight hours, and though they are for the most part copies, which are of such character that it is no great loss not to see them, their presence is an artistic injury to the hall. The latter is a very dignified and interesting specimen of Colonial architecture, with its interior walls planned with no thought of covering them with paintings. For example, an enormous painting of Daniel Webster hangs back of the platform, covering a wall which is essentially part of the architectural effect of the hall's interior. But the question is not simply a matter of aesthetics. Sentiment and history are so woven into the problem that there would be a howl indeed if any effort were made to remove the quite mediocre paintings from the quite distinguished hall. However, it is well to note the protest, for the sentiment is likely to become less vigorous with the passage of time.

**TO
PROMOTE
BUILDING**

Architects cannot be indifferent to the growing movement in favor of exempting from taxation improvements upon land, or at least of taxing vacant land at a higher rate than improved property. An interesting summary showing the application of this idea in many and widely diverse localities, was lately published in "The American City." It was pointed out, for example, that in Vancouver, —which is the metropolis of British Columbia, and a city of about eighty thousand population—there is no tax on improvements, and that it is enjoying one of the greatest real estate and building booms ever known. Victoria and other towns in the province assess improvements at 50% or less of their value, while the law calls for full value assessment of land. Edmonton, the capital of Alberta, has exempted improvements for a number of years. In the province of Ontario, it is stated that two hundred and fifty municipalities have petitioned Parliament for power to assess land values at a higher rate than improvements. In New Zealand, nearly one-half of all improvements are exempt from taxation. In New South Wales improvements are not taxed anywhere practically, except in Sydney, the capital, and it is expected that they will shortly be exempted there. It is reported that a great building boom is in progress throughout New South Wales as a result of this action. In the United Kingdom, over five hundred local taxing bodies, including London, Glasgow, Liverpool and Manchester, are stated to have petitioned Parliament for power to make land values the basis of local taxation. The German Empire is applying this principle to its colonies; and Italian cities levy a special tax on vacant lots, while exempting improvements from taxation for a period of two years.

**BOSTON
ART
COMMISSION**

The official body which had the final word, apparently, regarding the placing of a portrait of Mrs. Julia Ward Howe in Faneuil Hall, was the Art Commission of Boston, and an examination of the reports of this commission, over the twelve years of its existence, suggests that it has had a very quiet, though no doubt useful, existence, and has never before come so conspicuously into public view. If memory serves, the Art Com-

mission of Boston was the first to be created in this country. It is appointed by the mayor, who selects one name from each of the groups of three presented respectively by the trustees of the Public Library, of the Museum of Fine Arts, of the Institute of Technology, of the Boston Art Club, and of the Boston Society of Architects. In 1898 the Commission's powers, which previously had been purely negative, were extended to include the power to award, subject to the mayor's approval, all contracts or orders for the execution of any monument, statue, bust, or other work of art for the city; also the power—to be exercised, however, only by unanimous vote, approved in like manner—of removing or altering any existing work of art in the possession of the city. During its dozen years of existence, the Commission seems to have concerned itself almost entirely with the monuments and statues of the city, and the setting given to them. It does not appear to have exercised the architectural control over public buildings which is exercised by the New York Commission, and the whole range of its activity appears to have been much more circumscribed than is that of the Commission in New York. As an indication of this it may be noted that the Commission's expenses for the first year were only \$15.90, and for the second year \$16.76. In 1906 they were \$12.40. During two years not a cent was expended. On the other hand it is amazing how much the Commission was able to do for the city with so little money. It probably is safe to say that no equal expenditure by the City of Boston has performed so much public service as has that made through the Boston Art Commission.

**THE NEW
BRIDGE FOR
LONDON**

The discussion over the exact location of the new bridge which the Royal Commission on London Traffic desires to throw across the River Thames, at a point about opposite St. Paul's, has been long and bitter. Even at the Town Planning Conference, last October, foreign delegates were drawn into the arguments pro and con. The "Architectural Review" of London, in commenting on it, says: "The proposed bridge with its approaches follows the line of least resistance. There is no grandeur in the conception of the scheme. A great architectural opportunity is likely to be sacrificed for mere utilitarian requirements. All

competent judges agree that the view of St. Paul's from Blackfriar's Bridge is one of the finest in Europe. Here is a chance of adding another charm to the metropolis—a great street, a mile or more long, with Wren's masterpiece an all-sufficient culmination to the vista. We are told it would cost another million pounds to open up this view, even from Queen Victoria street. How differently would the expenditure of this million be regarded in America! May be it would, and may be it wouldn't. Let us not give ourselves away on that point. But, as the diagram shows, there is something to be said for the other side of the argument. If this bridge carries the enormous traffic, which it is expected to carry, it is a fair question whether, for the sake of the noble architectural vista, it is worth while to lead that traffic plum against the walls of St. Paul's instead of giving it the through channel to Cheapside, Newgate street and other distributing thoroughfares. On the other hand, those who object to the present alignment, say that all kinds of dreadful things are going to happen when the bridge traffic is brought at right angles across crowded Cannon street and Cheapside. On paper it would be pretty easy to sketch various admirable solutions of the problem. The trouble is that the property needed for these solutions is of such enormous value.

REHOUSING IN LIVERPOOL

The City of Liverpool has recently undertaken the most elaborate re-housing scheme, which it has ever attempted, and that is saying much. To lay the corner stone a few weeks

ago, John Burns, as author of the Housing and Town Planning Act, went up from London. The scheme is known as the Bevington Street area project, and in 1907 when the tract was scheduled as "unhealthy," it contained 295 houses, of which 267 were unsanitary. The area was acquired at a total cost of more than a quarter of a million dollars. As rebuilt, there will be 15 block of new dwellings containing 226 tenements, which will accommodate about 1,400 persons; 52 cottages of five rooms each; 27 of four rooms each; 70 of three rooms and 77 of two rooms, besides a superintendent's house and office and six shops. Cottage building is a new thing in Liverpool housing work, though it is to be recalled that in England the term "cottage" as used in this connection, has reference to self-contained houses built in continuous rows. An-

other feature of the rebuilt area will be the provision of two large playgrounds, one for boys and one for girls, with a center portion laid out as a garden containing a bandstand and two shelters. The playgrounds are to be fully equipped with gymnastic and other apparatus. The tenements are to be three story buildings. Mr. Burns spent a couple of busy days looking over the city, and as a result he was able in his address to give an interesting and very encouraging comparison of the Liverpool of to-day with that which he knew ten, twenty and thirty years ago. He received on the occasion of his visit a degree of Doctor of Laws from the University, and an enthusiastic welcome from the students. The last verse of the song with which they greeted him was as follows:

"John Burns' body in the Abbey we will lay,
John Burns' body—when John Burns has gone
away—

But John Burns' body takes a Doctor's gown
to-day.

As he goes marching along."

Large as is this Bevington Street project, the city of Liverpool has already carried out eighteen other re-housing projects costing millions of dollars. There are now some 2,300 corporation dwellings occupied by about 12,000 people, of whom it is said 80% have been drawn from houses or cellars which were not habitable from a sanitary point of view. And yet, as every American who has made an investigation knows, the conditions in Liverpool to-day are still most depressing. But the city tackles its problem with a splendid courage which we Americans may envy.

AN INTERESTING PROGRAM

The program of work which the Municipal Art League of Chicago has laid out for itself for the current year, contains some items of unusual interest and novelty. It has determined to use its influence to induce a more artistic planning of civic celebrations, to encourage civic pageants, to encourage national dance festivals, to co-operate with organizations working for the betterment of the drama as an art, especially in its civic aspect, and to lend its encouragement to the building of a stadium, wherein the artistic feeling of the people can find expression. It proposes also to bring art before the Chicago public by making use of the field houses in the local recreation centers. A further resolution

which was adopted, makes the striking recommendation that the Park Commission be given control of the street façades on the boulevards that are under its supervision.

ARTISTIC PROTECTION

An interesting illustration in a recent number of "Denver Municipal Facts" shows the footway which a firm of contractors constructed on a leading business street of Denver, in front of a building which they were putting up. Instead of the usual raw board fence with canopy of heavy timbers, there was constructed an arcade with arched openings, white columns and white keystones. Bay trees in tubs were set along the roof. Though the expense may have been considerable, it could have been only a very small item in the total cost of the new building. And one can fancy that it was very well worth while.

A UNIQUE UNDERGROUND BUILDING

"Municipal Journal and Engineer" reprints from *La Revue de l'Edilite Technique*, an account of a public comfort station which has been recently opened in Genoa, Italy. It is of special interest because the building combines a recreation and comfort center. In it may be found barbers, tub and shower baths, package and parcel rooms, telephone, reading and writing rooms, promenades and lavatories. The station is located in the heart of the business district beneath the most important and busiest public square in Genoa. Broad stairways of marble lead down to the hall or promenade which gives access to the various parts of the building. The structure is of course well ventilated and lighted, and is finished throughout in a most elaborate manner.

COTTAGE PLANNING IN ENGLAND

London "Municipal Journal," in giving the awards of the recent housing exhibition at Swansea, notes that that exhibition marked the final carrying into effect of a project launched at a small meeting of housing reformers, held November 1st, 1905. It was proposed at that time that three exhibitions be arranged. One for South Yorkshire, one for the northeast coast, and one for South Wales. The first was held at Sheffield in 1907; the second at Newcastle-on-Tyne in 1908, and the last at Swansea, 1910. All the exhibitions have been held—as it was hoped they might be—on municipal land. In all of them plans have been shown for cottages that really could be constructed for two hundred pounds each; in every case these cottages were planned in accordance with urban bylaws and at urban rates of wages; and finally all have been built on estates designed to accommodate twelve houses to the acre. The plans have provided for cottages built in blocks of four, three and two, and with some pretension to artistic design, while ample light and air space has been secured by the simple device of setting the cottages twenty feet back from the sidewalk. The comparatively small number per acre has made it possible to do this, while still providing a small garden in the rear. Henry R. Aldridge, in commenting on these exhibitions, remarks that there need be no fear as to the future of such houses in England, "so far as skill in design and planning are concerned. There are at this moment from twenty to thirty skillful young architects, who have given much thought and care to the problem of planning the good cottage. . . . What is now required is that the rank and file of workmen shall be educated to demand a higher standard. Given this education, it is even possible that the next generation will solve the problem of 'the mean street,' by refusing to dwell in it."



THE ARCHITECTURAL RECORD

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AN ANDALUSIAN GARDEN.
WHERE WATER IS THE FEATURE.

THE ARCHITECTURAL RECORD

MAY, 1911

VOLUME XXIX



NUMBER 5

The Home of an Architect : "Hopeland House" :

Residence of R. P. Huntington, Esq.

Hoppin & Koen & Huntington



Photos by

Architects

Floyd Baker

THE RESIDENCE of Mr. R. P. Huntington is situated at Staatsburg on the Hudson, and charmingly placed upon rising ground overlooking the broad expanse of the Hudson and the Catskills beyond. The estate with its series of rolling hills and valleys is one of the most beautiful properties on the Hudson River. The land immediately around this residence is heavily wooded with fine trees. A magnificent driveway, nearly half a mile in length, leaves the main Albany road and winds between natural valleys and woods until it rises directly into the entrance courtyard to the eastern side of the house.

On the western façade a broad, level plateau fringed with fine elm and maple trees extends to a high cliff overlooking the river and boat house and landing, belonging to the estate.

On the southerly side giving off directly from the covered loggia are a series of terraces extending to a space which is to be arranged for an elaborate Elizabethian garden. Rising from this garden by ornamental stairs, is another plateau with two tennis courts, one of

which is formed of the most excellent turf which was imported from a famous cricket ground near New York City. The other tennis court is one of the best so-called "dirt courts," both of which can be used in the varying seasons during which the game is possible.

The architecture of the façade is designed in the Jacobean style. The materials are a rough gray red brick and terra cotta of a limestone color. The façade presents an appearance both unique, picturesque and symmetrical, as almost all of those English homes appear to the eye of the visitor when seeing them in England.

The entrance to this residence is on the eastern side, and a visitor gains access to the house through a Gothic porch with vaulted and groined arched ceiling. Entering from the vestibule one finds oneself in a large hall, the walls of which are treated in stone with an oaken carved and ornamented ceiling. A beautiful large stone fireplace is directly opposite the entrance, this fireplace being most unique and elaborate and having been imported directly in its original state from



TERRACE ELEVATION—RESIDENCE OF R. P. HUNTINGTON, ESQ.
Hoppin, Koen & Huntington, Architects
Staatsburgh, N. Y.



FRONT ELEVATION—RESIDENCE OF R. P. HUNTINGTON, ESQ.
Hoppin, Koen & Huntington, Architects.
Staatsburgh, N. Y.

Italy. The floor of this hall is of gray Tennessee marble, laid in long slabs. The entire room is furnished most effectively and beautifully with furniture of the epoch.

Directly to the right of the hall is a stone staircase with marble treads, with newel and balusters carved in the most delicate Italian Renaissance, which harmonizes with the decorations of the hall in scale, ornament and color.

Continuing on directly to the west, one enters a large living room which is 50 ft. in length by 22 ft. in width, with two great bay windows, facing the west, extending to the ceiling. This living room is wainscoted in English oak from floor to cornice, with a ceiling arched in panels of oak, ribs in plaster; at all the sustaining points of the ceiling ribs are brackets formed of animals of the chase, which lend an appearance of age and unique charm to a room which has a distinct individuality of its own. Two stone fireplaces of the same design are symmetrically placed to the east, directly opposite each bay.

To the north, through a large Gothic doorway, one enters the dining room, with its Italian marble floor and ancient stone fireplace, with walls wainscoted to the ceiling in great panels of Circassian walnut. The ceiling formed in cassions, which are gilded and painted in tempera, which one sees so frequently in the old apartments of the best of the Italian villas. In a great bay extending entirely across the westerly side of this room has been placed a beautiful marble fountain and basin which Mr. Huntington imported from Rome. All of the ornament and the frieze and the caps of the pilasters which divide the panels symmetrically at the sides of the room are treated in dull antique gold which merges into the color of the woodwork in the most charming manner.

To the south of the living room, through a symmetrical entrance to that of the dining room, is the library, which is also paneled to the ceiling in American quartered oak. This room is Georgian in design, or early eighteenth century, with a ceiling in old gray, picked out with gold and a beautiful marble mantelpiece, which was originally in an

old Georgian house in Essex in England. To the east of the library is Mr. Huntington's study, and a smaller octagonal room which is called the tower room, still further to the east. The latter room is his gun room, which is arranged with the accessories to contain his fowling pieces and trophies of his work as a sportsman. The study is wainscoted in ash, with furniture suitable for a room of this purpose. The ceiling is treated with a geometric design in plaster, and is painted an old English gray. A concealed staircase leads directly from the gun room to the bedroom of the owner.

From the library and study a great covered porch and terrace extends entirely around the house, which is flagged with stone laid in broken joints throughout. A balustrade, designed in the epoch of the house, extends around the terrace, opening only to admit various flights of steps which give access to the parterre to the west of the house and to the terraces to the south.

In the northern wing are the service apartments, which have been designed and arranged on the most modern plan.

On the second floor the space has been divided into ten bedrooms, a sewing and maid's room, electric elevator and back stairs. Five bathrooms are also incorporated in this plan, with large and convenient closets. With two exceptions, every room on this floor has a fireplace.

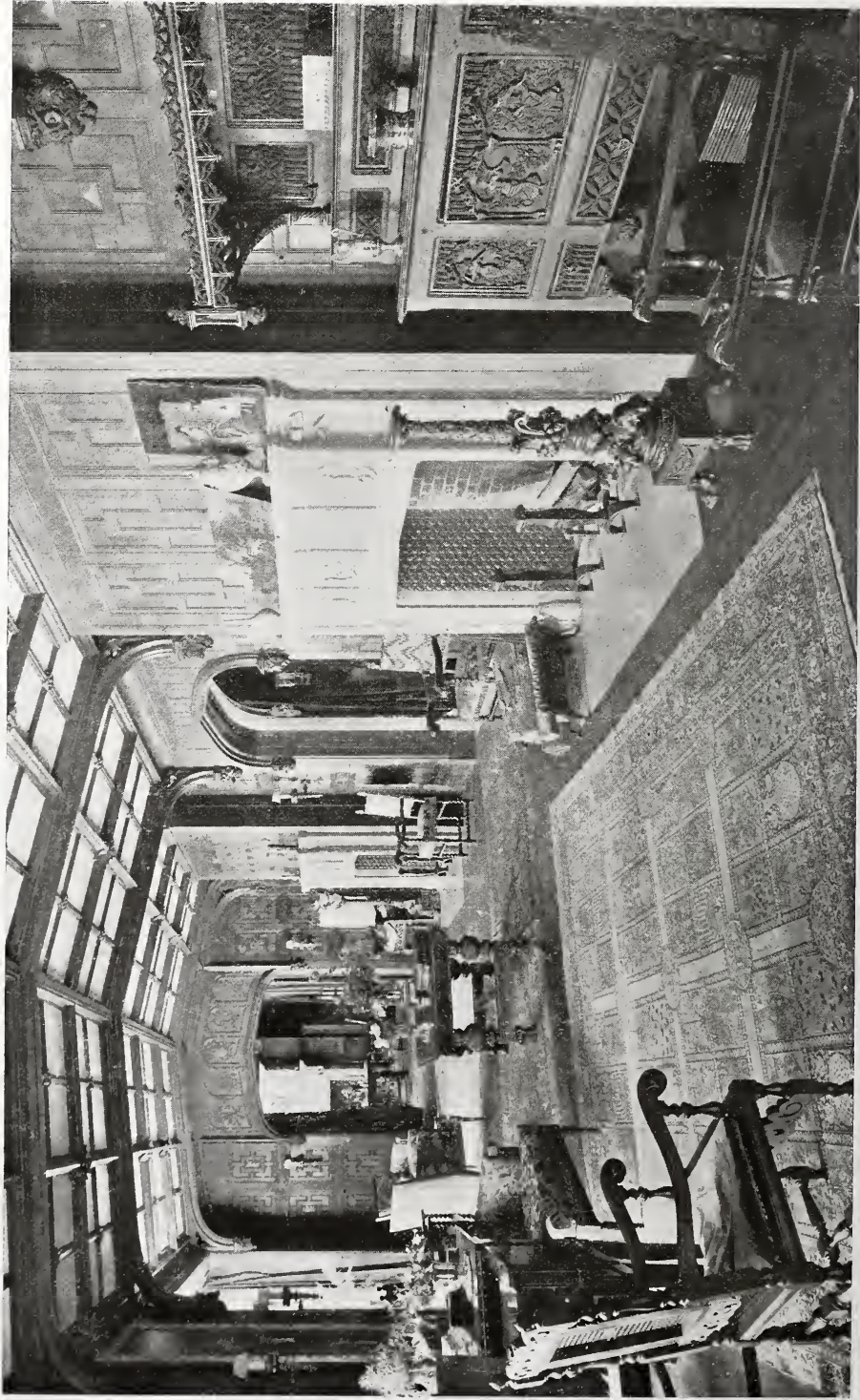
On the third floor are two large guest rooms, with ten servants' rooms as well.

Every convenience that it is possible to properly incorporate in a house that is intended for the use of the owner the year round has been employed in the construction and planning of this residence, and with Mr. Huntington's unique taste, the furnishing has been carried out in the epoch in which each room is designed in the most charming manner and in the very best of taste, lending an air of dignity and well-being as well as giving the sense of a delightful home to a visitor at the very moment of entering "Hopeland House."

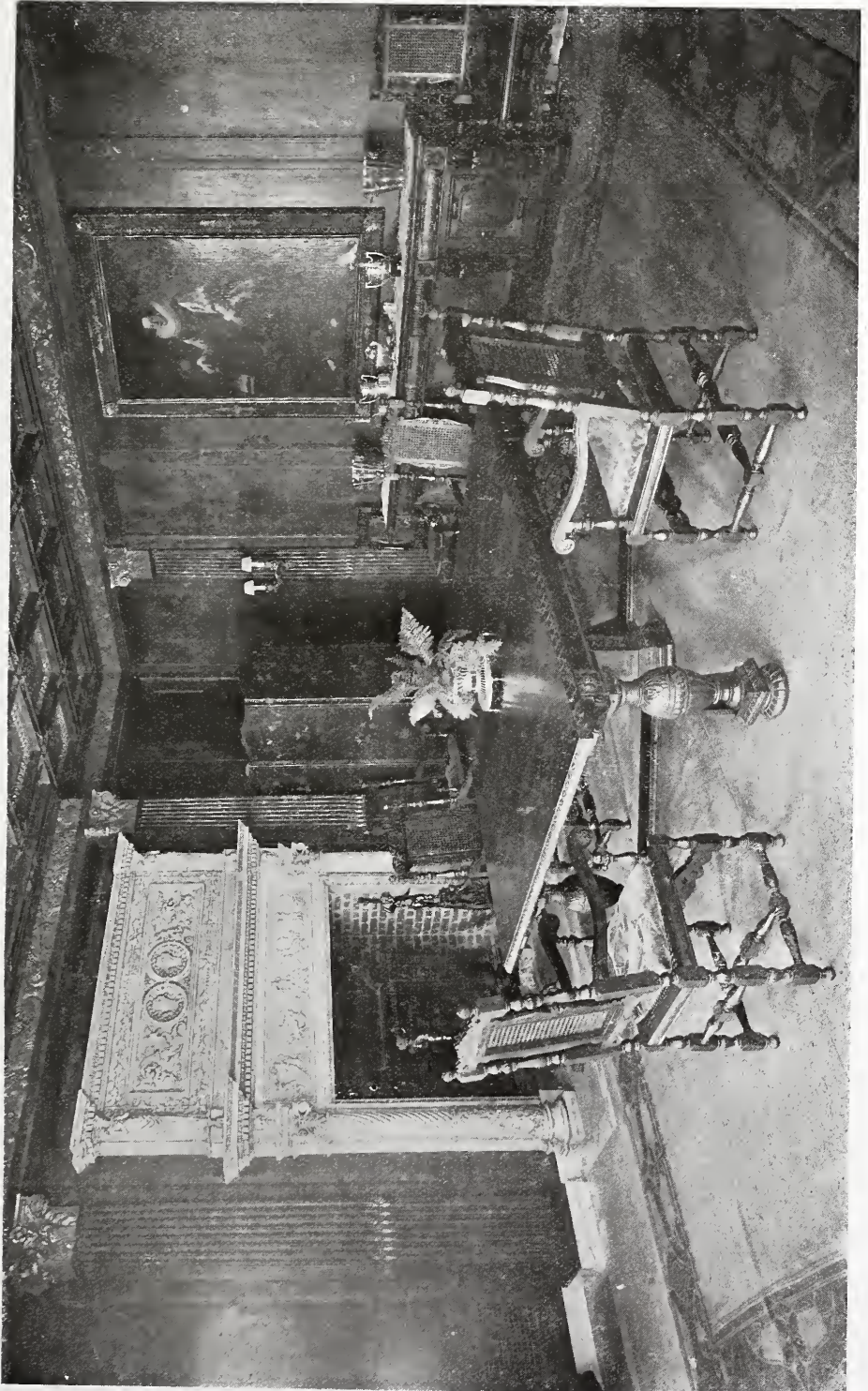
Mr. Huntington planned and arranged and carried to its completion his own house in connection with his former firm, Hoppin, Koen & Huntington.



THE HALL—RESIDENCE OF R. P. HUNTINGTON, ESQ.
Staatsburgh, N. Y. Hoppin, Koen & Huntington, Arch'ts.



LIVING ROOM—RESIDENCE OF R. P. HUNTINGTON, ESQ.
Staatsburgh, N. Y. Hoppin, Koen & Huntington, Architects.



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Staatsburgh, N. Y. Hoppin, Koen & Huntington, Arch'ts.



A FAMOUS GRANADA PATIO.

∴ Andalusian Gardens ∴

Spain's Contribution to the

By Arthur C. Byne



Beautiful Gardens of the World

Photos. by the Author

THE GARDENS OF ANDALUSIA would be thought beautiful anywhere; in Spain they are doubly so, by comparison with the desolate, treeless plateau that forms the greater part of the Iberian peninsula. Spanish rivers are deficient in water most of the year, and, besides, lie too far below the general level to be useful for irrigation; hence the barrenness of the vast tableland. Even the rich coastal plain around the Mediterranean has its unfertile spots, and you soon realize, if you enter at Gibraltar, that that hostile, frowning rock is merely a foretaste of the rest. Stretches of jagged mountains, scant little whitewashed or adobe villages, with scarce a tree to screen them from the glare, and the green valleys few and far between.

To come, then, upon a paradise of leaf and bloom and rippling water, as at Granada, makes one more than appreciative. You are ready to declare that nothing short of magic could have produced it. Then you realize that it is all the ineffaceable Moorish note, for those subtle engineers of centuries ago knew well how to make every mountain spring yield its full value to a parched country. It is to the continuing of this irrigation, plus Spanish planting and flower arrangement, that the gardens of Granada and Seville owe their charm.

Of the former city, the Alameda, or Public Garden, is well known even to the most hurried visitor, since it forms the only means of ascent to the Alhambra. This hillside park is very beautiful. It is not the typical city park, for when you analyze it it really is made up of nothing more than elm trees and murmuring water, and presents no charac-

teristically Spanish feature; but, then, the water starts from the beautiful fountain of Charles V., and the trees are amazingly tall and straight and thickly planted. Once under their dense roof of green, it is hard to believe that just beyond, down in the city, dirt and decay and scorching sun make a sojourn anything but pleasant.

The Alameda occupies the gorge that divides the old Moorish acropolis into two ridges; and the stream watering it is fed by Sierra Nevada snow that persists even through the hottest summer. It is, therefore, perfectly natural that trees and plants should grow here; but there are other gardens in Granada, private, which have been created on what were once bare spots, where no stream ever found its way unaided.

Chief among these results of clever irrigation, and one of the finest in all Spain, is the garden of the *Carmen de los Martires*. Situated on the spur of Mount Mauror, the lesser ridge of the Acropolis, it overlooks the whole city. It is rich in legends of its Moorish owners. In fact, its very name refers to Mohamed's Christian captives, who, after working all day at constructing the Alhambra, spent the night in underground cells on this hillside, heavily fettered. Of course, there was no garden then; but tragedies linger long in the public mind, and when, years after, one of the Moorish nobility started a garden here, the place was still "the Martyrs." Next, when some changes had been made in Granada's history, came a wealthy Spaniard, who built the unpretentious square villa, or, as it is called in Spain, the *carmen*. Its present



A Reminder of Italy.

owner is a Belgian, Monsieur Mesmars, who purchased it about twenty years ago. M. Mesmars has made a fortune in Granada mines, and the money has been spent in rehabilitating his estate and building a museum in which to place, for the public benefit, his large art collection.

Terraces and water pools form the chief features of "the Martyrs"; yet it is as different as can be from those Italian gardens that present similar topography. For here there are no exposed *parterres*, no open courts nor monumental rampes, nothing to speak of in the way of statuary and other favorite Italian accessories. What, then, makes it a garden, one will ask. And the answer is that a Spanish garden is a succession of sequestered paths leading to outdoor rooms, whose walls and ceilings are all green; where one can forget the scorching sun outside and rest in the cool muskéd solitude. (For the Moors loved those plants that spiced the air, and their successors have continued ever since to grow them.) As these retreats are obtained only by elaborate water system

and by compact planting and the close interweaving of boughs overhead, Spanish gardens are naturally of much smaller area than are Italian.

At the Martyrs, the water scheme is most novel. It consists in forming the reservoir for the whole place on the highest point of the estate and converting it into an ornamental feature. To find a lake with a grottoed island crowning the highest eminence is a great departure from the Italian way of bringing the water in cascades from some far-off invisible source, or from the characteristic low-lying English pool from which it is pumped to higher parts. This oval-shaped lakelet, some 500 feet long, can be approached by a winding path up the hill (that has been left *ungardened* on one side), or by a flight of rustic steps against the wall that encloses the other two-thirds of the hilltop. It is well worth the climb in either case, for its little island, accessible by a rustic Venetian bridge, its antique columns, its grotto, its boats and the surrounding walk and unpretentious brick seats, are all an ample reward.



A Garden of Green.

The island grotto of unhewn rock, devoid of all embellishment, is a very successful imitation of nature. The water for the lakelet never fails, for it is brought by a long aqueduct from the Sierras. With this sure supply, a series of wall fountains, marking each garden level, gush unceasingly. The first of these is in the retaining wall of the lake and it immediately disappears under the broad gravel walk that leads out to the largest terrace of the garden, where it feeds the center pool.

This terrace is on the level of the second story of the house. It is laid out in formal beds, bordered by box hedges. It is no small surprise to the American visitor to find that the carefully tended and highly prized plant filling these beds is his own native goldenrod. It would seem as if the Spanish were particularly fond of tall, unbranching plants, for cockscomb and prince's feather are also great favorites. These two amaranths, tender annuals with us, in Spain reach astonishing proportions. Brilliant scarlet combs measure from eighteen to twenty inches from tip to tip, while feathers quite as long, and globe amaranths that, when gath-



In Seville.

ered, retain their brilliant purple for years, are common inhabitants of any garden. The Martyrs, however, favors the goldenrod exclusively for its second terrace level, thus making the scheme gold and green, relieved by an occasional statue.

The east of this level slopes off to the vegetable section (also in box-bordered beds), but the west goes down in an abrupt wall that forms one side of the main drive to the house. At the foot of the wall is a long row of eucalyptus trees, broken only to show the simple wall fountain from which concrete runlets are built to water each tree. The other side of the curving drive goes far down in another wall, and at a short distance still another, for this is the steepest part of the estate. Owing to the great amount of stone used here there was little chance for another line of trees along the drive, but their absence permits of a superb west view down the valley of the Genil.

From a row of terra cotta pots on top of the wall, delicate vines droop to meet those climbing up from below, and the shallow second terrace is so massed with potted shrubs that there is no dearth



Carmen de los Martires.

of green. Steps almost buried under aged trumpet vines lead from terrace to terrace, till, the garden beginning to slope more gradually, terraces are no longer necessary.

Here trees are thick again, and laurels and cypresses that are centuries old, horse chestnuts, elms and date palms are all close neighbors. Immediately behind the house, which is three stories at the back, is a square garden devoted entirely to tropical trees—palms, ancient yucas and orange trees—so conventional

flooded once a day; hence, even through the long rainless season, the rich green of the carpet—for it is all carpet here and no flowers. Lawn and meadow grass are very scarce in Spain, so the carpet is made by dense planting of myrtle, ivy, the succulent ice-plant, creeping charlie, wandering jew, or other low-lying trailers. It is surprising what an excellent substitute these are—how uniformly they can be clipped, and how obediently they stay within bounds when used as borders for flower



A SEVILLE GARDEN WHERE MOORISH TILES ABOUND.

as to look as if they had been transplanted out of some old tapestry. Through the center of this area runs a dense bower formed by two rows of laurels, which ages ago started to heal together at a height of about thirty feet. Not a ray of the brilliant outside light penetrates this alley-deep fragrant, full of the suggestion of the mysterious dark race that so long held southern Spain.

All of this more level portion is so traversed with canals that it may be

beds. They are the "grass" of nearly all the little public *plazas* throughout the country south of Burgos, and remain green and fresh under conditions that would shrivel grass to a crisp. One wonders why they are not used here for those smooth grass-planted terraces whose clipping necessitates letting the lawn-mower down by a rope and painfully hauling it up again, a process against which even the best mower will groan aloud.

M. Mesmar's garden represents a



CARMEN LOS MARTIRES
(Masonry Softened by Potted Plants.)

maximum of beauty for a minimum of outlay. Nothing costly has been used. Statues are not numerous; pottery is, but it is the common, inexpensive native product; benches and walks are of native brick, the broad, flat bricks that the Moors took from the Romans. Also, it is a garden that costs but little to maintain for the irrigation, owing to the altitude of the reservoir and the concrete runlets, practically takes care of itself.



The Fifteenth Century Garden of the Curato Real de San Domingo, Granada.

Simple though it all is, it is one of the show places of southern Spain.

In the garden of the Marquesa de Campotéjar, not far distant, water might be considered the chief decorative motif. This estate is likewise of Moorish origin, and being almost level instead of in terraces, the favorite Moorish method of watering the garden has been resorted to—a long central canal in each

division, flower-rimmed, or rather flower-pot-rimmed, and opening out at various points into a basin. There are no long vistas in the garden proper, or even large areas, but a series of walled or arcaded courts. These outside rooms are each three or four steps higher than the last, which fact, as with indoor planning, adds considerable interest. Where the courts are some distance apart, they are connected by shaded walks paved with small cobbles laid in patterns. The several points of vantage are crowned by little *miradors*, from which the separate water and flower treatment of each division can be taken in. It is a unique spot; you find yourself wondering whether its peculiar arrangement had anything to do with its original owner's plurality of wives—whether it was his effort to please each one's individual fancy, or to screen the hours spent with the one from the eyes of the others.

The chief glory of this garden and the only long vista in it, is the half-mile approach of azaleas and cypresses, the former so rich in bloom, the latter so quietly noble, that it is hard to find the word that would do them justice (although an appreciative American was heard to say they were "almost as beautiful as a Maxfield Parrish print").

The smallest Spanish gardens, the very essential of Spanish architecture, are the *patios*. Though enclosed by the house itself, the *patio* really corresponds in purpose to our "back yard." Yet how different in aspect! Not the meanest but has at least a cypress in each corner, and one wonders why in our own climate, where they would be even more appreciated, the evergreen is not similarly used.

Generally, though, there are more than cypresses in a *patio*; an unpretentious little basin usually adorns the center, and window boxes are at each story, with vines hanging an amazing length. Or, where there are no trees, a grapevine has been planted in each corner and not allowed to branch until it reached the eaves, where it was trained into a complete roof. Sometimes the middle of the *patio* is a flower bed of one color—yellow, purple or red—sometimes a

mass of green ice-plant. Whatever the arrangement, it is always simple, with the basin or well as the focus; and the glimpses obtained through open doors as one walks along the hot, sunny streets, are novel and enchanting to northerners. If this much beauty can be wrung from spots denied rain, grass and flowers, how inexcusable that every vestige of the bloom which once blessed our city yards should have been stripped away.

art treasures, have found their way to Paris.

The high walls make an interesting background for vines and clipped trees, and contain so many wide-arched openings that one is never allowed to forget how very large the garden really is. As low plants would seem too diminutive in such high-walled enclosures, the tall, proud cockscomb fills most of the plots. Here the gardener can boast, as a fruit



VIEW OF GRANADA FROM A HILL-TOP GARDEN.

The Seville garden shown differs from those of Granada in having high walls between its various courts, and in the plentiful use of tiles. These beautiful glazed tiles, or *azulejos*, used all over Spain for wainscoting rooms, were so common in the fifteenth and sixteenth centuries that it is surprising they were not more often utilized in making garden accessories. Perhaps they were, and, like most other portable Spanish

grower might, of a single bloom weighing over a pound. Thickly massed together, they make an effect of such extraordinary brilliancy that no visitor ever fails to beg for some of the little shiny seeds. The gardener is always obliging, but with a satisfied twinkle of the eye, as if he knew well that cockscombs measuring twenty inches across can be grown only in Spain.



THE NEW YORK PUBLIC LIBRARY.
(Stopping 41st Street, N. Y. City).
Carrère & Hastings, Architects.

Photo by August Patzig.

Mitigating the "Gridiron" Street Plan



Some good effects
Achieved in New York City

By Franz K. Winkler



GRIEVOUS IN MANY WAYS, practical and sentimental, are the consequences of the adoption of a "gridiron" as the street plan of a city. A gridiron, or, as is said to have been the actual case in New York, a mason's sieve, which suggested itself to one of the commissioners as an eligible model. To apply any Procrustean rectangle to all the surface of a city, without regard to the terrain, involves much waste of money in excavation and grading at the outset, and entails endless waste of time, which is also money, by eliminating "short-cuts." And to think that all that Procrustes Gradgrind had to say for himself, a hundred years ago, when he fastened this incubus upon New York, at least all that he did say for himself, was that "straight-sided and right-angled houses are the most cheap to build and the most convenient to live in"!

By the way, we do injustice to the New York street commissioners of a century ago when we assume, in our haste that they invented the gridiron. They did not. They brought it over from Philadelphia, where it had been putting in its deadly work for several generations, during which New York had been growing as it was needed, according to the indications of its topography. That hoary-headed old sinner, William Penn, is the ultimate author of our woes, in New York as well as in Philadelphia. It is he who has "regularly laid us out." Here comes in a British tourist of 1804, John Davis by name, who was present at Jefferson's inauguration of 1804, having already seen New York, then naturally growing, and Philadelphia, then already Procrusteanized, and who draws his own candid re-

lections when he goes from Philadelphia to the beginnings of Washington. They do credit to his intelligence as well as to his candor:

The city of Washington is to be divided into squares, or grand divisions, by streets running due North and South, and East and West, which form the groundwork of the plan. But from the Capitol, the President's House, and some of the important areas, are to be diagonal streets, which will prevent the monotony that characterizes Philadelphia. We here perceive the superiority of taste in a traveled Frenchman over a homebred Englishman. Penn was the founder of Philadelphia; the plan of Washington was framed by Major L'Enfant.

So that whatever allowance we may make for the planners of New York, for their imitation of Philadelphia, we must withdraw from them, and more, for paying no attention to what had been done in the laying out of Washington, which was, when they went to work, the last thing in city planning. In Philadelphia, when the nineteenth century was well advanced the inhabitants had grown so weary of "the monotony" that they set their new City Hall so as to stop abruptly the two principal streets of Penn's plan. In New York it is still as true as it was when Messrs. Olmsted and Croes wrote it forty years ago, trying vainly to save the Bronx from the fate of Manhattan:

There is no place in New York where a stately building can be looked up to from base to turret, none where it can even be seen full in the face and all at once taken in by the eye, none where it can be viewed in advantageous perspective. The few tolerable sites for noble buildings North of Grace Church and within the built part of the city remain because Broadway, laid out curvilinearly, in free adaptation to natural circumstances, had already become too important a thoroughfare to be obliterated by the system. Such distinctive advantage of position as Rome gives St. Peter's, Paris the Madeleine, London St. Paul's, New York, under her system, gives to nothing.

I.—ROUNDING THE CORNER.

IT IS, NO DOUBT, the interminable monotony inflicted by the rectangular plan which is, architecturally, its most depressing feature. "A whole city full" of "straight-sided and right-angled houses" must necessarily be a most depressing spectacle to those condemned to witness it and traverse it daily. Irregularity in the street plan enforces some ingenuity in the house builders, some picturesqueness in the houses. How much more interesting to walk about is, on that account, the irregularly laid-out Dutch settlement below Wall Street than the "long, unlovely streets" above Fourteenth, which were "regularly laid out" by the system of a hundred years ago. An acute or an obtuse angle cannot be as monotonous as the unvarying succession of corners where two walls meet at a right angle. The obtuse or the acute angle not only offers, but in some sort imposes, an architectural opportunity. Accordingly, it is in the down-town district, and up-town, along Broadway, where every street corner offers two obtuse and two acute angles to the builder that some variety is offered to the monotony that prevails elsewhere.

The site of the down-town Delmonico's almost compels an interesting building. It is one of the most commanding that the irregularly laid-out street plan of the lower island supplies. The opportunity impressed the designer of the elder building on the site, doubtless dating back to just after the great fire of 1835. When that was outgrown, its architectural features, the porch and the order at the narrow end on the rounding corner, were in effect judiciously reproduced in its successor. The successor is of modest altitude among its neighbors now, though its eight stories made it a portentously tall building when it was erected in 1892, being an example of the transitional building in which, of the factors which have gone to the production of the modern skyscraper, only the elevator was already in operation. A sensitive passer can hardly look at it without deploring that "the system" prevents the

multiplication of such opportunities as that which has here been so effectively employed.

The Cotton Exchange (Fig. 1), in the neighborhood of Delmonico's, is another transitional building between the old five-story office building and the new indeterminate skyscraper. One may remark, in passing, that that transitional building, of from seven to twelve stories, with real walls of masonry, seems to have invited or compelled more originality and individuality of treatment than its successor of the steel frame. In this case the rounding or other signalization of the corner was not compulsory, since the angle is nearly or quite a rectangle. But the rounding, it will be agreed, is very effective all the same, enables the designer to give dignity and importance to the principal entrance, and gives the passer something to look at for which he ought to feel grateful, and if of an appreciative constitution does feel so. And Gradgrind himself, to whom the unusual disposition has nothing to say, could hardly complain that the effect was too dearly bought by the sacrifice of room. There is no such sacrifice.

It is satisfactory to observe that the effectiveness of such features as these has not been lost upon the designers of the fully developed skyscrapers, and that, when they have the good luck to deal with a corner and not a mere inserted street front, they are increasingly showing their sense of their good fortune by endeavoring to make a feature of the corner, even when it is rectangular. One cannot always, nor perhaps generally, say that the corner is the "logical" entrance for a building fronting on two streets. But it is the logical entrance, at least, to the room at the corner, and, in a building erected primarily for the uses of an institution, and secondarily only for what rental may be derived from it, the corner is often the logical abode of the institution, and its separate entrance a logical and suggestive feature. On the other hand, there is, structurally, a want of logic, in a building which is designed upon the assumption, however false,

that it is a building of masonry, in piercing with large openings the corner which should be, and which, if the assumption were true, would have to be, the solidest and most fortified piece of masonry in the entire building, as being the ultimate abutment of the walls on both

gages in a self-destructive process when he contradicts his false pretence that what the spectator sees is an actual structure competent to carry itself. He ought to bear this truth in mind when he undertakes to scoop out his corners, and to leave as much solid-seeming wall,



FIG. 1. THE COTTON EXCHANGE.

Hanover Square, N. Y. City.

Geo. B. Post, Architect.

sides. *De non apparentibus et non existentibus, eadem est ratio.* Of course, the passer knows that, as a matter of fact, by means of the steel frame, the masonry of the corner can be gouged out and weakened to any extent without compromising the stability of the structure. But all the same, the architect en-

and to fortify it as speciously as is compatible with his purpose of cutting an "important" hole in it. In this respect the entrance to the Royal Insurance Building (Fig. 2) is particularly well contrived, and is, indeed, pretty nearly a model of treatment for a corner entrance to an institution which, like the

"private family" that let lodgings in the old days before the apartment house, "has more room than it requires."

Starting from the financial district northward, one comes upon one notable example of irregularity in the southern end of the Post Office. One cannot call

of Croton water, in order to make room for the government building. All the same, the most interesting point of design, some may say the only interesting point of design, in the granite pile is the manner in which the ground is taken advantage of, and the triangle filled out,



FIG. 2. THE ROYAL INSURANCE BUILDING.

Cor. William St. & Maiden Lane, N. Y. City.

Howells & Stokes, Architects.

it exemplary, for undoubtedly the city gave away its birthright for a mess of pottage when it yielded to the importunity of Mr. Mullett forty years ago and consented to move away the park fountain which had been playing for twenty-five years, or ever since the introduction

by the advancement of the southern front in narrowing echelons. Unfortunately, there is no proper distance from which it can be seen. It is good enough to stop a vista withal.

Nevertheless, the one anomaly which the layers out of 1807 allowed to stand

is also the one up-town thoroughfare which offers opportunities for any picturesque outline. Broadway does this all the way up from its westward turning at Grace Church. That church itself owes much to its situation just at the turn. From there up to the Harlem River every intersection of the

architect, but in the interest of economy. There is no denying the postulate of the commissioners of 1807 that "straight-sided and right-angled houses are the cheapest to build," grossly as they exaggerated the importance of that consideration. Nevertheless, there are examples along Broadway where the chal-



FIG. 3. BROADWAY, S. E. COR. OF 20TH STREET.

New York City.

McKim, Mead & White, Architects.

thoroughfare with the "sieve" of the system offers at least two obtuse and two acute angles, of various degrees of obtuseness and acuteness, according to the curvature of Broadway. Every one of these corners is more or less a challenge to the ingenuity of the architect. The challenge has commonly been shirked, perhaps not by the fault of the

lence has been taken up and satisfactorily met. One of the most noteworthy of them is at the southeast corner of Twentieth Street, where an acute angle is rounded and furnished with an entrance which is a highly attractive feature (Fig. 3). In the stiling of the arches compelled by the arrangement and the curvature, we may see repeated the process

of the architects of the French Romanesque, where, as in the circling of an apse, they had to deal with arches of different spans and the same height. Doubtless it was the awkwardness which this process entailed, in complicated cases, where the round arch was retained, which led, among other similar

how effective may become the stiling of round arches of less than the normal span of the openings of the building in which narrowing compels the stiling. On the corresponding corner of Twenty-second Street occurs another interesting feature, made, this time, by truncation and not by rounding. The truncation is



FIG. 4. SEVENTH AVENUE, S. E. COR. OF 58TH STREET.

New York City.

Harde & Short, Arch'ts.

drawbacks, to the introduction of the pointed arch, which it is evident that the Gothic architects employed at first under compulsion and not from choice, seeing that they continued for so long to use round arches where they could and pointed arches only where they must. This New York example shows

sufficient to afford a face wide enough to admit an oriel window, which, though rather domestic than commercial in character, is yet an effective feature.

But, upon the whole, the architects of upper Broadway have by no means lived up to their privileges in "featuring" their corners. The instances we have cited

are almost alone, though, to be sure, there is a rather picturesque turret in red brick at the northwestern, and, therefore, acute-angled corner of Eighteenth Street and Broadway, by the late Edward H. Kendall, rather interesting, though much weakened by the absence of any visible means of support.

every building which stops short of the building line, which is not "built to the limit" in every dimension, that is responsible for this abstention. Yet, in domestic architecture, in particular, a rounded bay at the corner not only offers an opportunity for a picturesque exterior feature, but very often, by the

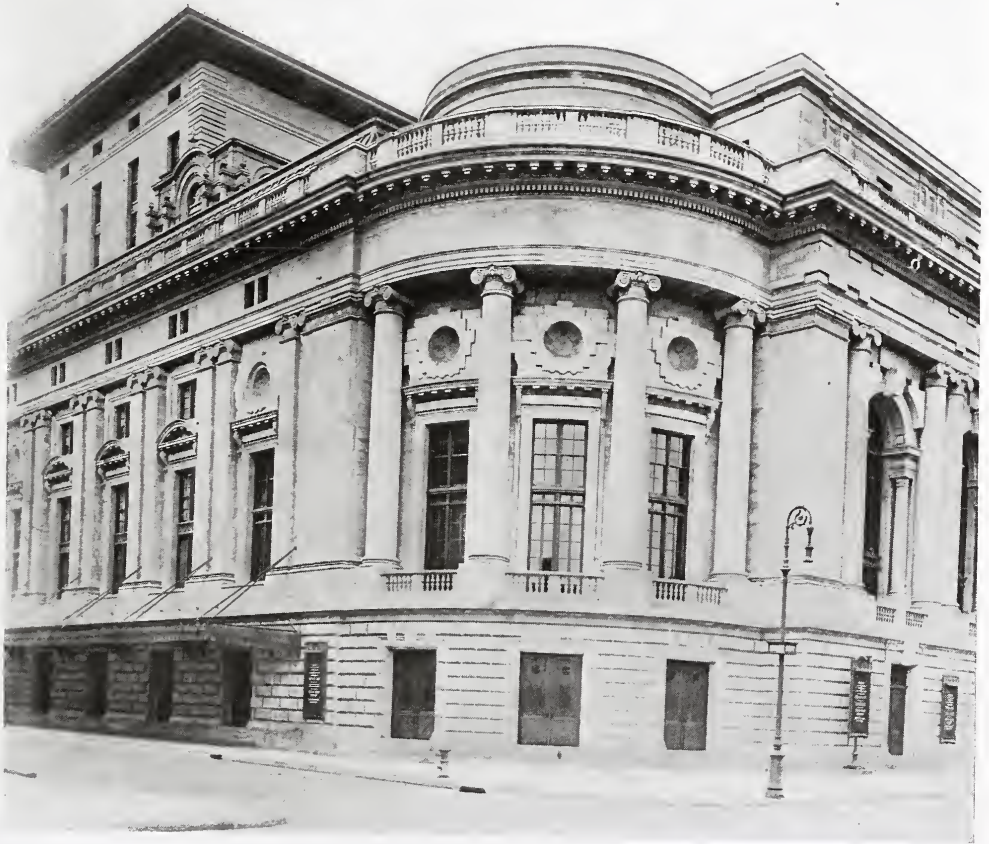


FIG. 5. THE NEW THEATRE.

8th Ave. & 62d St., N. Y. City.

Carrère & Hastings, Architects.

But, desirable as the irregular angle is to draw attention and lend distinction to the building upon it, the square corner is also capable of some distinctive and individual treatment, although so few architects seem to appreciate that fact. Doubtless it is the common superstition that there is a "waste of room" in

simultaneous command it gives of two streets, furnishes an interior attraction which any occupier would be delighted to acquire at the infinitesimal cost of the space it sacrifices. For the purpose of producing a grandiose architectural feature at a street corner, the New Theatre very impressively illustrates the

advantage of rounding the corners, even when the street system has squared them (Fig. 5). Nothing in the treatment of that building is more admirable than the introduction and the design of the rounded and crowned pavilions at the corners which shelter and denote the entrances. There are other methods of

the architect who is responsible for the building at the southwestern corner of Fifth Avenue and Thirty-eighth Street. He has compelled attention to his work; there is no doubt about that. But he has compelled it by compelling wonder how the thing stands up at all, why it does not kick out at both its unabuttend ends



FIFTH AVENUE, S. W. COR. 38TH STREET.

New York City.

circumventing the street system and mitigating its asperities. But they require some municipal co-operation. This of giving more importance and interest to the corners any architect can apply, in a case suitable to its application, with no other assistance than the connivance of his owner. All the same, one can by no means commend the performance of

and tumble into its own yawning void. Of course, that is what it would do if it were what it purports to be—a construction of masonry. And, of course, one understands that the real structure is not at all what one can hardly call the “ostensible” structure, but is a concealed framing of metal, which has nothing to do with the architectural case.



CUNARD STEAMSHIP CO.'S PIER.
(Stopping 13th Street.)

New York City

Warren & Wetmore, Architects.

II.—STOPPING THE STREETS.

AS HAS ALREADY been remarked, rounding the corners is a manner of mitigating the asperities of the gridiron which any individual architect can employ, provided only he can talk his owner into it, and induce that owner to sacrifice, in the interest of convenience, of conspicuousness, of picturesqueness, in a word, of architecture, his legal right of building to the limit. But stopping the streets, the second method of softening the gridiron, requires municipal co-operation. The gridiron was spread, a hundred years ago, equably and impartially, over the surface of Manhattan. It did not in the least matter to the commissioners that there were hills here and dales there, now a bluff and now a ravine. The Procrustean gridiron of the impartial street plan was extended equally over all. One wonders if things would not have been different, a hundred years ago, if accurate topographical surveys of the surface of Manhattan had been at the service of the commissioners. Very likely not. A fixed idea, such as the gridiron was to those commissioners, has its own way of ignoring and overriding all considerations of reason and economy, to say nothing at all of art. It has been only overwhelmingly rational considerations, operating upon subsequent generations, that have compelled exceptions to the plan where the plan was clearly reduced to an absurdity, as on Riverside, as on Morningside, as on both sides of

the Manhattan Valley. A true "tabula rasa," or clean slate, a surface as flat as that of Chicago, was what the commissioners desiderated, and, desiderating, chose to assume, in the case of Manhattan, which really has by nature those inequalities of surface and contour for which the more cultivated and adult Chicago vainly longs. In such exceptions as these, in the earlier exceptions arising from the curvilinearity of Broadway, with the by-products of Union Square and Madison Square, with the reservation of the "Potter's Field," now Washington Square, belonging to the earlier street plan with which the commissioners had nothing to do, with the far-later reservation of Central Park, infringing that plan, it has had to be recognized, from time to time, that the street plan was not, as they had figured it, a sieve laid out on a prairie. And so, in spite of the commissioners, we have a few sites left worthy of "stately buildings." Here comes, for example, through the mere force of engineering necessity, an unexpected and unexpectable line drawn irregularly across the older street plan of New York, by the East River Bridge of the last quarter of the nineteenth century, by the Manhattan Bridge of the first decade of the twentieth. How cheering to the wayfarer, wearied with the interminable monotony of the gridiron, to come upon such a glimpse and vista as occurs when Cherry Street is carried

almost through the anchorage of the Manhattan Bridge! (Fig. 16). There, again, is Bryant Park, which, when reserved as "Reservoir Square," compelled the stopping of East Forty-first Street by an Egyptian doorway and battering wall which was much better worth looking at than the indefinite continuance of

which is itself seen as it could not be seen within the limitations of the grid-iron (Frontispiece). Further north the late reservation of Central Park, and the intrusion into it, which doubtless should not have been allowed, of the Metropolitan Museum of Art, have supplied an architectural opportunity which would



FIG. 7. TRINITY CHURCH.
(Stopping Wall Street).

Photo by August Patzig.

New York City.

the "long, unlovely street" which would have been indefinitely produced but for the interruption of the reservoir, and, now that the reservoir has fulfilled its purpose and gone, by the Grecian portico of the Public Library, which is similarly more worthy of contemplation, and

not have been available otherwise, in allowing the late Richard M. Hunt to set his colossal Roman order where it could be seen to the utmost advantage, stopping East Eighty-second Street for its own æsthetic good (Fig. 9). Still more recently, in fact, latest of all the interrup-



Photo by August Patzig.

THE PENNSYLVANIA RAILROAD STATION.
(Stopping 33d Street).
N. Y. City. McKim, Mead & White, Arch'ts.

tions of the gridiron, is the happy decision of this municipality that the Pennsylvania road should be allowed, in order to gain space for its station, to stop East Thirty-second Street. That street has been ably stopped with the Roman Eoric portico which constitutes the main en-

and even on the Second Avenue Elevated Railroad, and gives them a notion that New York is better worth living in than they would otherwise have imagined, that there is more in it to look at. And, indeed, this same benefaction is conferred from this same distance and point



FIG. 9. THE METROPOLITAN MUSEUM OF ART.
(Stopping East 82d Street).

New York City.

The late Richard Morris Hunt, Architect.

trance to the station, and with the three-gabled mass which rises behind and above it. Every one of these lucky interruptions of the rectangular street system "tells" almost all across Manhattan Island, is visible and impressive and interesting to passengers on the Third

of view by the apse of the Cathedral of St. John, stopping One Hundred and Twelfth Street (Fig. 15), Truly, no victim of the fixed idea, not even the commissioners of 1807, if Morningside had been called to their attention, could have had the face to propose that cross

streets should be carried straight up the cliff. There was necessarily a space left there, duly framed by the street, the appointed site for a "stately building," and effectively and appropriately occupied by this apse. The same street on the other side, the westward side, and at the

is stopped, to the satisfaction of all judicious beholders, by the Mapes Memorial Gate of the Columbia grounds, the memorial thus gaining a relief and detachment which it could not have except as the stopping of a street (Fig). And still a few squares to the northward,



FIG. 10. TOWER OF UNION THEOLOGICAL SEMINARY.
(Stopping West 121st Street).

New York City.

Allen & Collens, Architects.

top of the plateau, is now almost as effectively closed by the plainly provisional west front of the Cathedral, and will be quite as effectively closed when the intended west front comes to be built (Fig. 11). From the westward also, a few squares north of the Cathedral, a street

along the same slope, the blocks are so narrowed, east and west, by the mere lie of the land, that it was no real sacrifice of convenience for the municipality to permit the stoppage of the short cross street by the gateway tower of the Union Theological Seminary, giving access to



FIG. 11. CATHEDRAL OF ST. JOHN THE DIVINE.
(Stopping 112th Street by Morningside Park.)

Photo by August Patzig.

Heins & La Farge, Architects.



FIG. 12. THE COLLEGE OF THE CITY OF NEW YORK.

New York City.

Photo by August Patzig.
Geo. B. Post & Sons, Architects.



FIG. 13. GATEWAY—COLLEGE OF THE CITY OF NEW YORK.
(Stopping West 139th Street.)

New York City.

Geo. B. Post & Sons, Architects.

its ample quadrangle, and furnishing a dignified frame and setting to an architectural feature worthy of the same (Fig. 10). It is a lamentable fact that, a few blocks still further northward, an admirable and tempting site for an architectural feature, not a crossing,

but a cul-de-sac at the end of a street up the hill, is thrown away upon a perfectly uninteresting tenement house, with a slot of court in the middle, which, in a proper administration of the ædilities, would be forced to "seek the shade and find wisdom in neglect." But, finally, on



FIG. 14. THE COLLEGE OF THE CITY OF NEW YORK.

New York City.

Geo. B. Post & Sons, Architects.

the same ridge, a mile and a half north again, there is an excellent and effective stoppage of a cross street by the Gothic gateway of the C. C. N. Y.

There is another variation upon the gridiron which consists not in stopping the streets, but in bridging them. Of such we have examples in the approaches to the big bridges, as aforesaid. We have also one example, though this is rather a deterrent and Helotic than of an exemplary and Spartan character. The

so-called "Bridge of Sighs" connecting a decent jail with an indecent court house, down in Centre Street, so far partakes of the indecency of the latter and more pretentious erection, that the convicts, if they were sensitive to architecture and could see in transit the architecture of the court house, would be glad to go from it back to the jail, even by way of this cheap, ridiculous and vulgar erection. On the other hand, some years ago, Mr. Post, as architect for the



FIG. 15. CATHEDRAL OF ST. JOHN THE DIVINE.
(Stopping West 112th Street.)

New York City.

Heins & La Farge, Architects.

Prudential, over in Newark, proposed to the municipality to connect the two buildings of that institution by a bridge across the street, and so high up as to obviate all interference with ordinary

traffic. It is perhaps superfluous to record that the municipality promptly declined the opportunity to acquire a municipal ornament at no municipal expense.

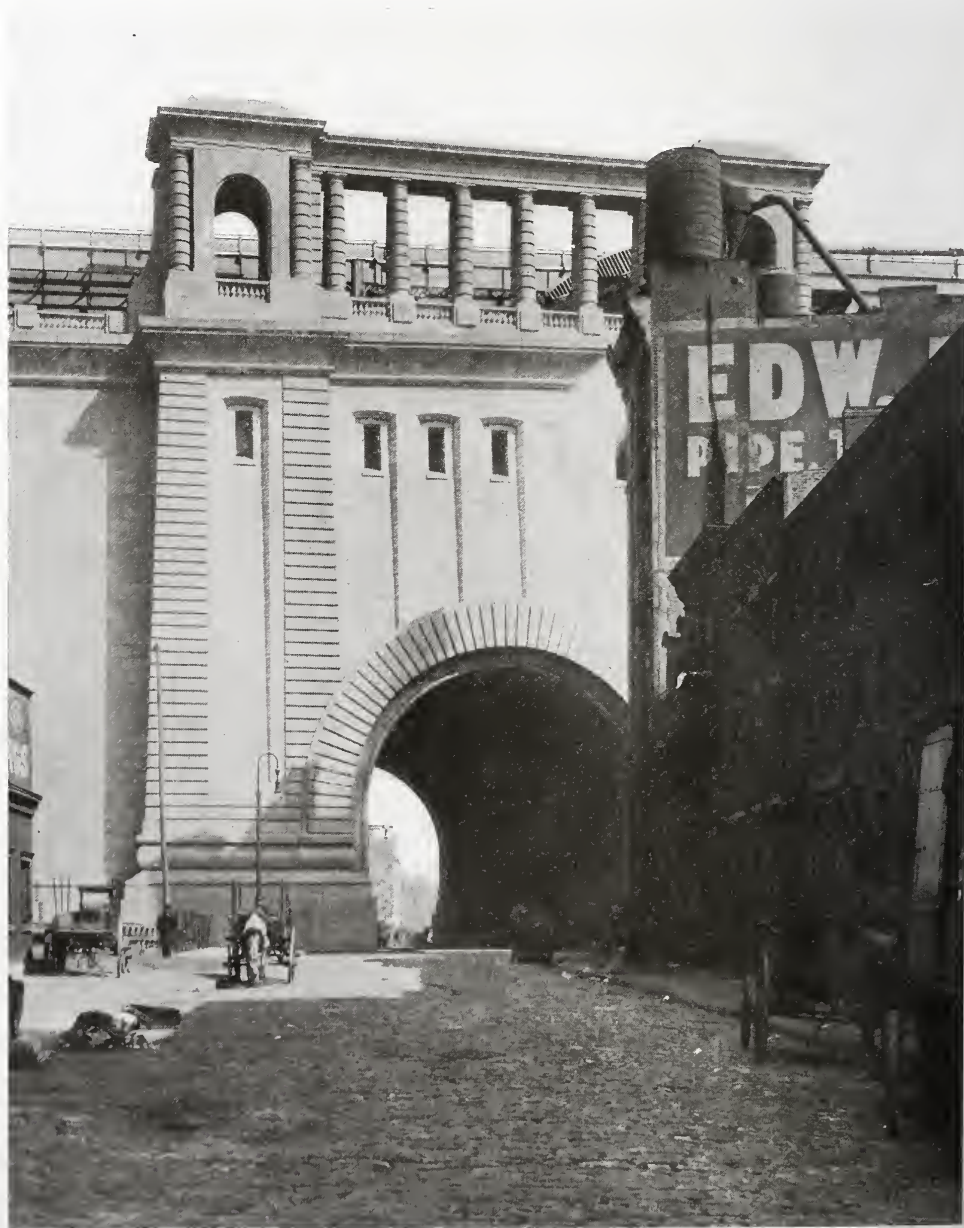


FIG. 16. MANHATTAN BRIDGE.
(Stopping Cherry Street.)

The Panama-Pacific Exposition

World's Fair to be held in San Francisco in 1915



THE victory of San Francisco in securing the credentials from the government necessary for the holding of a world's fair in 1915 has been welcomed by practically the whole country as the best selection which can be made; and it is very much to be hoped that the triumphant city will be fully equal to the opportunity which it has claimed and has conquered. It has the chance of creating an exposition of altogether exceptional beauty and interest; but all depends upon the nature of the site selected and upon the extent to which the actual work is confided to the best local and American architects. In the preliminary steps which the city has taken, San Francisco has made a good start. The decision has been made to call in the National Fine Arts Commission and to depend in some measure on its advice.

In selecting a site for the exposition of 1915, the management will have to consider many different arguments of more or less weight in favor of the several proposed sites; and its final decision will depend upon the comparative importance which is attached to these different arguments. Is there any recognized standard of comparison which should help the management to estimate the force of the reasons which can be advanced in favor of one site or another? What are the dominant considerations which should determine its decision?

The writer happens to have read the discussions which preceded the selection of the sites of the last two French expositions; and while he has not these documents in front of him, he remembers the gist of the matter. The reasoning which determined the decision of the French

commission ran something as follows. The success of a world's fair, from every point of view, depends upon the number of people which can be attracted to see it. An exposition is essentially a great popular place of entertainment and instruction, and the management should aim, above all, at attracting not merely a large number of people, but the largest possible number of people. In the case of the Panama-Pacific Exposition, this object is of all the more importance, because of the distance which separates San Francisco from the most densely populated parts of the United States. The journey will be unusually costly in time and money, and San Francisco will not be able to attract a sufficiently large amount of patronage unless the exposition offers exceptional inducements.

The one way to attract the largest possible number of visitors is to create a well-founded impression all over the United States and Europe that the exposition will be in certain essential respects unique; and the most important question which the management has to consider is that of the most efficient way of creating such an impression. Mere size cannot do it, because as an exposition increases in size it becomes more wearisome, rather than more interesting. The amount and variety of the exhibits cannot do it, because, while San Francisco can rival previous expositions in this respect, it can hardly surpass them. There is only one way in which such an impression can be created, and that is by making an exposition which differs from previous expositions in its plan and site, which offers to the public certain unique attractions, unusual from

its location and layout, and which takes full architectural advantage of the exceptional opportunity.

San Francisco, more than any other city in the United States, enjoys certain natural advantages which provide the opportunity for an exposition unique in the annals of such enterprises. No other city which has been selected as the site of a great international exposition has

than any other city in the world, Constantinople excepted. The water-front of San Francisco, in case it can be utilized, provides an incomparable chance of giving the exposition of 1915 precisely that marine character upon which its greatest success depends. People from all over the country and the world would be powerfully attracted by the novelty of an exposition which would



THE PANAMA—PACIFIC.

San Francisco, Cal.

been situated on a spacious and beautiful bay, and has, consequently, had the opportunity of creating an essentially marine exposition—one which is born of the water and owes its impressiveness and beauty to its seaside. And not only has it the opportunity of creating the first essentially marine exposition, but it has the opportunity of making a more beautiful and effectual marine exposition

be as essentially married to the sea as is Venice itself.

The water-front site would, moreover, have a peculiar propriety dependent upon the history of the city and the special nature of this particular exposition. The past prosperity of San Francisco has been the gift of its harbor; and its future prosperity will be even more the fruit of the same gift. The opening of

the Panama Canal will make the harbor and the bay more than ever important in the commercial life of the city; and an exposition which celebrates the opening of the canal should, by its plan and location, commemorate the debt which the city owes, and will continue to owe, to its marine water-front.

The other proposed sites each have their peculiar advantages, but the merits

city. It is central not only in location, but in function, and it is even more the center of the Greater San Francisco than it is of the San Francisco of to-day. It not only connects San Francisco with Asia, Europe and the American sea-board, but it connects the city with its neighbors and its possible future partners on every side of the bay. It is the one city which should appeal to the peo-



INTERNATIONAL EXPOSITION.

Ernest Coxhead, Architect.

of the water-front site issue from the very life of San Francisco, and from the very nature of the great event and work which the exposition celebrates. The water-front connects San Francisco with the world, and has made of it the metropolis of the Pacific coast. The other sites are, consequently, local and provincial in their essential nature. But the water-front belongs to the whole

ple of the whole surrounding district, because it is the one site which is metropolitan. An exposition built upon the water-front will encourage the greater San Francisco of the future—the San Francisco whose metropolitan aspirations have become a reality, and which is becoming as large in fact as it is in opportunity.

This consideration brings one to the

argument which should carry the greatest weight with the management, as it carried the greatest weight with the management of the last two Paris expositions. In order to make a world's fair pay, it is not only necessary to create a country-wide impression of its unusually interesting character, but it is equally necessary to induce the visitors and the residents in and about San Francisco to make the maximum possible number of trips to the grounds of the exposition. In case the fair is situated in a location that is relatively difficult or expensive of access, its patrons will tend both to diminish the number of their visits and to make each separate visit go as far as possible. They will tend, that is, to go to the exposition grounds in the morning and to remain there all day, because they will not want to incur the journey a second time on the same day. On the other hand, a very centrally located site, which is most conveniently and cheaply reached from every direction, will tempt visitors to come and go frequently. Instead of remaining within the grounds, after they have become tired, they will return to their lodgings, with the intention of paying another visit to the exposition during the afternoon or evening. Those who live nearest to the grounds will be constantly dropping in for a little entertainment; and the exposition will obtain a much larger sum total of gate receipts from the same number of visitors and residents. The increased income from a very centrally located site might easily amount to twenty-five per cent. or more.

The proposed water-front site offers advantages in this respect which are incomparable. It could be placed in perfect articulation with the transportation system of the whole of the Greater San Francisco. It could be easily reached from every direction by many different routes and at the expense of only one fare. The large population on the other

sides of the bay could be landed immediately in the fair grounds after only a comparatively short water trip. The exposition would be planted in the very heart of the Greater San Francisco instead of on its margin. The comparatively well-to-do visitors, resident in the larger hotels, could come and go constantly, with a minimum of inconvenience. In a very real sense the exposition would become a heightened and transfigured version of San Francisco itself, and would reap the benefit of its close connection with the city's vital organs and system of circulation.

Of course, the foregoing advantages, great as they are, are contingent on the development of a thoroughly practicable scheme for the utilization of the water-front. Whether any plan which has been proposed or can be proposed is thoroughly practicable is a question which only a group of experts can decide. Doubtless any such plan will involve difficulties from which less central sites are free; but before rejecting the site because of these difficulties, the management should weigh carefully the force of the general arguments in favor of the water-front. Its advantages are so great that it should not be rejected unless the obstacles to its use are really insuperable. The site will be worth more to the management in gate receipts and more to the city of San Francisco in reputation and credit than any of its competitors. In order to make use of it, the management should be willing to take more trouble, and within its means, to spend more money. By so doing they will be substantially contributing not merely to the success of their immediate enterprise, and to the utmost convenience and entertainment of their expected guests, but also to the building of that Greater and Better San Francisco in which every loyal son of the city believes, and to which he looks confidently and aspiringly forward.

The Architectural Treatment of Concrete Structures



: Part I :



By M. M. Sloan.

THE ARCHITECTURAL DESIGNER, before he can accomplish results of even a fair amount of excellency in the design of concrete buildings, must have a thorough appreciation of the character and possibilities of this material.

Concrete, used for both construction and finish, has been developed within the last decade. Naturally, the first tendency of the architectural designer in handling new materials of different possibilities from those with which he formerly worked, seems to be to follow the forms and proportions used in the constructions employing the older and essentially different materials.

A writer on architectural subjects some years ago said that American architecture seemed to be the covering of one thing with another to imitate a third, which, if genuine, would be undesirable. A principle not unlike this was at first generally applied to concrete construction, and many designs of buildings in concrete were worked up to imitate ashlar and cut stone work, and these in a class of building in which such materials would have been entirely unsuitable. So it was that buildings are to be seen in concrete formed with V-shaped joints to imitate large blocks of ashlar, and houses constructed of hollow concrete blocks looking monotonous with their uniform irregularity, imitative of rock face.

The greatest difficulties with concrete work as an architectural material consists in its lack of uniformity of color, its inability to retain any pleasing shade, and its uninteresting plastic appearance.

The better architectural designer was quick to observe that no really artistic

effects could be produced in concrete unless some texture was given to the surfaces. Various methods were consequently tried by which surfaces of different textures were produced on the concrete after the form boards had been removed.

By surface treatments of various kinds the plastic appearance of the concrete was overcome. The dull blue-gray color, however, still remained, and, owing to the absorption of the cement, the concrete stained and streaked so that the structure developed, in a short time, anything but a pleasing appearance.

The treatment of cement surfaces with color in the nature of paint and washes has never been an established success, and the designer in handling concrete structures naturally discerned that the gray monotony of appearance could be relieved by the adoption of a color scheme.

It is therefore necessary in the discussion of the proper use of reinforced and plain concrete in the architectural design of structures, to consider it from both the standpoint of structural design, which gives the proportions, and the detailed design or ornament.

As the structural design must be determined before the applied ornament can be selected, it is the purpose of the writer to analyze this portion of the subject first.

Concrete building construction is so different from masonry construction in the vital principles of its use and structural design that it is evidently incorrect and faulty to apply the same immemorial proportions that have been passed along from classical and mediaeval times.

While these principles of design which influenced the proportions of the column and the vaulted and buttressed arch have been given to the architect with the sacredness with which the "English Common Law" is regarded by the legal fraternity, it must be remembered that concrete when reinforced with steel is a modern material and is without precedent except, perhaps, in China, where concrete reinforced with bamboo has been used for several hundred years.

The only material which has been used for structural purposes and which allows the same spans as reinforced concrete is steel. It has always been the practice of architectural designers to cover the steel skeleton construction with brick, stone or terra cotta, so as to entirely conceal it, and, generally, the effect at which they arrive has differed little in proportion of window openings to voids, from that found in buildings where masonry walls carried the floors of the structure.

As the material which is being considered in this article has been used principally for commercial and industrial buildings, the demands of utility have dominated design, and compelled an entirely new style of architecture. Never until the present time have the areas of the window and door openings exceeded those of the solid wall surfaces. This result, caused by the demand for increased lighting facilities, is carried to the extreme, and is one of the principal arguments against the employment of classic proportions in the design of such structures. It seems unreasonable that these proportions should be used for modern buildings when it is considered that the buildings from which they have been derived were practically designed without window openings, and were constructed so as to allow the use of stone lintels, with their small transverse resistance.

The modern concrete building is in structural design a deviation from all previous constructions and in common practice it consists of narrow piers with large twin or triple window openings between.

To illustrate the structural possibilities

of reinforced concrete the illustration Fig. 1 is given. This shows a modern building constructed for garage purposes, on a principal street. The uses of the building, and its position, absolutely fix the architectural possibilities of the design. It had no natural lighting facilities except those obtained from the front and rear of the building, and therefore it was necessary to have as much glass surface as possible on these two ends of the structure. Besides, the requirements of the building precluded the use of columns except at wide distances apart, so that each of the spans of the front was made 38 feet clear, in reinforced concrete construction.

No better example of the practicability of this construction for long spans, and the influence which the requirements had upon the architectural design can be shown. The architect who would attempt to apply the principles and proportions of classic design would have failed in securing the results demanded by commercial requirements, and the illustration shows clearly the use of reinforced concrete veneered with terracotta for the construction of a city building.

To the constructor a glance at the illustration shows at once that it must be either steel, fire-proofed or reinforced concrete in construction. The fact that the material of construction is so evident by the design of the facade, shows the intimate relation between the two, and illustrates the great principle of correct architectural design when influenced by practical requirements.

With just as much consistency the nature of concrete must influence the decorative and architectural features of a building or structure in which it is used. As concrete has nothing of the fine texture of marble and as it is seldom cut or polished, the mouldings and cornices, when constructed of this material, should be such as can readily be made in wood or metal forms, and, because of its coarse texture and lustreless surface, they should never be fine.

Classic details were evolved and perfected by the ancient artists to be carved or cut from materials of fine texture. They had a material which gave sharp

and well defined shadows, and many of their mouldings were calculated to give lines of high light to separate the larger elements of the cornice or architectural enrichment. These same high lights are impossible with the dull gray granular surface of cast concrete, and so the profiles must be bold, and it is not possible to use fine detail or enriched mouldings with any effectiveness.

Referring for comparison to the illustration shown in Fig. 3, it will be seen that the detail is bold, with large and prominent sub-divisions, and easy curves and coarse angles. All of the features of this detail have been considered from the practical standpoint of being able to construct the forms in which it is cast, and to allow the removal of these forms without damage to the profile.



FIG. 1. MODERN CONCRETE BUILDING USED AS A GARAGE.

This comparison is best understood by reference to Figures 2 and 3. In Fig. 2 there is shown the sharp and delicate profile that can be suitably made in cut and polished marble. Notice in this illustration how unsuitable the crown moulding would be for concrete construction, and also that the fine dentil course, while almost impractical to construct, would in a plastic material, only look cheap and unsuitable.

What applies to cornices is of equal force with regard to decorative features such as mutules, medallions and brackets. These features in concrete must always be designed without much detail, their effectiveness being found in the boldness of profile, and in the relative proportions of their elements. For instance a bracket like that illustrated in Fig. 4 would be effective in cut stone; it would lose all character when constructed of concrete.

The sharpness of detail would be lost and the entire architectural feature would have a characterless and unpleasing appearance. This criticism cannot be applied to a similar architectural feature moulded as shown in Fig. 5. Here the very profile of the bracket signifies that the material of which it is constructed, and its form is illustrative of work that is cast, rather than cut or carved.

gloss tiles. This surface decoration has usually been let in flush with the concrete or cement surface.

Unfortunately, these designs have not been generally successful, either in appearance or in durability. The colors of the tiles have not been as enduring as they might, and frequently the glazed tiles used have been of such a manufacture that the enamel or glaze has



FIG. 2. PROFILE SUITABLY CUT IN MARBLE OR STONE.

The first inclination of the designer in working out the details of the architectural treatment of a concrete building is to adopt a simple style, with few architecturally ornamental features, and to relieve the monotony of the dull gray surfaces by inserting decorative surface ornament. Generally, this ornamentation has partaken of the nature of crude geometric designs, worked out in multi-colors, with dull finish, or high-

crazed and broken from the tile, and it is not unusual to find that tiles have come loose, dropped out, and in a short space of several years have left the building sadly dilapidated in appearance.

In studying the architectural design of concrete buildings decorated with multi-colored tiles inlaid, the feeling of the trained observer always seems to be that the tile is inadequate, that its texture is too fine for the matrix which sur-

rounds it and in general the design seems to be out of scale and frivolous when compared with the mass of the construction. Many buildings which have been constructed of concrete with inlaid tile as decorative ornamentation do not present the appearance which they should from the fact that the designer was working in a strange material.

In several instances the building has

by causing unsightly breaks in the cement plaster, or at least stains where the cracks have occurred. And in many instances the disfigurement has occurred in the tile work ornamentation, caused by the scaling of the enamel, or by its entire displacement from the cement.

In several recently constructed buildings the decorative features of the more pretentious kinds have been worked out

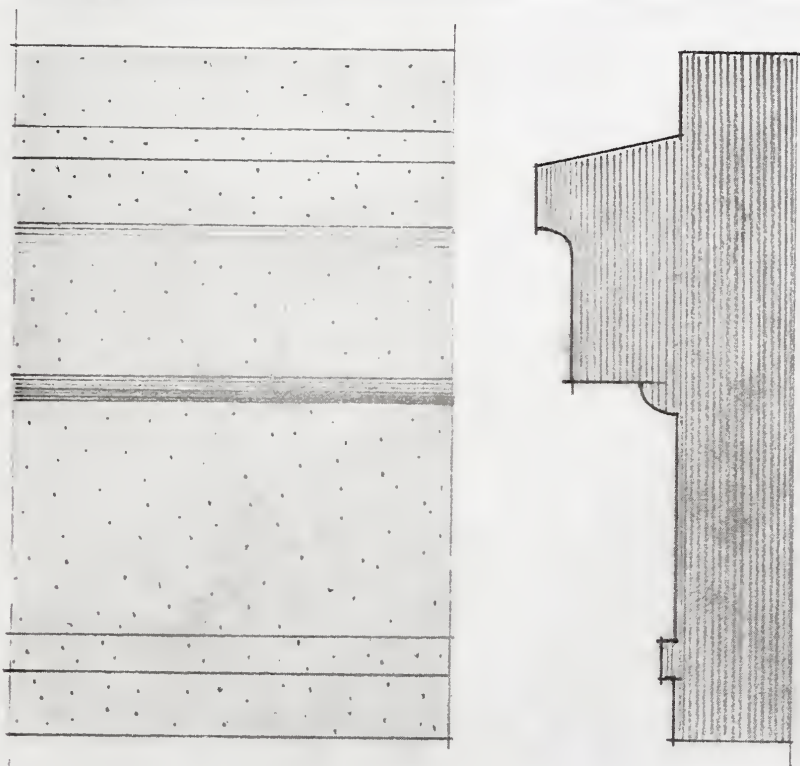


FIG. 3. PROFILE—BOLD, COARSE ANGLES, AND PROMINENT SUB-DIVISIONS.

been constructed with a reinforced concrete skeleton frame, the panels of which have been filled in with hollow tile, and an attempt has been made to put a continuous finish over the tile and the concrete faces of the frame construction.

Owing to the fact that the cement finish has been carried across two materials with different coefficients of expansion, it has cracked, and in only a few years has shown a surface deterioration

in terra cotta. Sometimes the terra cotta partakes of the texture and color of the cement and other times it has been glazed in colors. Generally the effect with terra cotta ornament in connection with concrete construction has been good, and its durability is unquestioned.

Very good architectural effects have been produced in buildings by the introduction of ornamental features cast separately in high grade cement, and in-

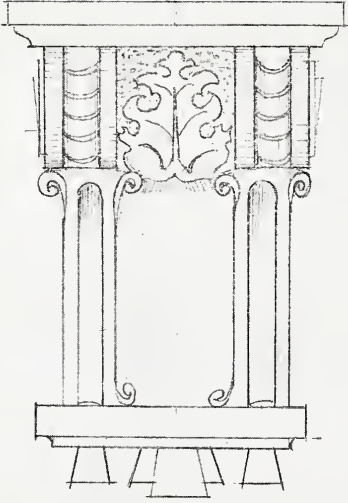


Fig. 4. Brackets—Effective in Cut Stone, but Which Would Lose Character If Constructed in Concrete.

serted or imbedded in the concrete. In many instances these ornamental features have been very elaborate, simulating carved stone work. Unless they have been afterwards dressed or chased by hand to remove plastic or cast effects, which can never be avoided with materials poured in moulds, they will not have the live effect of carved stone, and being of cement, are absorbent, and are consequently subjected to surface discoloration and soiling by smoke and water.

Cast cement or concrete imitative of stone work has not, so far, been entirely successful. It has not withstood the weather as well as it should, and, in the writer's opinion, cannot be considered

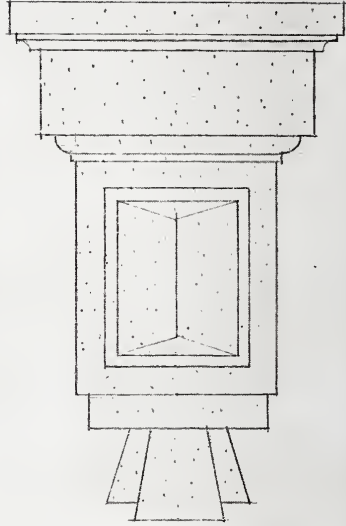


Fig. 5. Bracket Signifies the Material of Which It Is Constructed.

as durable a material as ornamental terra cotta or cut stone for architectural finish. This criticism is confined to the material as a decorative feature. However, structural integrity of reinforced concrete cannot be doubted.

It is the purpose in the next article to consider in detail the surface finished and the decorative treatment of concrete surfaces.

NOTE.—Part II. of the series on "The Architectural Treatment of Concrete Structures" will discuss Surface Treatment.

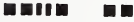
a. Different Method of Finishing and Effects Produced.

1. Molded Finish.
2. Scrub Finish.
3. Hammer Dressed.
4. Sand Blast.

b. Inlaid Tiles, Marble and Terra Cotta.



A Pacific Coast Skyscraper



ONE learns from the papers of "the Coast" that the construction of by far the tallest building thereon, at Portland, Oregon, is held to be virtually assured. A twenty-six story building, to cost a million, would be noteworthy, that is, worth a "news note," in any American city. A fortiori in one of the cities of the Pacific slope, where the congestion which compels the erection of towering buildings is apprehended rather than felt, and to which, to the Easterner or the Middle Westerner, the twenty-year old gibe of "a ten-story building in a ten-acre lot" seems particularly to apply. The incentive to the construction of such a building may be assumed to be civic as well as commercial. It is in part projected "to advertise the town."

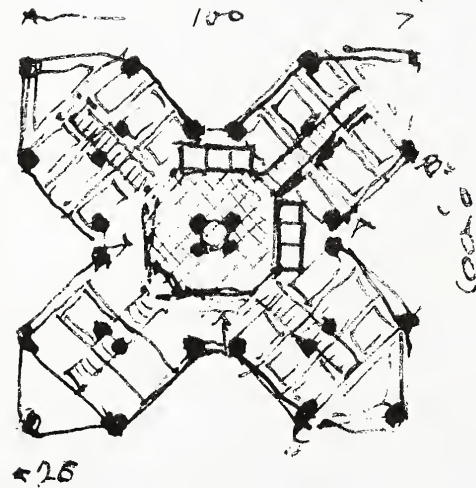
A news note would fit the requirements of the case, however, if the projected structure were to be one of the gaunt altitudinous parallelipeds we know so well. The perspective sketch which accompanies the newspaper article in question, however, supplemented with some information furnished by the architects, assures us that this is not the case. The design has a substantive architectural interest quite irrespective of the local interest. It is a contribution towards the solution of the problem of the period in commercial architecture.

First, what is the most advantageous "lay out" of a many-storied building on a corner lot a hundred feet square, the most eligible and economical with respect to facility and security of construction, and to the maximum of capacity, meaning not merely possibility of stowage of occupants, but "accommodation," with reference to abundance and as nearly as possible to equality of air and light?

That is a common enough problem, East or West. Obviously, it is no solution to cover the whole plot with building. The common solution is a fringe of building surrounding an interior court, or two wings of building flanking a court open on one side. In the first case, the value of the court as a light-well diminishes as the height increases. In either case the court marks off the rooms lighted from it as inferior and comparatively undesirable. Some interesting essays have been made towards a ground plan that would obviate the disadvantages of the hollow square for an office building. One of the most interesting of them is that upon which the architects of this projected skyscraper on the Pacific have hit. It will be readily apprehended from the "thumb-nail sketch." The plan, it will be seen, is a square, with a triangle cut out of each face. It is officially described as a "Maltese cross," but lacks the spreading arms of that form. It is rather a St. Andrew's cross, that is, a cross of equal arms, set diagonally, but in this case with arms beveled, or truncated, by the lines of the rectangle within which it is inscribed. A great economy in structural steel is plausibly claimed for a construction in which the main loads are brought near the center, and in which, by the arrangement of the supports, which are twin columns six feet apart, connected by web plates in every story, it is maintained that rigidity of the structure is attained with lighter members than would otherwise be practicable. In any case, it has obvious advantage. At the solid, and, therefore, comparatively dark central "core," or actual junction of the arms, are disposed, and disposed of, the "services" of the

building, the elevators and stairways and lavatories, around the "smoke shaft." The corridors seem to be shortened and the corridor area to be reduced to the irreducible minimum. And without doubt the result is attained of an absolute equality of desirableness and accommodation among the offices, though some tenants might experience a preference, on the score of the outlook, for the rooms which accrue at the apical ends of the arms of the cross. This equality of accommodation is a capital point in what Paul Bourget, speaking of the tall buildings of Chicago, calls "an art of democ-

in which a mere square can hardly be said to do so. And when one comes to see that the form is modified and specialized from that of the lot within which it is inscribed, not capriciously, but in obedience to the real requirements, of structure and of occupancy, one can have no hesitation in regarding it as a legitimate basis for architectural development. Certainly, if one looks at the ground plan alone, and ignores the architectural treatment of the actual project, one perceives that this plan could not issue in anything so monotonous as the ordinary rectangular skyscraper. He would rather apprehend such a variety as would entail restlessness and confusion. The necessary visibility of three facets at once, counting the narrow facet at a reëntrant angle of the cross, exposed to different lights, would of itself insure variety to the walls, no matter how tame and uniform their treatment. And, moreover, as he studies the plan, one observes that at the base the triangle cut out of each face of the square will naturally be filled with a low construction which forms the architectural base of the cruciform tower where it coincides with the faces of the arms, and a screen wall across the recess where they recede from the side of the square. One will further perceive that the central shaft, the crossing, necessarily open throughout the interior, may very well be covered with its own separate and central roof. Here, then, inherent in the very ground plan, are unusually well-marked indications of the three elements of which, according to the consensus at which all the designers of skyscrapers have arrived, their composition must consist. These are "the beginning, the middle and the end" of the Aristotelian requirements of a work of art, the base, shaft and capital of the classic column which has been adopted as the model for the skyscraper.



Sketch Plan—A Pacific Coast Skyscraper.
Portland, Oregon. B. J. Cahill, Architect.

racy, made by the crowd and for the crowd." Manifestly, the design is limited in application to its particular purpose, that is to say, to a square of not very far from 100 x 100, and on a corner. But for such a situation, it may very well seem that the architects of this building in Portland have evolved a typical scheme which will impose itself upon other architects who have to meet essentially the same requirements.

Thus far, we have had nothing to say of architecture. But the ground plan itself suggests a more interesting architectural envelope than can clothe the common paralleloiped of commerce. For the ground plan itself shows what can fairly be called a form, in a sense

And now for the actual architectural issue of the "lay out," of the "parti," which, in order to discuss its architectural issue, we have to assume to be the legitimate offspring of the requirements, and which we have seen to be at least plausibly so. The general bulk, the outline, the "silhouette," one has to acknowl-

edge to be expressive and impressive, impressive by dint of being expressive. The detachment from adjoining buildings which, in the case of the common skyscraper, is secured by special negotiation with the neighbors, or is not secured at all, is here secured by the inherent disposition, so far, at least, as the architectural impression goes. Supposing, even, that the neighbors were to build "spite skyscrapers," they could not, on the two inner sides, prevent the functioning of the two triangular light shafts secured by the plan itself, while, on the other two sides, the two open sides, they could not prevent a much more inward reaching illumination than would be secured by the ordinary practice of "building to the limit," which is to say, to the building line. The disposition shown in the perspective sketch could not be infringed. And how much more impressive and expressive a disposition it is than the commoner one of two blank fronts! The light court at the center of each front gives scope and opportunity for the separate architectural treatment of a basement which is now the architectural base of a towering shaft, and now a mere screen wall between two shafts. Thereby the architectural base gains a motive which is for the most part lacking to it, and no longer appears a capricious and arbitrary variation of stories which have, excepting only the ground story, the same purposes and requirements with those above them. That aphorism upon which Mr. Louis Sullivan insists, "where function does not vary, form does not vary," cannot be quoted against a separate treatment of this base, which does, indeed, in some degree darken the rooms it screens, but, in compensation, supplies additional rooms outside the general scheme. If this present edifice were the project of an institution, instead of an individual, one would almost infallibly infer that the base thus differentiated from its superstructure was the seat of the institution, and was thus properly signaled in the architecture. Evidently the manner in which the St. Andrew's cross of the ground plan works out furnishes an available motive for the skyscraper, which is primarily the abode of



A Proposed Skyscraper.
Portland, Oregon. B. J. Cahill, Architect.

an institution, and only secondarily a "realty investment" of the same. It is, at any rate, this basement, the treatment of its detail quite apart, a logical and natural outcome of the essential scheme.

If one cannot say as much for the capital as for the base, that is because the capital has not the same character of "inevitability" as the base, and what one calls inevitability, the characteristic of any work of art, is especially a necessary characteristic of these towering utilitarian structures, which must be justified by their logical necessity or not at all. The "capital" proper, the four templar pavilions which occupy the arms of the diagonal cross, inside of the angles formed by their infringement upon the square, and the cupola which dominates and connects them, hooding the emergence of the central "smoke shaft"—all this grows naturally out of the general scheme, and, again in idea, forms an effective crowning feature, in due proportion to the equally natural and logical base. (As to the proportion of either or both to the shaft, that is a matter which, according to the experience of the builders of tall buildings, may safely be left to take care of itself. One need not trouble, in adjusting his base and his capital, whether the intermediate shaft is of two diameters or of five.) But the two-storied Corinthian order under the main cornice, and abstracted from the shaft, that is another matter. That has the fatal marks of caprice and arbitrariness. It is a feature the like of which is common enough with architects who do not see their way to making a real crowning feature. But when, as in this present case, one does see his way, why insert, at the expense of the height and dignity of the shaft, this pseudo capital, and then go on to surmount it with a real capital. It is beginning again after one has solemnly said "Amen."

We imagine that many professional

readers considering this scheme, from the various points of view which it invites, will be moved to inquire, "Why not do it in Gothic?" "Papers" have been written and addresses made, as to the superior eligibility of Gothic over classic as the style for the skyscraper. But the practical applications of the theoretical conclusions are few and far between. Truly it is plausible that the historical style which aimed to "skeletonize" masonry, and succeeded in skeletonizing it, should be taken as the model for the quasi-masonic structure which the steel frame, with its protective envelope of masonry, constitutes. Moreover, Gothic has an immense repertory of precedents for the treatment, both structurally and decoratively, of the highly plastic material, terra cotta, of which the skyscraper is so largely composed, inside and out. Take this present case. The ground plan shows a support at each angle of the many angled figure. The Gothic "angle shaft," a half-round moulding, at each of the angles, would express outwardly the member which cannot be shown, and might well be crowned, after the Gothic manner, with a niched and sculptured figure. The floor beams could readily be expressed on the exterior so as to relieve the shaft of monotony, without impairing its unity. That basement, filling out the square, would naturally take the semblance of an aisle wall and clerestory, albeit a clerestory in the same plane with the wall below, and divided by buttresses working free above the cornice as pinnacles. For the crowning member, the hood of the central shaft, how many appropriate suggestions does Gothic architecture offer in its central towers or lanterns or *flèches*. How one would like to see this original and suggestive lay out carried out on the exterior to a result which, however based on precedent in detail, would also be in effect original.

Old Sienna

The Architecture, Painting & Craftmanship of this Italian City.

By Katherine Budd



Sketches by the Author



THE TOURIST, with but a day to "do Sienna," pronounces her "Charming!" as he rushes off, on schedule time, envying that wise man who elects to remain.

For this little hill town grows in interest; a list of her artistic treasures would fill a volume; no other city has quite the same mediæval atmosphere, the same twentieth century enterprise. The wonderful old books in her libraries and archives, her famous university, and the pure Italian spoken here, have always attracted students. Boccaccio vividly describes Dante, who, finding in an apothecary's stall "a book of much fame among men of worth, . . . and not having leisure to take it to some other place, leant with his breast against the bench, . . . and began most eagerly to examine it; and though, right before him, a great tournament was begun and carried through by certain noble youths and therewith the mightiest din of them around, and though many other things took place such as might draw one to look on them, dances of fair ladies and many sports of youths, yet there was never a one saw him once raise his eyes from the book."

The maker of books, as well as the reader, belongs in Sienna: his parchments and leathers have always been manufactured here; for generations the skilled binder, the tooler of leather, the workers in tempera, gesso, illumination, gilding, have kept up the precious tradition. Craftsmen now come from all over the

world to perfect themselves in the busy little Tuscan workshops. Architects and decorators seek a knowledge of the old-time methods, invaluable when designing or specifying work that must harmonize with ancient furniture or hangings. The Italians possess many secret processes for imitating mediæval work, although some may not be legitimate (for instance, who could approve of "wormholes" made by a shotgun?) others are almost indispensable when one wishes to give "tone" to a raw new painting or carving. In a single day they can add hundreds of years, by deft glazing with color, by sudden changes from intense heat to freezing cold, or can dull the crude lustre of new gilding by hard rubbing with beer! One Sienese artisan, who has elevated his rather questionable trade to the level of art, fills a palatial studio on the Piazza del Campo with reproductions of early work. Being an unusually capable draughtsman, he traces his own design on a panel taken from some ancient building, and calmly proceeds to paint it before some trecento masterpiece in the museum, faithfully copying the handling of the original before him, putting in the finishing touches under a strong magnifying glass, with minute brushes. Puzzled visitors stop behind his easel, wondering at the difference between his design and the one in front of him. Perhaps later, after the panel has been manipulated in his studio, they may see it on exhibition in their home city as a "genuine antique," for even experts have been deceived by his tempera paintings. Nothing seems too difficult for his deft fingers; heirlooms of

all kinds are brought to him for repairs, iron work, carvings, painted and gilded frames, porcelain snuff-boxes, etc. Sometimes, before they are returned to their unsuspecting owners, reproductions are made, to be disposed of in Paris or Boston as originals! His agents reap the benefit of his dexterity; if half the proceeds ever reached him, the studio would be abandoned, and the artist luxuriating in a villa outside the city.

The Sienese, always jealous of their

in the stiffest Byzantine style, enough remains to give one an idea of the dignity, the peculiar attraction of the original. Within the next sixty years, the school of painting in Siena reached its prime, touching the level of the Florentine. Her churches and palaces contain many examples, distinguished for sweetness, gayety and richness of coloring. Her first masters were highly honored. Even in our day, the work of Duccio is highly esteemed. Layard says,

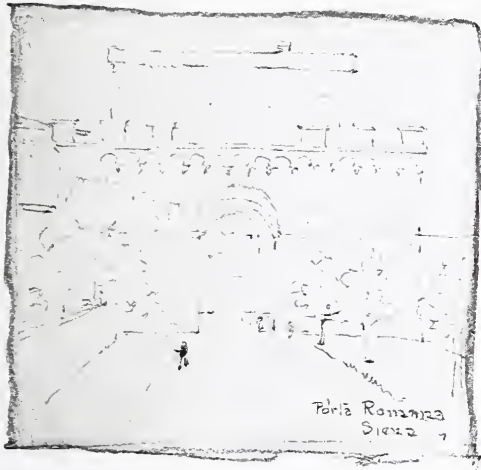


SAN DONATO, THE CHURCH FORMERLY BELONGING TO THE SALEMBENI PALACE.

The monastery attached to this church was suppressed by the French in 1812. From here one has a wonderful view of Chianti, as far as Broglio, over the Porta Ovine.

rivals in Florence, long challenged their right to the title of "regenerators of Italian art," basing their claim on the altarpiece in San Domenico, signed by "Guido de Senis," and the fact that his picture is dated 1221. But a modern examination of the painting proves that the 8 has been changed to 2 in an ancient restoration of the work; 1281 unfortunately places Guido after Cimabue. Although much of this Madonna has been "restored," though it was painted

"Some of his conceptions of sacred subjects may be said never to have been surpassed." His work may still be studied in the Opera del Duomo; after mutilations and restorations by inferior hands, after six centuries of exposure to air and sunlight, his painting is rich in color. Tempera (work in watercolors, mixed with yolk of egg), painted on a heavily gilded background, defies the ravages of time. The ground color of the faces in work of this kind was a bright green.



Porta Romana from the old Roman Road.

on which the high lights were painted. The upper coating having gradually worn away, perhaps through undue cleaning, leaves the flesh tones livid, but this is forgotten when one marks the dramatic action, the wonderful composition of the whole.

Another great painter, Simone Martini, painted in the Palazzo Pubblico, an imposing fresco of the Madonna, and a fine equestrian portrait, which are still in good preservation. His best work is the frescoed vaulting at Assisi. Mæstro Simone was sent by Pandolfo Malatesti to Avignon (then the seat of the papal government) to paint the portrait of Petrarch, as "in drawing from the life, he was considered much the best master of his time." Petrarch induced him to paint his "Madonna Laura" also, and when he "received it, beautiful as he could imagine or desire" sang his praises in two sonnets, which Vasari remarks: "Gave more lustre to his life than he received from all his works!" With Simone worked, both in Siena and elsewhere, his brother-in-law, Lippo Memmi, who was also an "excellent painter," leaving behind him gigantic frescoes as well as exquisite miniatures and illuminations. Even when he worked at Orvieto he did not forget his home. We read under the angels of an altarpiece there: "Lippo, native of the pleasant Siena, painted us."

The decorative quality of the Siennese school appeals to modern taste as strongly as it did to the Signori who commanded the rich frescoes for the Palazzo Pubblico.

The records give us an amusing picture of the ovation received by Duccio di Buoninsegna when his marvellous altarpiece was taken from his studio to the Duomo: "Musicians with trumpets and drums, and a goodly and devout company of priests and friars marched in solemn procession, with the Signori Novi and all the people, carrying burning lights in their hands, all the bells sounding joyously for the devotion of so noble a picture as is this." But in 1348 the last of her great masters died of the plague, and painting languished.

Another chronicler describes the bringing of pure water into the Piazza del Campo in 1343: "Such rejoicing, such dancing, such illumination, would seem incredible, nor could anyone believe who had not seen it!" The fountain is still known as "Gaia" from the "gayety" of the mad fortnight! A hundred years later, Giacomo della Quercia was recalled from Lucca by the Signori



The Porta Camollia where the richly laden trains of merchants used to enter.



VIEW TAKEN OUTSIDE THE WALLS OF LA MANGIA, SAN DONATA, THE CATHEDRAL AND THE SALEMBENI PALACE.



THE OLIVE CLAD HILLS, EACH TOPPED WITH ITS VILLA OR CONVENT, HALF HIDDEN BY CYPRESSES.

norcia to design the rich marble setting for it, his grateful fellow citizens ever after calling him: "Giacomo della Fonte." The imperfect copy now in the piazza and the time-corroded fragments preserved in the Opera del Duomo but faintly recall the loveliness of the original, which was thought worthy of being ranked "among the model fountains of the world." Until recently this fountain supplied drinking water to the quarter surrounding the Piazza, for the city had

the linen being beaten with stones and rinsed in the common basin, as has been customary for a thousand years.

Yet Siena was known to the Romans, the great aqueduct makers. Even her name is Roman, from Senius, son of Remus, whose device, "La Lupa" (the she-wolf with the twins) with the "Balzana" (black and white shield) is seen on every public building.

Her sanitary condition, in the middle ages (like that of most Italian cities),



PALAZZO DEI DIAVOLI, SO-NAMED BECAUSE THE INMATES, DRESSED LIKE DEVILS, USED TO DASH OUT TO ROB PASSING TRAVELERS.

never roused herself to secure a more bountiful supply. The aqueduct now building to bring water from a distant mountain is not accompanied by a project for proper drainage. Perched safely on top of her hills, she will probably be content to allow her waste water to trickle down to the brooks below, irrigating the gardens as it falls. Rain-water is used in the household, and laundry-work is done in the old Gothic fountains (in the valleys near the city gates),

was unspeakably bad. Notwithstanding, she became rich and prosperous; her haughty merchants planned magnificent improvements in the endeavor to outdo their rivals, Florence and Pisa. A new and splendid nave for the cathedral was built by Pietro di Lando, "a man of great subtlety and invention," who proposed to make the Duomo Vecchio the transept of the new one, with a high dome towering over the crossing—the result would have been one of the

finest churches in all Italy. Not only architecture, but painting and sculpture were fostered. Fra Filippo tells us: "In that time, the city of Siena was in such great peace and abundance of every good, that almost every feast day innumerable weddings were celebrated." But alas! a time came when she paid for her disregard of the simplest rules of health: in 1348, the Black Death swept through Europe, three quarters of her citizens died, "the thing went

a part of the Piazza del Duomo. Late in the century, with due regard for the depleted purses of its devotees, the Duomo Vecchio was finished, a good example of early Tuscan Gothic. An ornate façade, fashioned after, though not equalling that of Orvieto, was added; the nave was extended by Peruzzi to its present length (it formerly stopped at the dome). After long years, the "tiger-stripes" of its black and white marbles have gradually mellowed into harmony



THE PALAZZO DEI DIAVOLI. ON THE ROAD FROM FLORENCE; FROM THE TOWER A FINE VIEW OF THE SURROUNDING COUNTRY IS HAD. WATCH USED TO BE KEPT HERE FOR CARAVANS OF RICH MERCHANTS WHO WERE OBLIGED TO PASS OVER THE ROAD IN FRONT.

on in such wise that folk thought that none would remain alive." The living having no strength to bury the dead, whole districts were burned, together with the bodies in them, to stop the pestilence; to this day, gardens occupy quarters then covered with houses. The blow was terrible; Siena has never recovered from it. The beautiful black and white arches of the new cathedral fell, no money was left, no hands alive to finish. The ruined walls now form

with the Renaissance decorations. The interior appeals strongly from a painter's point of view; one loses sight at first of the fine architectural details in admiration of the color: the rich marbles, the long lines of terra-cotta popes above the piers, the curious cherubs around the chancel arch, the gay banners, the light streaming in above, over the picturesque countryfolk below. The splendid pulpit, begun in 1266 by Niccolò di Pisano, greatly exceeds in beauty the one already com-



THE CONVENT OF THE OSSERVANZA, ON THE HILL. CAPRIOLA, OUTSIDE THE PORTA OVILE; FOUNDED IN 1406 BY SAN BERDANDINO; DESIGNED BY COZZARELLI, AND BUILT BY FOUR OF THE FRIARS. BEYOND ARE THE HILLS OF CHIANTI AND BROGLIO.



THE RENAISSANCE GATE LEADING TO THE BAGAGLI VILLA.

pleted for his native city. In this the spirit of the Renaissance began to show itself, his fervent study of Greek principles in antique statues was applied to natural models, an important period in art started into life. He worked with his pupils in Siena; founded the Sienese school of sculptors, which flourished until the time of the plague; and died, leaving his son, Giovanni, to serve the city as chief architect of the Duomo Vecchio for a score of years.

One glorious sculptor was born after the plague—Giacomo (or Jacopo) della Quercia, who stands alone, linking Niccolò with Michelangelo. When only nineteen, he showed his genius (as well as the inventiveness that must ever go hand in hand with a sculptor's work), by constructing an equestrian statue of a Sienese general who died in action against the Florentines and was honored by a superb funeral. Vasari asserts that "artists owe much gratitude to Jacopo" for originating the mixture of clay, glue and wool, which for the first time was used in this temporary model. He worked on until the unruly citizens expelled his patron. Then, invited to Lucca, he constructed a tomb, "so finely executed, that the figures . . . seem rather to be of flesh than stone." He also carved with his own hands, the marvellous entrance of San Petronius, "infinitely surprising" the people of Bologna. The Signoria of Siena commanded him to

"erect the very rich decorations around the fountain in the Piazza," for which he received 2,280 gold florins. The figures showed pliancy and grace, the softness of flesh, far removed from the stiff, formal handling of the old manner. He also designed the font in the Baptistry, and made one of the bronze panels; but, as he "was tardy and preoccupied as usual with other commissions," the others were given to Donatello, Ghiberti, etc. He designed the statue on top, which was executed by his pupil, Pietro del Minella. His work was well rewarded; he was knighted and made warden of the Duomo. We are often called upon to make allowances for the artistic temperament in business matters; one likes to know "that at no time, either before or after, were the works of that edifice more prudently directed!" also, that he "effected many useful and creditable improvements in that building."



One of the ten Sybils in black and white marble from the pavimento of the Duomo., 1483. It shows the Lupa and the Marzocco shaking hands in front of the tablet, referring to the alliance between Florence and Siane. When this League was proclaimed, "Il Moro" said: "God grant it be true, I cannot believe it."

As was common in those days, the painters and sculptors were also architects. Lippo Memmi designed the fine top for the Mangia Tower; Martini has the credit of many beautiful Renaissance buildings as well as much military work. Federighi built the Loggia for the Piccolomini pope, and designed various decorations throughout the city. Cozzarelli did the palace of the Magnifico near the Cathedral, with the fine torchholders, which are close rivals of the lanterns of the Strozzi palace in Flor-



CORONATION OF THE MADONNA. LOVELY PANEL BY ANDREA DELLA ROBBIAS, IN THE OSSERVANZA. THE GROUP OF SAN BERNARDINO WITH HIS HAND ON SANTA CLARA'S HEAD IS BEAUTIFUL. THE CHURCH IS RICH IN TERRA COTTAS AND EARLY PAINTINGS.

ence, also the Convent of the Osservanza, which was built by four of the monks.

Baldassare Peruzzi, called the "architetto universale," left a lasting mark on his native town, although it is more than doubtful whether all the buildings attributed to him were of his planning. The Sieneſe agree with Vasari that "the works he has left are manifest and honorable fruits of that true genius, which was breathed into his mind by Heaven itself." After as-

ſiſting Pinturicchio in the Duomo, he went to Rome to execute many decorations. Agostino Chigi (the name is ſtill a diſtinguiſhed one in Siena) befriended him, giving him means to purſue his ſtudies of the antique. Eager to rival Bramante, Peruzzi rapidly familiarized himſelf with claſſical architecture. He alſo became marvellouſly proficient in perſpective, as the admirable drawings left by him indicate. The Farneſina, which he executed for Agostino Chigi, is deſcribed by a contemporary as "a thing born, rather than one merely

built!" In the miſt of his activity, Rome was ſacked; Baldassare, taken priſoner by the Spaniards, was miſtaken by them (on account of his "noble aſpect") for a great prelate, and tortured to make him pay high ranſom. Eſcaping at laſt, he entered Siena ſtripped to his ſhirt! Clothed, honored, made chief architect, he lived there for years. The pope "bore him no little ill will" becauſe he reſuſed to aid the Imperial army in the ſiege of Florence; the mediation of four

friendly cardinals was needed before his forgiveness was obtained and Peruzzi allowed to return to Rome and reſume his great work there. Too gentle and refined to push his own intereſts, he died there, very poor, neglected by thoſe for whom he had worked, though greatly mourned when too late. Perhaps he would have been happier, leading the ſimple life in Siena, with his friends, Beccafumi and Capanna.

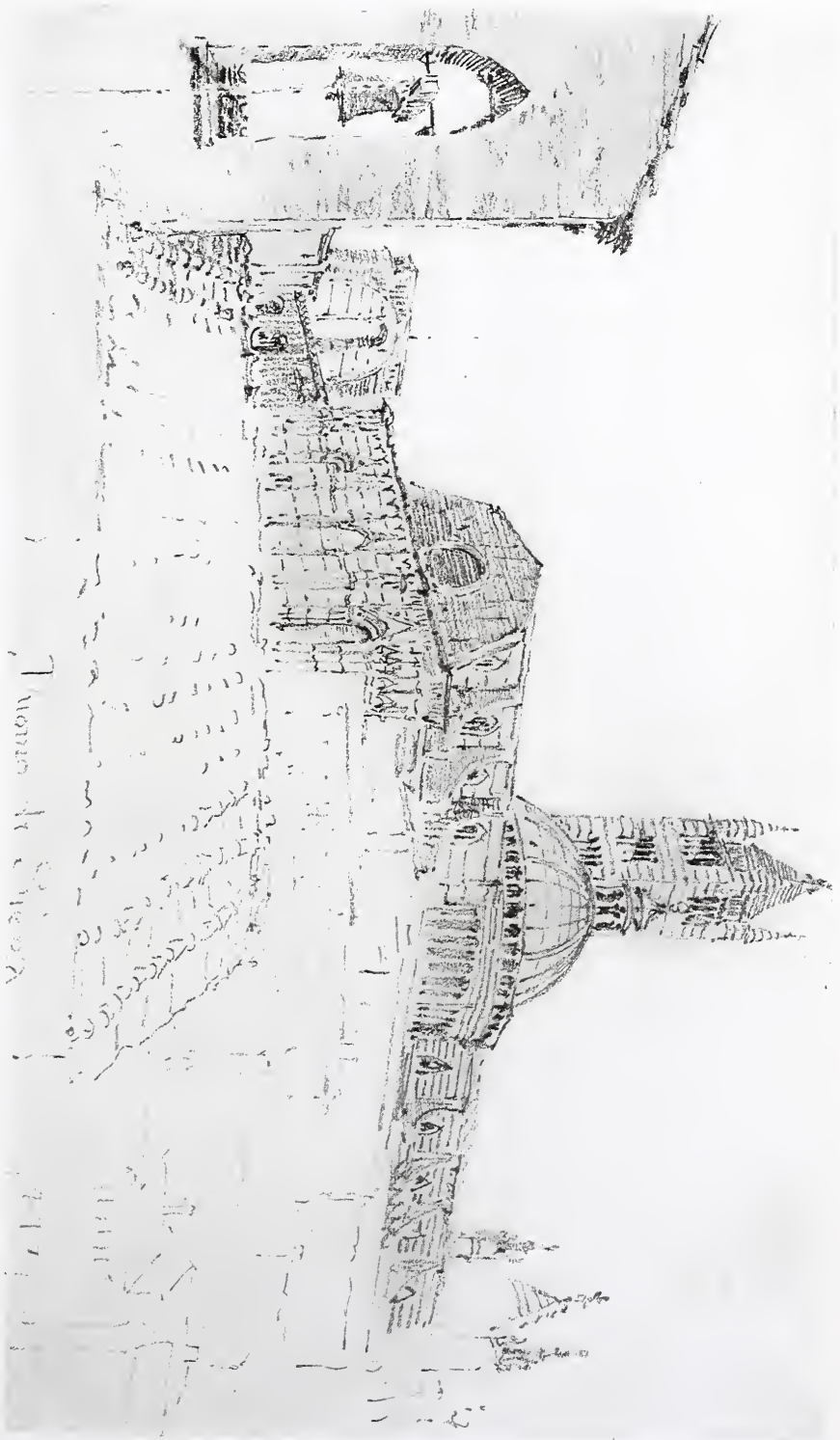


San Francesco, Across the Olive Orchards and Cypresses.

In ſpite of the fact that he was capo-maestro of the works of St. Peter's and deſigning other important buildings, Peruzzi found time to prepare magnificent "ſcenic arrangements" for a drama written by Cardinal di Bibbiena, after a faſhion "long out of uſe." One wonders whether his influence had any connection with out-of-door theatres, ſeveral of which are to be found in Siena. The laſt of theſe is in the garden of Torre Fioreſtina; another, equally elaborate, but covering leſs ground, is at the end of the pleached walk leading from the Palaz-

zino Gori; a third ſmall one is in a convent, within the walls of the city. All have a raiſed ſtage, with wings, and all proper exits, etc., of carefully clipped trees and ſhrubs. To us, who own but one perfectly formed pleached walk, theſe green theatres are endlessly intereſting. No one ſeems to make uſe of them now, but in their day, how many operettas they muſt have framed! Nothing more ſuitable for the dainty formality of thoſe days could be deſiſed; we often ſee

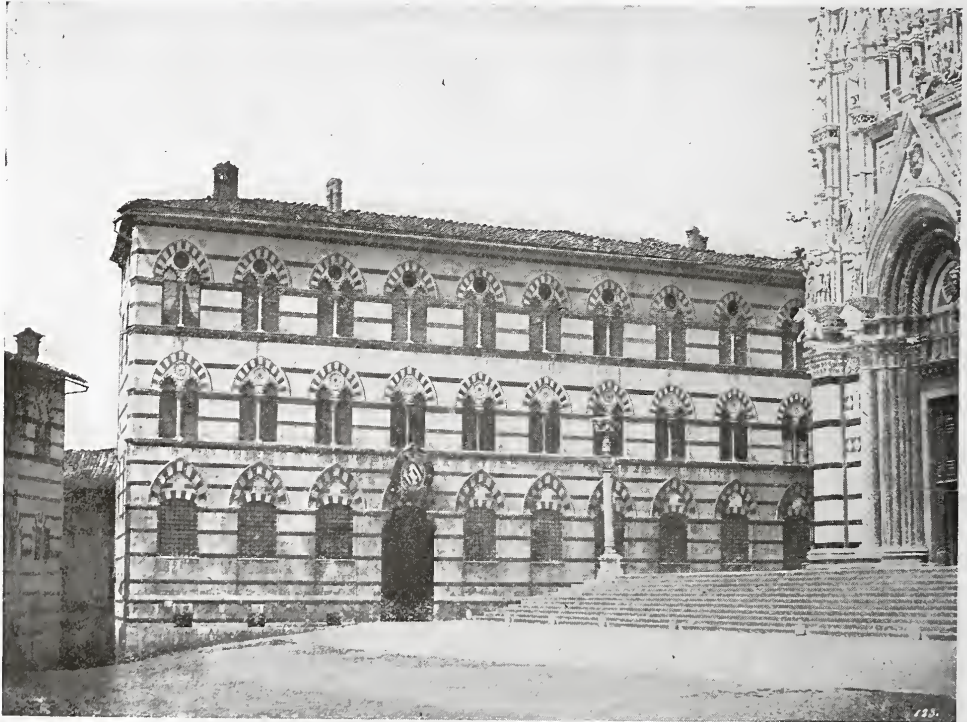
THE DUOMO FROM SAN DOMENICO, ACROSS THE FONTE BRANDA AND THE VALLEY WHERE SANTA CATERINA LIVED; THE FRONT WALL OF THE UNFINISHED NAVE, THE CAMPANILE AND THE OLD DOME BREAK THE SKYLINE BOLDLY.



Shakespeare, in woodland or garden, how interesting to stage a play of Goldoni's, how inspiring to have a perfect little theatre ready at a moment's notice for an entertainment!

The Italians live far more in the open air than we are wont to do; a Sienese gentleman is apt to have half a dozen villas, which he visits with his family in turn, as well as a hunting lodge which he values greatly in the fall during the season.

and tear, is kept covered, except once a year during the great festa of August, when one inspects it under difficulties, owing to the crowds in the cathedral. A better fortune was mine: One day, while sketching there, I noticed hurrying porters with planks on their shoulders, and, curious to learn the reason for this unusual proceeding, was informed by the sacristan, "The pavimento is being uncovered, il principe americano is coming!" "Which one?" (as if that dignity



THE VESCOVADO (ARCHBISHOP'S PALACE) CORRESPONDING IN "TIGER-STRIPS" TO THE CATHEDRAL BESIDE IT, WITH CHARACTERISTIC SIENESE TREATMENT OF THE ARCHES.

Splendid stalls were carved for the chapel in the Palazzo Pubblico by Domenico de Niccolò, ever after called "del Coro" by his admiring fellow citizens. With the two Barili, he produced carvings "not excelled by any other city."

Siena boasts of two unique possessions, the tavoletti (or painted covers of the old city records), and the inlaid marble pavement of the Duomo. The latter, being too delicate to stand wear

were common at home). "Il Signor Morgano; he is coming to-day from Perugia." By afternoon, when the "American Prince" motored softly into the Piazza, all was bare and clean, and the sacristan ready with a wet swab to brighten the time-dulled colors of the marble pictures. For hours the quiet little party examined the graffiti, passing from the early black and white ones in the choir to the freer designs of the



THE DUOMO FROM THE OPPOSITE DIRECTION, SHOWING RUINS OF THE GREAT NAVE BEGUN BEFORE THE PLAGUE OF 1348. THIS SKETCH WAS TAKEN BY MOONLIGHT THROUGH THE ARCH AT THE HEAD OF THE VIA DE CITTÀ.



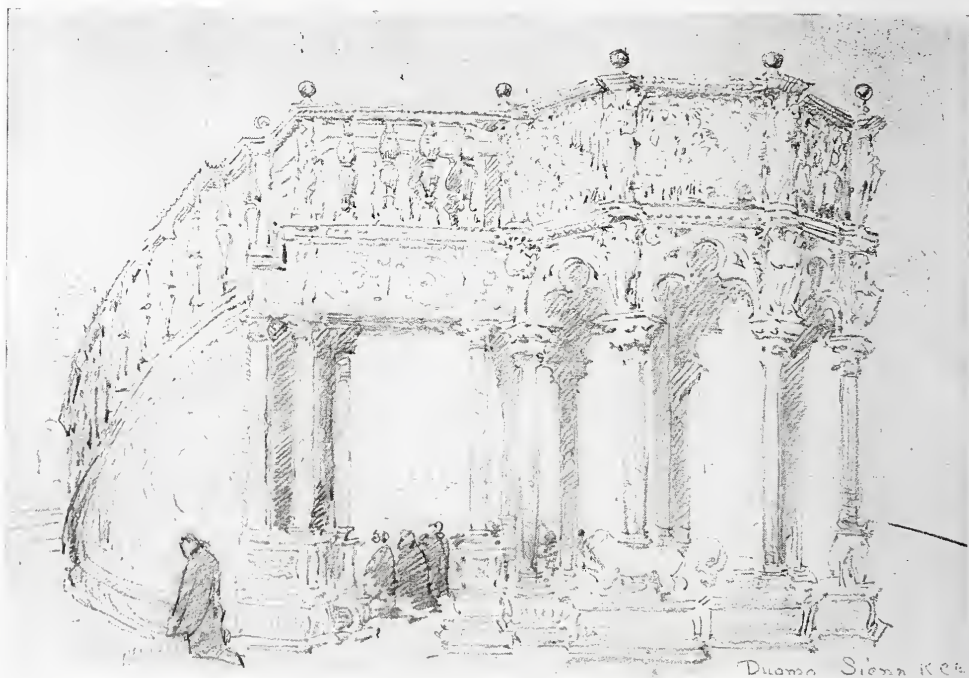
SAN GIOVANNI, THE BAPTISTERY UNDER THE
DUOMO, BUILT IN 1317, WITH THE SPLENDID
FONT DESIGNED BY GUACOMOO DELLA QUERCIA.
WITH PANELS BY DONATELLO, Ghiberti, ETC.



THE RICHLY ORNAMENTAL BLACK, WHITE AND RED MARBLE FAÇADE OF THE CATHEDRAL, WITH THE MOSAIC OF THE CORONATION OF THE MADONNA IN THE GABLE. THIS WAS BUILT ABOUT FIFTY YEARS AFTER THE MORE BEAUTIFUL ONE AT ORVIETO, WHEN THE SCHEME OF ENLARGING THE DUOMO HAD BEEN DEFINITELY ABANDONED.

nave. Tourists flashed through the church, casting casual glances at the marvels under foot, with a "How fascinating!" as they hastened away, without seeing the little group reverently engaged in study. I must confess their sustained interest in the artistic quality of the pavement was a lesson for me; the drawings in the Opera del Duomo had appealed to me more than the actual flooring, the unsuitability of the delicate material for

though evidence is against it, we like to imagine that he did, and that Dante walked over the earliest scenes, and described them in his walk to meet the "creatura bella." The oldest are conventional designs in black and white marble, but later other colors and disturbingly complicated compositions were employed. In spite of the beauty of the designs, the price for the execution was hundreds of times greater; Matteo di Giovanni, for example, received four lire



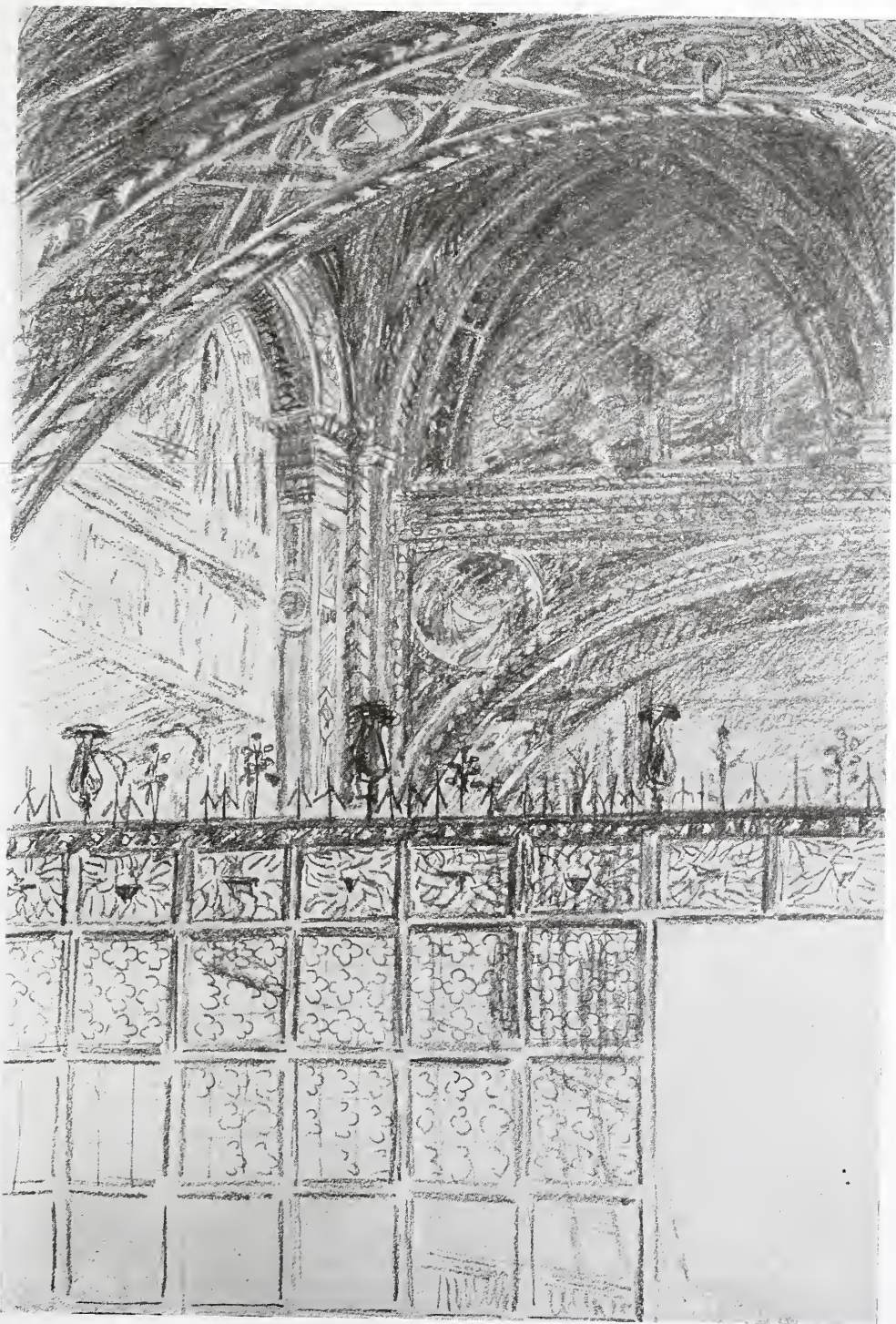
THE MAGNIFICENT PULPIT OF THE DUOMO WHICH MARKS THE BEGINNING OF THE RENAISSANCE. IT WAS STARTED BY NICCOLO DI PISANO IN 1266. THE STEPS WERE MADE BY NERONI.

heavy traffic, as well as the character of the designs chosen, having hindered my enjoyment. Why, for instance, walk over men engaged in violently murdering the Holy Innocents. As the light faded and they slowly left the cathedral, the sacristan confided with much respect: "He has given us five hundred lire for the Duomo."

Tradition tells us that Duccio made the first chiaro-scuro marble picture, and that he began the famous pavimento. Al-

for his wonderful design, including the perspective of a villa with arches and many figures in violent action, the Murder of the Innocents, while Federighi had 650 for his, including the actual work. Beccafumi's have always been popular, in low tones without the varied colors used by the other artists.

The tavoletti or registers of the Treasury of Siena from earliest times until long after the fall of the Republic were filed away at the close of each year by



These frescoes by Taddeo Di Bartolo in the Capello Del Palazzo, 1406, are the beginning of Siense Quattrocento work. They represent the assumption; the coloring is still rich and lovely. The iron screen, by Giacomo Di Giovanni, is adorned with the Balzana and Lupa and a fine cresting. This view is from the Sala Dei Nove, the "Nine" used the chapel for service before their meetings. The whole chapel is a treasure of early art, in carving, sculpture and painting.



A typical street in Siena. Showing the bridges thrown across the streets, by which one could pass from house to house without danger. Many of these picturesque bridges have been swept away by the march of "improvements."

the retiring Camerlingo in exquisitely painted covers. His portrait and arms, or some historical event, or perhaps the chief political occurrences of his term of office were painted in tempera by the best artists, forming an illustrated chronicle extending over hundreds of years. These tavoletti are unique, and the pride of the Sienese heart of to-day. The colors of the miniatures are marvellously well preserved, the foundation of gesso, raised and tooled and heavily gilded, being proof against the deterioration of the centuries.

The fan-shaped Piazza del Campo, called the finest in Europe, is surrounded

by old palaces. Although very beautiful, it seems an awkward place for horse-racing, yet the Palio has been run there for hundreds of years. The city being under the protection of the Madonna, her principal festivals are kept as holidays: the races are in her honor, the prize a rich banner or "Palio" which the winning company keeps forever after in its chapel. Fierce rivalry prevails; even the stranger takes sides, hating the "Caterpillar" or the "Goose" if he happens to sympathize with the "Tower." Twelve men from each of the seventeen departments take part, parading all day in gorgeously embroidered silks and velvets, fashioned like the costumes worn when the Palio was first run. The horse allotted to the contrada, splendidly caparisoned, is led into its chapel, blessed and drenched with holy water; the men are blessed from the Vescovado. At sundown every inch of space in the Piazza is packed with people who cheer or weep without restraint according to the fortune of their contrada. Later, the quarter of the winning contrada is beautifully illuminated, and banquets are arranged in the street in front of its chapel. The



Detail from the Palazzo of the Magnifico near the Cathedral. Great Standard Bearer of Bronze, designed by Cozzarelli.



THE REAR OF THE FONTE NUOVA, WITH STEEP STREET LEADING UP TO THE PALAZZO SALEMBENI AND SAN DONATA.



This oft-copied upper part of the Mangia Tower we owe to the painter, Lippo Memmi.

victors do not quiet down for a week or more.

Once a year at daybreak on the 15th of August, the great bell, La Mangia, rings for a mass, celebrated in the beautiful chapel at the foot of the tower. Built as a votive offering for "a miraculous deliverance from the pestilence," it shows traces of much later work; Bazzi's fresco has disappeared almost entirely from exposure to the weather, but the frieze of griffens and the other work of Federighi are untouched by time.

The Palazzo Pubblico is splendidly decorated. The Signori enriched the great rooms where they met with priceless frescoes, dating from the earliest period, with wrought iron, sculptures and carving, all well preserved.

The city is full of old palaces and houses of much architectural interest. The clever brickwork is especially noticeable, the simplest forms being used, and openings decorated with repeating patterns in endless variety. The irregular-

ity of the small handmade brick gives charm, one cannot attain a similar effect with hard, machine-made brick.

The quarries around Siena have furnished her with marbles in abundance. Fine and durable black and white marbles, the beautiful yellows and browns we know as "Sienna marble," red, green, all have been found at hand as needed and built into her churches and palaces. The Salembeni, Saracini, Piccolomini, all the old families, rivalled each other in the erection of their stately homes. For protection in case of uprising, most of them were connected by arches thrown across the streets, and by underground passages. Some of the outlying villas also were connected by tunnels, the Palazzo dei Diavoli for instance, and the Convent of the Osservanza, both miles away. In the days when lawmakers reserved to themselves the right to sumptuous clothes, forbidding others to set foot in the streets, except in mean attire, ladies used these bridges exclusively, passing from



Chapel at the foot of the Mangia Tower (photographed during the palio). Vowed "for a certain miracle, a deliverance from the Black Death," in 1348. The frieze of griffens is by Federighi, 1460.

house to house splendidly dressed, and be-jewelled on their way to entertainments. Many of these arches still exist, adding to the picturesqueness of the streets.

From the road surrounding the walls one sees endless beautiful views of Siena : of the steep hills, crowned by towers, the Mangia and the Campanile of the Duomo far above in the blue sky ; of her for-

hills as far as the eye can see, dotted with vines and olives, each height tipped with cypresses and a villa or convent. In the fourteenth century, though disturbed by constant warfare, "when the injured people sought to cast down the power of the great," Siena was yet the home of so many holy men and women that she was called "the ante-chamber of Paradise." Her favorite saint is



THE CAPTAIN AND STANDARD BEARER WITH THE BANNER OF THE TORRE, THE PAGES, ETC.; GORGEOUS IN CRIMSON WITH GOLD EMBROIDERY READY FOR THE PALIO IN THE PIAZZA DEL CAMPO. THE HORSE, CAPARISONED TO MATCH (NOT SHOWN IN THIS PHOTOGRAPH) IS BELOW. THOUGH TAKEN TO THE CHAPEL OF THE CONTRADA, BLESSED, DRENCHED WITH HOLY WATER, HE DID NOT WIN THE PALIO FOR HIS FRIENDS.

midable fortresslike palaces; her old houses, crowding each other down the descents, almost meeting over the narrow streets, and of the fine, old walls, girdling the whole, zigzagging around the valleys, broken only by the impressive old gates. Open country creeps close to the wall, contrasting with the unequalled soft, rich reds of the brickwork. Beyond are gardens, farms, then line after line of

Catherine, one of the most remarkable women who ever lived. One finds the events of her life pictured everywhere, from the stiff, ugly likeness painted by her follower, Andrea Vanni, to the graceful frescoes of Bazzi ("the light-minded idol of Siena"). Born just before the plague, her short life was passed in sad times. In a day when woman was of no account, when a

gentleman could write, "much it doth displeaseth me that any husband take counsel of his wife," the influence of Santa Caterina spread throughout Christendom. The daughter of a poor tanner, without education, her letters (four hundred of which are still preserved) "count among Italian classics." Called everywhere as peacemaker, she was sent to Avignon, where, to use her own words, she persuaded the pope to "take the road to Rome, where perils and malaria and discomforts awaited, where the delights of Avignon were but a vain recollection." Her power was not due to her beauty (even Raimondo, her confessor, records: "Nature had not given her a face over fair"), but to her winning grace, wisdom and keen sense of humor. Her father's house in Fonte Branda, altered by Peruzzi, and filled

with frescoes, is now a shrine for pilgrims.

The graceful courtesy of the people gives the last charm to life in Siena; one can follow tiny paths through the fields for miles, skirting villas and farms, sure of a hearty welcome from everyone and a "Buona sera lei" in musical Tuscan. The skill, intelligence and humor of the Sieneese endear them to the guest within their borders. Withal, a certain primitive simplicity prevents many of them from realizing conditions elsewhere. As we were waiting homeward bound at the station on our last visit, a donkey brayed tremendously. "I am glad we shall not hear that in America," said I. "What, have you no donkeys there? No? Then I suppose you depend on oxen in New York? No oxen either? Then how can you do business?"



THE PROPRIETY OF DECORATION

In Business Places

By PHILIP S. TYRE

REFERRING TO THE ARTICLE in the March issue of the *Architectural Record* describing and commenting upon the United States Post Office, Custom Houses and Court House in Cleveland, Ohio, it is noted that discussion is invited upon the propriety of mural paintings in the principal offices of the building. The invitation seems timely, for in view of what has been said and done, we might expect divergent opinions even in such a specific case as the one presented. The opinions of painters will be as desirable as those of architects for in many cases the reasoning or feeling of the architect may run counter to the aims or principles of the painter.

We will all agree that the best architectural design will result from a combination of the best work of the architect, the painter and the sculptor, with these three working in harmony. In the particular case under discussion we have the painter to consider. Then let us look at the conditions governing his work before we decide whether or not he will be asked to decorate this room or that one. If his work fails the whole fails, and he is wanted only at his best. If his creation is not a valuable contribution to the whole realm of the painter's art, it has failed as painting, and as a failure in itself it is a flaw in the whole, whether or not it is harmonious with the whole. So if we find a place for a mural painting available, it must evidently be in a room where it will not be required that the painting be pushed into complete subordination. If the use of the room be such that a good, full blooded, satisfying work of art obtrudes, then let us neither push the painting into obscurity by placement, nor select a work of anaemic character that will cover into a lowly relationship with its surroundings. Remember that the painter for centuries was a slave

to architecture, then to religion, and has stood alone only since about the fourteenth century.

It seems to the writer that he who attempts to rule the paintings out of the offices of high officials of the Government will have a rough road to travel; provided that such offices are located in a Federal building skillfully and artistically designed throughout and built monumentally. The question of having mural decorations in the offices of the Cleveland Federal building seems analogous with the question of having beautiful railway stations and good looking shops. It deals with the same general problem—the degree of beauty to be allowed to business places. Ruskin long ago tried to teach us to build our shops and business places without ornament. He was an eminent authority, and such teaching as his, extremely didactic, should lead us to consider carefully the opinions of any individual, lest those of us who are students, or timid practitioners, should be guided without the aid of thorough reasoning and discussion. One man can scarcely, no matter how profound, look at a subject from every angle and with every possible consideration. It is surprising to note how completely Ruskin has been routed in many ways in his absurd endeavor to lay down rules to apply to all and for all time. He would have ruled out from our shops and business places, categorically and without distinction, all classic forms and all ornamentation; in fact all beauty. The following comments from Ruskin's "Seven Lamps of Architecture" are quoted and discussed because of their close bearing upon the subject of the murals as well as for their direct application to the general problem of decoration. He said:

"Wherever you can rest, there decor-

ate; where rest is forbidden, so is beauty. You must not mix ornament with business, any more than you can mix play."

The most familiar position of Greek mouldings is in these days on shop fronts. There is not a tradesman's sign, nor shelf, nor counter in all the streets of all our cities which has not upon it ornaments which were invented to adorn temples and beautiful palaces. There is not the smallest advantage in them where they are.

And of railroad stations, he says:

"Another of the strange and evil tendencies of the present day is to the decoration of the railroad station. Now, if there be any place in the world in which people are deprived of that portion of temper and discretion which are necessary to the contemplation of beauty, it is there. It is the very temple of discomfort, and the only charity that the builder can extend to us is to show us, plainly as may be, how soonest to escape from it. The whole system of railroad travelling is addressed to people who, being in a hurry, are therefore, for the time being, miserable. No one would travel in that manner who could help it, who had time to go leisurely over hills and between hedges, instead of through tunnels and between banks; at least those who would have no sense of beauty so acute as that we need consult it at the station. The railroad is in all relations a matter of earnest business, to be got through as soon as possible. It transmutes a man from a traveller into a living parcel. For the time he has parted with the nobler characteristics of his humanity for the sake of planetary power of locomotion. Do not ask him to admire anything. You might as well ask the wind. Carry him safely, dismiss him soon; he will thank you for nothing else. All attempts to please him in any way are mere mockery, and insults to the things by which you endeavor to do so. There never was more flagrant nor impertinent folly than the smallest portion of ornament in anything concerned with railroads or near them. Keep them out of the way, take them through the ugliest country you can find, confess them the miserable thing they are, and spend noth-

ing upon them but for safety and speed. Give large salaries to efficient servants, large prices to good manufacturers, large wages to able workmen; let the iron be tough and the brickwork solid, and the carriages strong. The time is perhaps not distant when these first necessities may not be easily met, and to increase expense in any other direction is madness. Better bury gold in the embankments than put it in ornaments on the stations. Will a single traveller be willing to pay an increase fare on the South Western because the columns of the terminus are covered with patterns from Nineveh? He will only care less for the Ninevite ivories in the British Museum; or on the North Western because there are old English-looking spandrils to the roof of the station at Crewe? He will only have less pleasure in their prototypes at Crewe House. Railroad architecture has, or would have a dignity of its own if it were only left to its work. You would not put rings on the fingers of a smith at his anvil."

Ruskin's good logic is a little high-handed and incomplete, and it seems as though he had been outnumbered a hundred thousand to one. We have not heeded him. Apparently he did not conceive that it would be possible to build railroad stations so great that they would dignify the classic ornamentation used, and that we would be able to practically conceal the fact from the passer-by that the railroad station harbored any discomforting means of travel.

Would Ruskin have cared to wait for a half hour in a railroad station designed without regard for beauty if he could have done the waiting in the new terminal of the Pennsylvania Railroad in New York or in the new Union Station in Washington. Every traveller is obliged to do considerable waiting for trains. A traveller can spend a very pleasant half hour in any of our newest important stations. How about the exterior of the station? Are all the passers-by travellers in a hurry? Do we want a single purposely unattractive building in any of our cities? That has been answered by thousands of skilled architects and by every progressive citizen.

The eye will, of course, cease to revel in those forms of beauty continually before it. The shop keeper will not take daily pleasure in looking at a classic pilaster on his store front, the butcher will not look once a month at the color of the bricks on the front of his store; also it seems likely that the priests and kings who have lived in those cathedrals and palaces most famous in art must have gotten sort of used to their charm. Suppose a building or room is a workshop, should it be build or adorned for the worker alone? The great temples and palaces were, as can readily be seen, built not alone for the occupants. What of the passer-by, the visitor to our city, the general appearance of our shops and stores and office buildings throughout? We obviously want a little beauty wherever possible, the most where we have time to enjoy it, and where it by right of dignity and wealth and power belongs, but surely the extent of beauty is a matter to be adjusted in each case. We will not have any one lay down any general rules. We want to use reason and consideration. We will rarely cheapen or insult an ornamentation by locating it unthoughtfully or unwisely.

The men who will occupy the Federal offices will not be distracted from business by the beauty of their apartments. They will probably all be men of culture as well as business. When the pictures have ceased to have much interest for these men there will still be a sense of refinement and beauty in the atmosphere created by the works of art. Besides a business man, particularly a government official of high rank, is not necessarily a grind; his business is not such that he does not enjoy pleasant surroundings. He will have visitors who will not have to rush in and out. We would not deny him the privilege of having an expensive and attractive portrait on the walls; why then deny the mural painting which keeps its place on the wall and is unobtrusive but beautiful. The small picture or portrait hung on the wall is far more attractive and consequently more detractive from business thoughts, and the smaller it is the more attractive it is likely to be on a large wall area. Then also it may or

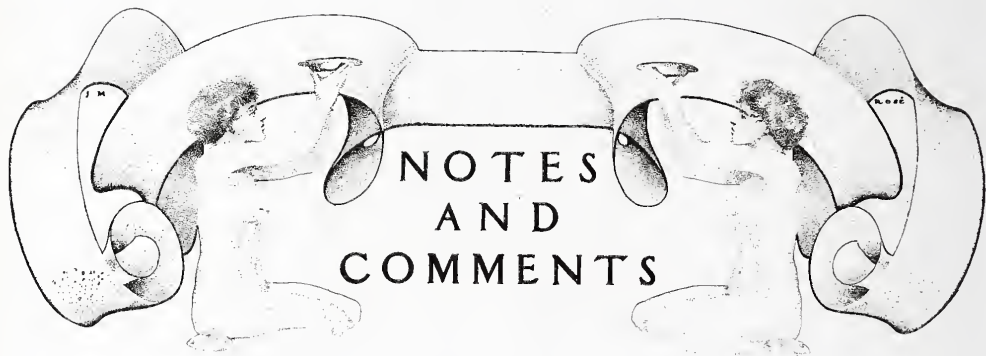
may not be a good picture according to the individual taste of the tenant, while the mural will nearly always be executed by a skilled painter selected by a competent committee. With his office walls balanced with good mural decorations the official will not feel compelled to hang the photograph of his political friends, which are usually not even attempts at portraiture and are often mere maps of physiogomy, whose original purpose was to adorn a campaign banner or poster.

The criticism that a place of business is no place for ornament seems to the writer to be a common one, too sweeping, and more likely to be put forward by a person untrained in art than by an artist or an architect whose observations and training have enabled him to cope with problems of the proportionment of beauty and ornament, and to distribute refinements with discretion.

The writer recalls in a recent novel by the late David Graham Phillips that the hero, a successful young artist, had his studio in an unfrequented woods. The building was a simple shed and was practically unfurnished. In the story the artist is visited by the king of finance who admires this trait of simplicity in the artist as it recalls to him his own severe business office, where nothing of beauty is allowed to temper his work-day surroundings. Yet this young artist hero entertains his sweetheart and her relatives frequently in the garret-like studio, and serves tea or chocolate.

It might be well for us not to create too great a gulf between business and things of beauty, for we will often find business in the same boat with pleasure.

The government officials in the Cleveland Custom House will probably be able to get down to brass tacks in their business conferences just as well in full view of the mural pictures as they would if the walls were bare. Their visitors and business associates will surely enjoy the aesthetic qualities of the room, and even the occupants may, when business is over, turn to their confining walls and say: "Well, Uncle Sam has a level head, and, besides, is a bully good artist."



PLANS FOR THE LINCOLN MEMORIAL

Champ Clark's suggestion that the people of the United States be asked to decide regarding the location of the proposed Lincoln memorial in Washington, has been accepted by

the Washington Chamber of Commerce. A committee has been formed, consisting of about seventy-five prominent men and women—few of them holders of public office—to inform the people and get their judgment. Glenn Brown, the secretary of the American Institute of Architects, is chairman of the committee, and he has issued an illustrated pamphlet giving information concerning the three plans which are before Congress, and presenting the arguments in favor of the Newlands bill, which is in behalf of the site proposed by the expert commission. The other bills are the McCall bill, for a structure on the ground adjoining the Union Station, and the Lafean bill, for a highway from Washington to Gettysburg. Of the first, Mr. Brown says: "The McCall bill offers neither a definite design nor site. The memorial is to be somewhere and of some form, on an irregular forty acre tract. Among the schemes favorably under consideration was a peristyle encircling the plaza of the Union Station; in the center of this is to be the Columbus memorial. Thus the memorial to Lincoln becomes a part of the station, a vestibule guiding to the great structure, and forms a background to the Columbus memorial—an admirable embellishment for the station but lacking the individuality and distinction necessary to commemorate Abraham Lincoln. A suggested colonade on Delaware avenue was another effort to attain an approach to the station and call it a memorial to Lincoln. A further plan is a great triumphal arch. Such arches re-

mind us of triumphal processions, commemorating great battles, troops of warriors with their captives chained to their chariots, all pomp and ceremony, certainly not a fitting form for a tribute to our simple American." Concerning the Lafean bill, he remarks that a highway is not a tangible memorial, that it suggests nothing of the character or work of Lincoln, that it would cost an enormous sum for construction and for maintenance, and that if lined with memorials to other people its commemorative value as regards Lincoln would be confused. Concerning the bill of Senator Newlands, Mr. Brown expresses the opinion that this gives the ideal site and form of memorial. He says: "This site should appeal to the artist, the business man, and to the sentiment of the community. To the artist it appeals because of its beauty and fitness, because it is a focal point of interest, because of its harmonious relation to the great plan, its orderly relation to the Capitol and the Washington Monument, because it is so separated as to be independent of and still equal in importance with these great monuments. The suggestion of a great classic portico as the character of the design gives an opportunity for the most simple and refined treatment,—so typical of Lincoln's life and expressing forcibly the dignity shown in his character and the grandeur of his accomplishments. The river hills of Virginia, and proposed planting of the landscape, providing beautiful landscape vistas, noble lagoons and approaches as indicated in the Park Commission's plan, will make more imposing this important memorial."

It will be remembered that Congress has already, in its recent session, made the appropriation of two million dollars for the memorial, and that a committee composed of seven members, who are President Taft, Senator Cullom of Illinois, Wetmore of Rhode

Island, and Money of Mississippi, and representatives Cannon of Illinois, McCall of Massachusetts and Clark of Missouri, have the matter in charge. President Taft is stated to be in favor of the park commission plan. This, it may be further explained, surrounds the proposed portico with terraces, gardens and fountains on the east bank of the Potomac, extending in a straight line, the axis of the Capitol and the Washington monument. Mr. Cannon is known to be in favor of the railroad station site. Wetmore and McCall are believed to favor the Potomac. The other members of the committee have not yet publicly expressed their preference.

PLANNING FOR A CIVIC THEATRE

Although the ideal architectural development for a civic theatre is not a pressing question, it offers rather an interesting subject for consideration. Percy MacKaye contributes

his ideas on the subject, at some length, to the Chicago "Record-Herald." He writes, that in his opinion the ideal civic theatre has four quite distinct functions, and of course the architect in planning the building must try to express these. The functions are, in the judgment of Mr. MacKaye, as follows: One, the traditional aesthetic function. Two, the educational, religious, and sociological function. Three, a fusion of these in what may be called the civic function proper. And four, adaptability to pageantry. He suggests that in order to carry out these diverse uses, the building should consist of a central auditorium with two wings, each wing containing a smaller auditorium. The theatre which would occupy the center of the building, should, he says, be "adapted to convene the largest practical number of people," and he suggests that it should be about the size of the Boston Opera House. This theatre "would be dedicated to developing and exemplifying the highest standards of a popular dramatic art for the many." The wing to the left would consist of a much smaller auditorium, and about the size, he suggests, of the old Lyceum Theatre, New York. This should be "adapted to the technique of a more intimate style in art"—Ibsen, Moliere, etc. The wing on the right would comprise the sociological feature, of which a special function would be educational. Here the children and young people would have their dramatic classes, and the working people would participate as they do in the dramatics at Hull House. With

reference to the fourth function, the performance of pageants, Mr. MacKaye proposes that it be provided for by so constructing the exterior portico that it might be used as a stage. The theatre itself would face on a broad plaza, which would provide the auditorium for these pageants. The people could be seated there on temporary benches. This is rather an interesting conception. Mr. MacKaye concludes that the civic theatre building would thus "express its inner functions; the civic art of the large central auditorium would be fed by the forces of the two wings; from the left wing, by the highest aesthetic standards of traditional theatrical art; from the right wing, by the highest sociological standards of the educational theatre. Thus would be preserved that balance between traditional art and radical democracy essential to a permanent institution of leadership."

BOSTON, 1911

The Boston-1915 organization has brought out a little booklet which contains the program for 1911 officially adopted by it. Thirteen projects are included—a number which shows the organization to be courageous. Project one is "to establish a proper authority to plan and provide for the comprehensive development of the city." The report on this matter says, in part: "A city should not be built without a plan any more than a fine house, a modern factory or a great ship. A definite city plan is necessary to the healthy growth of any modern city. Until the main needs of the whole community have been carefully studied and mapped out no single project can be carried forward with any certainty that it is really best for the city. . . . At the present time there are pressing demands for street and boulevard developments amounting to more than \$25,000,000. Boston is able financially to do only a little of this work at a time; which of these improvements is the most important and most necessary to the city, and should therefore be undertaken first, it is impossible to say. The facts should be determined before the city's money is used for any of them. Boston is in great need of better transportation; but experience should have taught us that it is costly and futile to construct subways, tunnels, etc., haphazard. The congestion in some parts of Boston is as bad as in any other city in the world. The development of the suburbs should have relieved this congestion; but for want of a plan we are re-

peating in the newer sections the same mistakes that have placed such heavy burdens on older Boston. Present errors mean the future expenditure of millions of dollars to overcome them. In the past parts of plans have been made, but they have failed because they have not been broad enough to affect the whole mass of the people. These earlier propositions should be correlated, and others added to make one comprehensive plan which shall benefit, not one locality or a few special interests, but the whole city and every man, woman and child therein." Project two is to federate the cities and towns of the metropolitan district so as to secure joint action on matters that need to be considered in a broad way. Project five suggests the erection of a central civic building, in which most of the sixty or more charitable and civic organizations of the city, which are now paying rents aggregating \$60,000 a year, should be brought together for their own and the city's good. Project six looks to the establishment of more convenience stations and drinking fountains. The other proposals are not such as would especially interest architects.

OLMSTED'S PLAN FOR PITTSBURGH

The Pittsburgh Civic Commission has issued in book form the Report prepared for it by Frederick Law Olmsted, on "Main Thoroughfares and the Down Town District." Dealing with

the street system primarily, and, as an incident of that, touching upon the grouping of public buildings, the improvement of the waterfront, the location of a public market, and the development of park and recreation facilities, it perhaps comes more nearly to being a true city plan report than any other yet published in this country. The Report fills one hundred and sixty-five pages, exclusive of the index, though the text is broken considerably by illustrations. The volume is also illustrated by several good maps.

In his introduction, Mr. Olmsted notes that "there are two main divisions of city planning. One looks to the re-arrangement and improvement of what has already been unwisely done through want of proper planning, or through force of adverse circumstances of any sort. The other looks to the wise, economical layout of what still remains to be done, especially at the outskirts of the city." Accordingly he discusses the business or down town district separately from the rest of Pittsburgh. In

considering main thoroughfares, he passes from the down town section to a consideration of outlying improvements.

It is impossible, and unnecessary, to discuss here the recommendations for Pittsburgh with any detail. A good deal of space is devoted to conclusions regarding the general theory of street design. This, however, is largely a re-statement and elaboration of what Mr. Olmsted has already said in the Rochester Report. As Rochester is flat, and Pittsburgh is very hilly, the question necessarily takes on some new aspects. It is noted that no great boulevards, of the more familiar type, could be carried for considerable distances in Pittsburgh without enormous expense. Mr. Olmsted, therefore, suggests that such thoroughfares make provision for handling anticipated future street traffic, not by a general and continuous widening, but by occasional pieces here and there.

The portion of the report which appeals particularly to the interest of architects is that proposing the establishment of a civic center on a site which had not previously received serious consideration in Pittsburgh. Starting out with the premises that a grouping of public buildings should be at a place connected with main transportation lines; that it should embrace if possible the county buildings; that it is desirable that it should "occupy land which is not of such high cost as to preclude the setting apart of the open space which is requisite to the highest dignity and beauty of public buildings," Mr. Olmsted finds all these advantages contained in a locality which is in its present state most unpromising and unattractive. This site lies to the east and southeast of the present county buildings. It embraces the bit of low ground occupied by local freight yards and a small station of the Panhandle Road. Except for the county buildings, it is surrounded by vacant lands and cheap structures at various higher levels mounting on the east to the commanding ridge that dominates all that part of Pittsburgh. Great thoroughfares tap it. On the northwest it is flanked "by the noble and distinguished architecture of the Court house and the jail—masterpieces of Richardson, priceless examples of the work of one of the few great artists America has yet produced." To the west a new county building is about to be erected. Mr. Olmsted proposes that the central area of low ground, occupied by the railroad, be decked over at about the level of Fifth Avenue—one of the main highways of the city—and that a great public square with gardens be laid out on this

deck" after the manner of the celebrated public gardens built over the railroad at Princess Street, Edinburgh, or in a much smaller way at Park Avenue, New York." Along the east side of this square or garden, in the form of a gradually rising terrace, he proposes that there be built the approach to a new bridge leading to the south side; and east of this, as though terraced on the hill side, he would have the principal municipal building, culminating in a tower. For this Arnold W. Brunner has drawn him a sketch, which is reproduced in the report. The group enclosing the square would be completed by another building at the north, and by a low building on the south, the latter serving to screen the factories and freight yards below, while leaving open the view of the hills across the river. Mr. Olmsted remarks that the irregular and picturesque form of the site, and of the existing county buildings, all seem to demand a certain informality and picturesqueness of design, and these peculiarities, he says, "ought to be welcomed, because they are eminently characteristic of the city and of the mountainous region in which it is set. . . . To build a city hall and civic center of scholastic formality, appropriate in the placid surroundings of Paris, would be to lose a great aesthetic opportunity."

ORNAMENTS FOR A BRIDGE

There has been an interesting discussion in progress during the last few months in Los Angeles, concerning the architectural features of an important new bridge. This bridge is of concrete, and is the largest and most elaborate structure of its kind yet attempted in Los Angeles, if not in California. The people naturally became very much interested in it, and a suggestion was made that it would be fine to have some granite lions placed at the two ends. Second thought asked the question, Why lions? And it was proposed, by the Native Daughters of the Golden West among others, that the animals should be not lions but grizzly bears. The Native Daughters reminded the citizens that the history of California is closely identified with the bear and not at all with the lion. A resolution was presented to the city council asking for bears, and the council referred it to the Municipal Art Commission. And now the Municipal Art Commission has brought out a report stating that there must not be lions or bears or kittens or any other animal; that there must not be any ornament

which is made of granite, since a concrete bridge with granite ornaments would violate the laws of art. The Commission proposes that groups of columns be placed on the pedestals at either end—a very wise and appropriate suggestion.

THE PASSING OF AN HISTORIC STRUCTURE

During the last few weeks, the old Museum of Fine Arts on Copley Square in Boston, has been torn down. It is making way for a great hotel, a step which one may be excused for calling progress, since the Museum has moved into a more glorious building further west. But the passing of the old Museum is an architectural event that ought not to be overlooked. H. L. Kennedy, in contributing to the "Boston Transcript" a whole page on the subject, gives many interesting details. He quotes one whom he describes as "one of Boston's most noted architects of today," as describing the period, 1875, in which the building was constructed as "an enormously interesting decade—one of the most active periods that Boston ever had. . . . Previous to this time Boston was a collection of cheap, rubbishy buildings, for the war had held us back. This period which witnessed the building of the Boston Museum of Fine Arts also saw the development of the Harvard Musical Association into the Philharmonic Concerts and thence into our present Symphony. Richardson came back from abroad. There was a rise of Episcopalianism to prominence. The Back Bay began to develop." This certainly was an extraordinary collection of events.

But to return to the Museum. The original purpose was the admirable one of connecting its contents very intimately with the products manufactured in and about Boston. Meetings were held in private houses, to which were invited the manufacturers of Lowell, Lawrence and other towns, who were told that the influence of the Museum would lead to more beautiful carpets, cloths, prints, etc. The Boston fire in 1872 diverted funds which might have gone toward the building, thus retarding completion, for from a number of competitive designs for a fireproof structure, the plans of Sturgis and Brigham had been selected, and in 1871 work had commenced. The building was the first of any importance in America in which considerable use was made of terra cotta. Most of this material was brought from Stoke-on-Trent in England, though the terra cotta which was used in the porch was made in

New Jersey. The panels on the Copley Square side of the building were designed by Bartholdi. Sturgis had studied over the plans of the Boston Museum at South Kensington, and some details of the work, the columns, etc., were taken from Lincoln Cathedral in England. On the whole, says Mr. Kennedy, the building "was quite as good as anything going up in England at the same time, and was immeasurably ahead of any other building then in Boston, with the exception of the State House." The building as designed was to be very much larger than it was ever constructed. It was to cover the land to the south of it, which has stood vacant all these years, and in the original design the main entrance was to be on Dartmouth street. The door which faces Copley Square, and which most of us have regarded as the main entrance, was really only a side door. As to why the main entrance was not put on Copley Square, it should be remarked that at that time the Square was an unkempt and ungraded bit of ground, while Dartmouth street was well developed.

Mr. Kennedy gives an interesting anecdote regarding the Museum's collection of architectural casts. It received these from the Institute of Technology, and this is his story—or one might write it history. An instructor of the Institute was traveling in Europe with a few hundred dollars, which he had begged in order to make purchases for the Institute and the Museum. After picking up a few things on the Continent he went to England, and there he made his great find. It appears that some years earlier, when the Crystal Palace was built, collections of architectural casts were made for it. The Gothic collection included a set of casts from Lincoln Cathedral, and when they were completed the order was given that the forms be destroyed. The maker of the casts was a canny fellow, and before obeying the instruction he made a second and even a partial third set for himself, and having won the friendship of the verger, he stored them in a dark corner of an underground Norman chapel. The Technology instructor visited the cathedral, and inspecting the chapel, spied the forms. They were sold with much delight to the Boston professor, for \$100. There were about sixty casts in the collection—fifteen of them angels nearly life size, if one may use that expression.

HANDBOOK OF AMERICAN ART

Mrs. Everett W. Patison, the chairman of the Art Committee of the General Federation of Women's Clubs, has brought out in a second edition, revised and enlarged, her "Handbook of Art in Our Own Country." It is published by the General Federation of Women's Clubs, and sold by them. The little paper bound volume is a most interesting and valuable compilation of the good things in art, which are to be found in the cities and towns of the United States. Art is interpreted broadly. The design of the book is to mention whatever is best in architecture, in sculpture, in public or private collections, in landscape work, in mural decoration, in stained glass, and in city planning in all the cities and towns of the country, if that best be good enough to deserve more than passing notice from the traveler. No doubt local pride has judged too kindly in many cases, for the data has been secured for the most part through the women's clubs. But the editor has made a conscientious effort to sift the reports sent in. It is probable, at all events, that very few good things have been overlooked, and if a few poor things have been put in, because local pride believed them good, the list gains a certain new significance and interest. The little book should be of value to the expert for ready reference, and to the traveler as a handy guide.

A LOSS TO HARTFORD

In the resignation, which took effect April 1st, of Frederick L. Ford, as city engineer of Hartford, that city loses an official who belongs to the small but significant group that have made national reputations for themselves by the faithful performance of their duties, and by a broad vision of what those duties are. In saying this, city engineer Ford of Hartford is classed with such men as, for example, Judge Lindsey of Denver, Brand Whitlock, Mayor of Toledo, Dr. Goler, Health Officer of Rochester, and Henry Read, Chairman of the Municipal Art Commission of Denver. Mr. Ford retires to take up private practice.

THE ARCHITECTURAL RECORD

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(Illustrated)

By HERBERT CROLY

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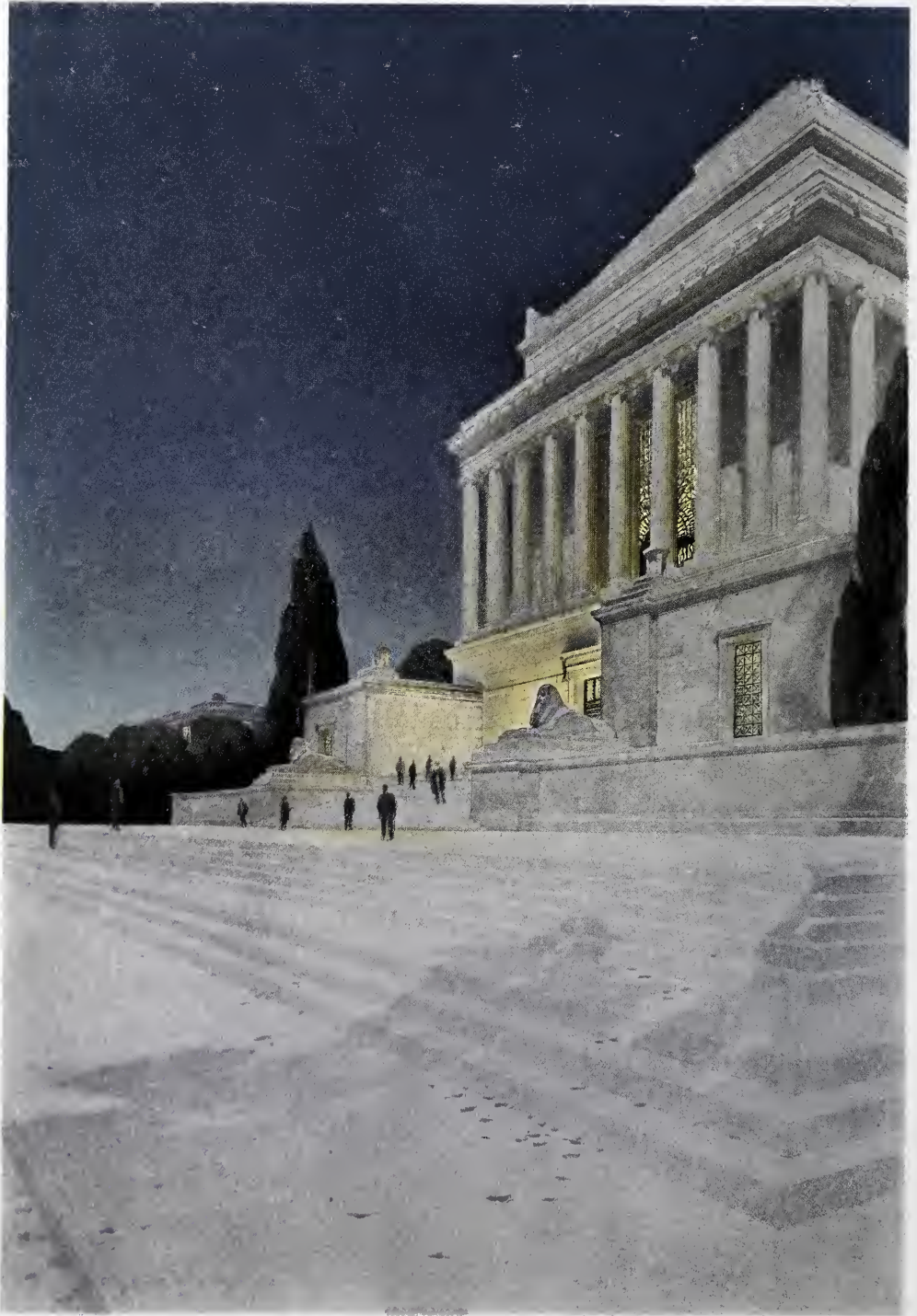
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JOHN RUSSELL POPE, ARCHITECT

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NUMBER 6

RECENT WORKS OF • JOHN RUSSELL POPE •

By HERBERT CROLY

SOME YEARS ago the Architectural Record enjoyed the opportunity of publishing a group of houses designed by Mr. John Russell Pope, and rarely in the course of a long series of similar articles has the publication of the work of any one architect or architectural firm been received with evidences of livelier and more general public interest. The current number contains another and more varied selection from the large amount of work designed by Mr. Pope, and this selection will be received not only with even greater interest, but perhaps with a certain amount of surprise. No other American architect of anything like Mr. Pope's ability and distinction has so rarely allowed his work to be illustrated, and many people, consequently who take a discriminating interest in American architecture have never had the opportunity of placing as high an estimate as it deserves upon Mr. Pope's individual achievement. The publication of this new installment of his work will afford them such an opportunity; and unless we are very much mistaken the impression produced by the first batch will be more than confirmed. It will be both enlarged and intensified.

Among the many different influences which have contributed to mold the work of contemporary American architects it is not easy to pick out in individual cases what influences really predominated. Certain architects have obviously been the victims of their practical environment and have allowed business, professional and technical conditions to dictate to them the character of their designs. Others have been influenced chiefly by the school in which they were trained, and have never been emancipated from this influence until they had lost what individual flexibility they originally possessed. Still others started their career with a strong prepossession in favor of a particular historical style and tradition; and their imagination has throughout their careers found its expression restricted, but, perhaps, at the same time strengthened, by some such exclusive preoccupation. A smaller class has insisted upon applying to their work certain more or less definite and appropriate ideas, and have been less interested in the effect of one of their buildings on the senses than upon its conformity to the demands of an abstract formula. Finally, the great ma-

jority of contemporary designers have been profoundly influenced by the example and the counsel of some of their eminent predecessors, and influences derived from this source have probably been more powerful and more prevalent than those derived from any other single direction.

Whether or not the last statement in the preceding paragraph is true, it certainly should be true. American architecture assuredly needs for its own benefit the formative influence of the best school training, of the most authentic and appropriate traditional styles, and of really relevant and well considered ideas; but it needs most of all the peculiar poignant influence which can only be exerted by the personality and the example of our own architects. Any brilliant success achieved by an American architect must necessarily make a peculiarly powerful appeal to his contemporaries and successors, because it has been designed under the same conditions with which his associates are confronted, and it has been obliged to satisfy similar needs. When eminence of achievement is united to contagious individual enthusiasm and winning personal qualities, the effect of his private personality may be even greater than that of his public work. The inspiration and counsel, which he can pass on to his younger associates, gives not only form to American architecture, but also continuity and vitality; and as a matter of fact it would be difficult to exaggerate the debt which American architecture owes to the personal influence of some of its more eminent practitioners. They have set their younger associates on the right path, and helped to inspire them with a lively and disinterested devotion to good architecture.

Among the influences which have helped to shape the work and career of Mr. John Russell Pope, one of the most important has been that of a certain eminent predecessor. Very early in his training he entered the office of McKim, Mead & White, and he worked with them for a number of years before he received any school training. While in

their office, he was associated particularly with Mr. Chas. F. McKim, and it was as a result of Mr. McKim's assistance and advice that he later pursued his studies both in Paris and in Italy. The fact of Mr. Pope's association with Mr. McKim constitutes, perhaps, the best point of departure for the critical consideration of his work. He has never been in any sense an imitator of Mr. McKim. His point of view was different from that of his master; his training was different; the conditions under which he accomplished his work were wholly different. Nevertheless the influence of Mr. McKim is apparent. It is shown in the mixture of French and Italian ingredients, that went into Mr. Pope's training. It is shown in the sense for purely formal architectural values, which is characteristic even of the least formal of Mr. Pope's houses. It is shown in the nice feeling for what is essential and imitable in old Italian and French models, which radiates from some parts of some of Mr. Pope's work. And it is shown in the disinterested passion for good architecture which Mr. McKim handed on to the minority of his associates who happened to be capable of assimilating it.

The influence of Mr. McKim upon Mr. Pope would have been more apparent, in case Mr. Pope had enjoyed the opportunity of designing a larger number of public buildings, for, as we shall see whenever an opportunity of this kind has been offered to Mr. Pope, he has proved his ability to keep alive the tradition of pure form, of which Mr. McKim was the most conspicuous modern exponent. But hitherto, Mr. Pope has been for the most part a designer of private houses; and his work in this field has tended to bring out a different aspect of his many-sided talent for design. It has tended to bring out, not the firm and bold manner method of handling a problem of formal design, but the versatility and adaptability of his disposition. The design of a private house is not only a matter of good architecture. It also raises questions of personal propriety, which often give a sympathetic designer more trouble than



ENTRANCE TO THE RESIDENCE OF
MRS. S. R. HITT, WASHINGTON, D. C.

do the exclusively technical aspects of his work.

For the first time in the history of domestic architecture, the better class of residential design has during the last one hundred years tended to become individualized. Both in Europe and in the United States, the modern architect has been obliged to take account of the personality of his client. The Italian villas, the French chateaux, and even the English country houses used to be built for people who were primarily members of a class—people whose standards and habits of life differed quantitatively rather than qualitatively, and who had very few individual preferences or peculiarities, which demanded satisfaction or expression. Domestic architectural forms could, consequently, be standardized; and each particular house was individualized not by the personality of its owner, but by technical considerations issuing from the attempt to adapt a building of a given plan and size to a given site. But during the last few generations, even in Europe, house-builders have been imposing all sorts of peculiar personal likes and needs upon their architects; and the designers, who united lively personal sympathies with technical conscience and ability, have been trying to build houses which would provide an appropriate domestic setting, not merely for the member of a class, but for one particular person.

The foregoing situation, which has been very much modified in Europe by the persistence of local class and technical traditions has prevailed most completely in this country. The United States is, as every good American will tell you, the land in which the individual reigns supreme. Well-to-do Americans are likely to differ from one another more widely than do well-to-do Englishmen or Frenchmen in habits of life, in the vicissitudes of their personal history, and in their aesthetic likes and dislikes; and the absence either of any authoritative standards of taste or accepted traditions of form bestow on these personal peculiarities a sanctity to which they are frequently not entitled on their merits. But whatever their title to respect, they

are necessarily of enormous importance to the architect of domestic buildings, and his success or failure depends largely upon his ability to satisfy both his clients as individuals and himself as a conscientious designer.

The situation produced by the varying individual needs and demands of his clients has proved to be fatal to many American architects. In the endeavor to satisfy the preferences or to provide an appropriate setting for the lives of their employers, architects have frequently drifted into the habit of designing in too many different styles; and they have thus sacrificed the integrity of their own work in the effort to meet the needs of their clients. They have tended to become eclectics, capable of more or less clever experimentation in all kinds of traditional styles, but their experimentation has lacked the continuity of effort and the unity of purpose which is indispensable to the attainment of real mastery. Their successes at best assume the character of *tour de forces*, and at worst they may be compared to men who have tried to write in ten different languages, and have scarcely succeeded in being grammatical in any one. If they are scholarly and conscientious, they may become correct in the several different styles, but rarely, if ever, do they become fluent and forcible.

In the case of Mr. Pope, probably the most obvious characteristic of his work is its versatility. He has experimented in many different styles and sub-styles; and the range of his experimentation is so considerable that a critic might hesitate to say that a certain house unmistakably belongs to him. The McLean and Hitt houses in Washington, for instance, each so admirable in its own way, do not look as if they had been designed by the same architect; and the several houses in different parts of Long Island, illustrated herewith, present even wider variations in style and treatment. And in accounting for this versatility it should be clearly understood that it is not the result on Mr. Pope's part of sheer facility, of an amiable eclecticism, or the want of stylistic principle. It is the result of lively human sympathy—of



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a conscious attempt to make the houses an appropriate background for the lives of their owners. He has not been trying merely to cater to an owner's preferences. He has been seeking to interpret in terms of architecture and decoration the personalities of his clients, so that they would both look well and live smoothly in these particular surroundings; and his interpretation, like that of a portrait painter, may well in certain cases reveal characteristics of which their possessor is only dimly conscious or even entirely unconscious.

That Mr. Pope's versatility has never led him astray may be considered doubtful. Nevertheless, the next most obvious fact after the fact of the versatility itself is the extraordinary success with which he has pulled it off. On the one hand it is never timidly and prosaically correct, and on the other, it is never dubiously or awkwardly experimental. He always has a lively and a genuine feeling for the kind of effect he is trying to get; and he almost always finds a happy means of giving that feeling architectural expression. He uses his several languages fluently and forcibly, because he has something real to say, and because he knows how to say it in a thoroughly idiomatic way. That some of his successes are by way of being *tours de force*, may well be true; but they are certainly not *tours de force* which have failed. They are the architectural adventures of a man, who in a particular situation felt that he had to take a chance and who knew how to do it.

It would, however, be a grave mistake to leave for one moment an impression that Mr. Pope is fundamentally anything of an architectural adventurer. He has been making his experiments on what were to him good and sufficient grounds, just as his master, Chas. F. McKim, made during his early years many experiments, far more dubious than those of Mr. Pope. But Mr. Pope is not really risking very much on the result. He uses his several languages, not only idiomatically, but with that general sense of good form, of abso-

lute style which is common to all genuine artistic expression. His experiments are the lighter and less responsible expressions of a man who at bottom is seriously and single-mindedly interested in good architecture, and has the rare gift of knowing what it is and how to make it. His feeling for fundamental architectural values and his knowledge of them is conspicuous even in the most adventurous of his excursions. He is to be compared not to a man who is wandering vaguely around in a wilderness of experimentation, but to a man who, while he leaves the high-road occasionally for the sake of an entertaining excursion, is fully aware of the trail out and back. He always returns, because he knows that only by the high road can the traveler reach Rome.

He has, moreover, avoided in his architectural excursions anything like superficial eclecticism. With a single exception, all his houses belong to one of the sub-styles of the Renaissance, and the single exception is far from being an example of loose picturesqueness of design. His first houses were very much influenced by his French school training, although always with a tendency towards independence of treatment and with a leaning towards the Italian. In his later work, the French influence has been very much diminishing. Whenever it appears it comes in the costumes of an earlier century rather than in the modern fashions; and it has not been replaced by any definite stylistic preference. Having gained his independence, Mr. Pope has hitherto preferred to keep it. He has made such good use of it that one cannot quarrel with him for not imposing any further limitations on himself, particularly in view of the fact that this independence has never received either a lawless or a meaningless expression. But admirers of his work may venture to hope that in the future it will obtain a gradually increasing consistency. An architectural journeyman may have his adventures without departing far from the royal road which constitutes the only way of reaching the great goal.

II.

Most of the houses designed by Mr. Pope are situated in the country, but several of the best happen to be urban. One of these houses has been characterized by an architect, who is entitled to speak with some authority, as the most successful modern American city dwelling situated in a city; and this judgment, sweeping as it is, may well be correct. The house referred to is that of Mrs. S. R. Hitt, in Washington.

The Hitt house is exceptional in Mr. Pope's work for the purity of its style; and it is not less exceptional among buildings, which are pure in style for the warmth and delicacy of the feeling it conveys. An example such as this proves, if proof were needed, that Mr. Pope's sympathies are not merely personal. Like Mr. McKim, he can give renewed value to an old and perfectly formed style. The style which has been renewed in the Hitt house is that late refinement of Georgian, known as Adams, and the attempt to renew it was peculiarly hazardous, because Adams houses were the last and the most finished products of a long process of architectural refinement. In order really to renew it, the architect was obliged, in a sense, to improve upon his originals, and unless we are very much mistaken, this is precisely what Mr. Pope has done. If any more perfect rendering of the peculiar value inherent in this particular phase of the late Renaissance exists, it has not come within our observation.

The extreme reticence characteristic of Georgian architecture culminated in the Adams style, and in its culmination the style itself obtained an added distinction. In the case of many Georgian houses this reticence became equivalent to a timid correctness, but in the Adams houses the reticence was suddenly infused with feeling and charm. It was as if a touch of the old classic spirit had miraculously granted new life to a decadent and stereotyped adaptation of the old classic forms. It is precisely the daintiness and freshness characteristic of the Adams houses,

which Mr. Pope has rendered so excellently. His success in this conspicuous instance indicates an unusual gift for seizing the essential value of a definite style and adapting it to the needs of a particular modern building. That the gift itself is rare may be inferred from the large number of merely dull copies, which are made by well-trained architects, and even where it exists, it is not always accompanied by the faculty of inventing the variations which are necessary to the proper design of a particular building. If any one believes that this is an easy matter, let him study carefully the treatment of the entrance to the Hitt house. The amount of detail in the iron-work, the door-way, the façade and the planting, all of which contributes to the perfection of the result, is extraordinary. Any error in taste or any failure in invention would inevitably have made the whole treatment commonplace. It succeeds because every detail has been pulled together and every pitfall anticipated. The only success which a design of this kind can have, beyond mere correctness, is the highest success, and it is this kind of a success that Mr. Pope has attained.

The house of Hon. John McLean, also situated in Washington, is wholly different in character and style from the Hitt house. The latter is one of the best examples of "period" designing in this country. The former, on the other hand, is perhaps the best single illustration of Mr. Pope's independence, both in conception and in treatment. It belongs to no definite style, and it is difficult to associate it even vaguely with the domestic architecture of any particular country. If it had been a stone building it would have plainly suggested Italian origins, but the "if" is important, both because the material is brick, and because the whole treatment is in a sense determined by the use of brick as a material. The McLean house obtains its distinction precisely, if not exclusively, as a brilliant example of brick work. Rarely in American architecture has brick been used so idiomatically and



THE ENTRANCE TO THE RESIDENCE OF
HON. JOHN R. McLEAN, WASHINGTON, D. C.



SERVICE ENTRANCE—RESIDENCE OF
HON. JOHN R. McLEAN, WASHINGTON, D. C.



A DETAIL OF THE RESIDENCE OF
HON. JOHN R. McLEAN, WASHINGTON, D. C.



"OLD GALLERY"—RESIDENCE OF
HON. JOHN R. McLEAN, WASHINGTON, D. C.



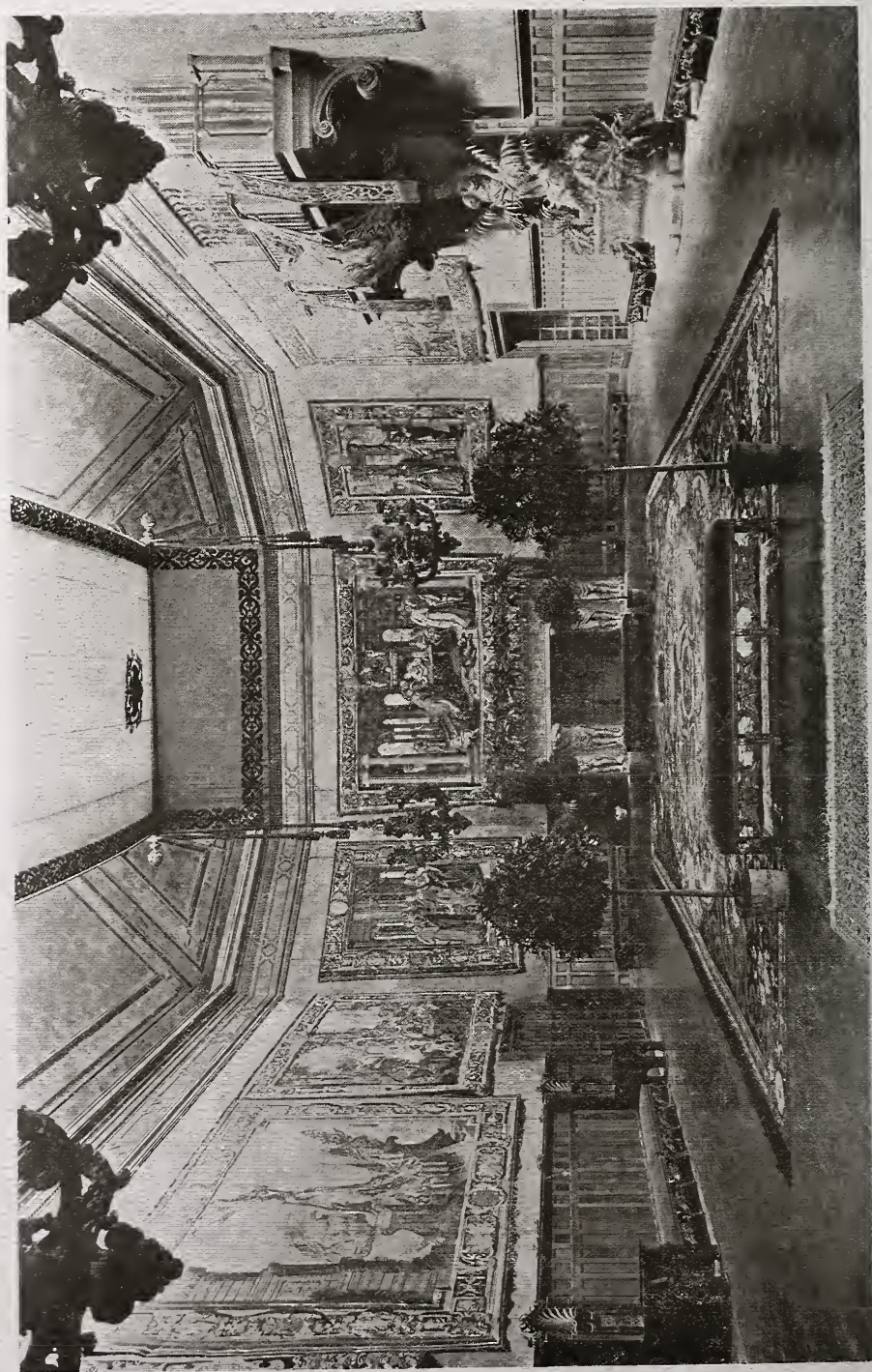
VISTA FROM TAPESTRY GALLERY—RESIDENCE OF
HON. JOHN R. McLEAN, WASHINGTON, D. C.



STAIRWAY IN THE "OLD GALLERY"—RESIDENCE OF
HON. JOHN R. McLEAN, WASHINGTON, D. C.



FOUNTAIN IN TAPESTRY GALLERY—RESIDENCE OF
HON. JOHN R. McLEAN, WASHINGTON, D. C.



TAPESTRY GALLERY IN THE RESIDENCE OF
HON. JOHN R. MCGEAN, WASHINGTON, D. C.



THE LIBRARY IN THE RESIDENCE OF
HON. JOHN R. McLEAN, WASHINGTON, D. C.

so ingeniously. The material obtains a novel and peculiar decorative value because of the inventive skill with which it has been wrought into an architectural pattern.

It is unfortunate that no photograph of the McLean house shows more than one façade. It is situated on a spacious but irregular shaped plot of ground facing on three streets; and one of the greatest merits of the house is the conviction it imposes upon an observer of being the one house which was demanded by that particular situation. Mr. Pope was able to meet the needs of his client by designing a two-story and basement building which is tied down to its site by a salient stone base and a frieze and a projecting roof. The two upper stories are very plainly and unsymmetrically treated, without the use of many incidental features or accents, and with a scrupulous fidelity to his material. The building is a revelation of the strength and dignity which can be obtained by the proper use in the proper place of such a comparatively humble stuff as brick. In spite of all the independence of treatment, it remains substantially Italian in its effect and Italian of the best period. It is one of the few American houses with some depth and surface to the walls, and some genuine modeling in the design; and it is one of the best illustrations of Mr. Pope's ability, even in his most independent moments, to think in terms of the most substantial and fundamental architectural values.

In no other interior has Mr. Pope carried his independence so far as in the interior of the McLean house, and the writer is somewhat at a loss to translate into comprehensible language the impression which these rooms make upon him. Like the exterior of the house, they are spacious in area and large in treatment. They are intended for the entertainment of a considerable number of guests; and the dinners and receptions, which are meant to take place in these rooms should assuredly be official

in character. Yet, notwithstanding the general effect of being grandiose and of being planned for public functions, certain of the rooms have a peculiarly personal character. The library looks as if it was intended to be lived in by a certain individual, and as if the most trivial incidents could happen there without impropriety. In short, the peculiar interest of these rooms is personal rather than architectural, and in so far as the interest is architectural, it is more a matter of decoration than of design. These particular interiors make their effect because of their contents, and because of the bewildering mixture they contain of a large and simple decorative treatment and of a self-assertive assortment of incidental furnishings and trappings.

Very different are the series of interiors which Mr. Pope has designed for the house of Mr. Storrs Wells in New York. In this case the rooms were comparatively small, and a specifically French type of design was adopted. Because of the moderate size of the rooms and because of their generally French character, they had to be elaborately treated, while at the same time the elaboration had to be subdued to a simplified and consistent general effect. In designing these rooms, Mr. Pope has proved that he can bestow as much delicacy and charm upon a series of French rooms; but these rooms are suffused with atmosphere as well as being stamped with style. They have a peculiar personal daintiness about them—as if they were made for the habitation of one particular individual, and as if without the actual presence of that individual in the picture they lacked something of being complete. They are a brilliant illustration of the way in which a certain type of interior design can be both modernized and naturalized, not only by a sympathetic understanding of its special qualities, but by being individualized in the service of an appropriate personality.



THE VESTIBULE IN THE RESIDENCE OF
W. STORRS WELLS, ESQ., NEW YORK CITY.



THE STAIR HALL IN THE RESIDENCE OF
W. STORRS WELLS, ESQ., NEW YORK CITY.



ENTRANCE HALL IN THE RESIDENCE OF
W. STORRS WELLS, ESC., NEW YORK CITY.



THE BOUDOIR IN THE RESIDENCE OF
W. STORRS WELLS, ESQ., NEW YORK CITY.



THE LIBRARY IN THE RESIDENCE OF
W. STORRS WELLS, ESQ., NEW YORK CITY.

III.

Like all architects with a genuine gift for design, Mr. Pope is as much at ease in adapting houses to the surrounding landscape as he is in sympathetically interpreting either an historic style or a client's personality. He does not need the help of a landscape architect any more than he needs the services of an interior decorator. In fact, he has a rare sense for architectural values in relation to a landscape. He is able to bestow upon an essentially artificial landscape scheme, such as that which frames the Jacob's House in Newport, a genuine out-of-doors feeling, and he is peculiarly happy in handling the details and incidents of a complicated landscape architectural scheme.

Some of the incidental effects are particularly worth considering. Take, for instance, the fragment in the garden of Mr. W. Storrs Wells at Newport—in which a highly artificial landscape effect after the French eighteenth century manner becomes as debonair, as charming, and as personal as the interior of the same gentleman's house in New York. It would be difficult to find a more seductive detail among a score of old French gardens, or one in which the dancing Cupids cut their capers to a prettier tune in the scenery. In order to appreciate Mr. Pope's ability sympathetically to adapt himself to varying requirements, the reader should place next to the detail in the Newport garden the simple tombstone of Mr. Peter F. Collier at Wickatunk, New Jersey. In this second case the whole effect is obtained by an arrangement of the planting in relation to a few slabs of stone, an arrangement which subdues the spectator to silence, while at the same time harmonizing perfectly with the woods and the brush.

The simpler houses designed by Mr. Pope all of them exhibit his ability to deal sympathetically with unpretentious rural architectural problems. It seems strange that a man who can design a place such as that belonging to Mr. Jacobs in Newport should feel equally at ease in planning and planting

a pretty little farmhouse; but there can be no doubt about the fact. The cottage on the place at Hempstead, Long Island, is a most sympathetic example of informal arrangement and planting. The farmhouse of Mr. O. H. P. Belmont is English in its peaceful, rural atmosphere, while at the same time it indicates to the passer-by that it is the farmhouse of a gentleman farmer. The farmyard is not in the least a court. It is a place in which the stock may not inappropriately perform some of their most homely duties, but you are at the same time given plainly to understand that it is intended only for well-bred stock. While there is less atmosphere to the lodge of the place of W. K. Vanderbilt, Jr., that little building exhibits an unusually idiomatic and firm treatment of a style, which might have been supposed to be out of Mr. Pope's line.

Turning to his larger country houses, that belonging to Mr. Charles A. Gould at Greenlawn, Long Island, affords an excellent illustration of Mr. Pope's ability to give a fresh value to forms whose ordinary use has become stereotyped. This particular case scarcely does justice to Mr. Pope, because the grounds around the house have not been fully planted, and because some years must elapse before it will have the setting of trees and verdure which are, of course, essential to the carrying out of his idea. The building is essentially a piece of landscape architecture, which is intended for a site higher than the immediately surrounding country, and which calls for a framework of foliage. But overlooking the fact that it cannot yet be seen under the conditions intended by the architect, what an amusing combination it is of originality and tradition. The central pavilion belongs to a much earlier period of French domestic architecture than do the wings, but the combination of the two styles is successful; and because of the association the earlier style loses its severity, and the later style becomes picturesque. There is something much more masculine about



COUNTRY RESIDENCE,
OLD WESTBURY, L. I.



COUNTRY RESIDENCE
OLD WESTBURY, L. I.



APPROACH TO COUNTRY RESIDENCE,
AT OLD WESTBURY, L. I.



STAIR HALL—COUNTRY RESIDENCE,
AT OLD WESTBURY, L. I.



DINING ROOM—COUNTRY RESIDENCE
AT OLD WESTBURY, LONG ISLAND.



LIVING ROOM—COUNTRY RESIDENCE
AT OLD WESTBURY, LONG ISLAND.



COTTAGE—ESTATE AT OLD WESTBURY, LONG ISLAND.



COTTAGE AT BAR HARBOR, MAINE.



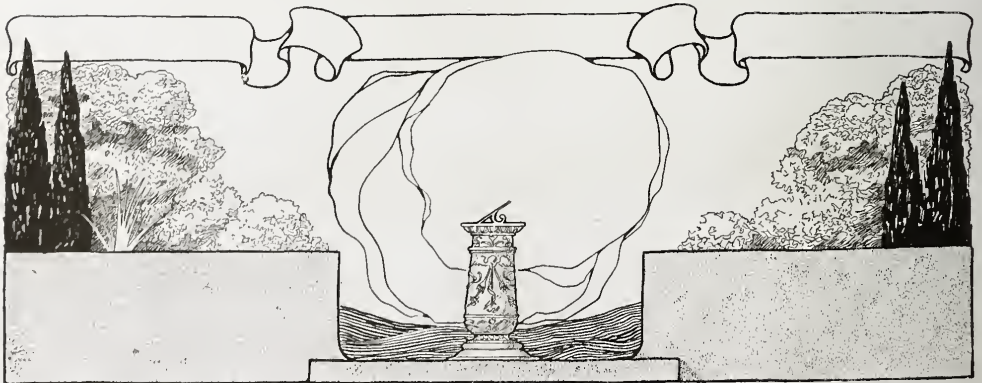
COTTAGE AT BAR HARBOR, MAINE.

this particular excursion into French architecture than there is in the cases of the ones previously noted; and, while it is more masculine, it is also more impersonal. Both inside and out the architect has been economical in his use of detail, and has avoided merely incidental treatment. It is a strong, independent, yet thoroughly French, design; and, when it has the advantage of a proper setting of foliage on the exterior and more complete and careful furnishing on the interior, it will become much more positive in its effect. It is one of those houses which will acquire charm from maturity, and it will mature very rapidly.

A much completer, although a somewhat humbler, effect has already been obtained in the house and garden at Hempstead, Long Island. In this instance one gets, as in some of the smaller homes, a sense that the building, just as a matter of architecture, was used chiefly to create a particular impression desired by the owner—the impression of an unpretentious residence of a gentleman living in the country. The house is English in the effect it produces of comfort and retirement, while it is more French than English in the evidence it affords of being thoroughly designed. As a matter of fact, however, it is neither French nor English, but comes as near to being an American house as an American architect can be expected to get. Our best American frame residences have always looked something like this, and have united the necessary unpretentiousness of a wooden building with a prevailing air of good taste,

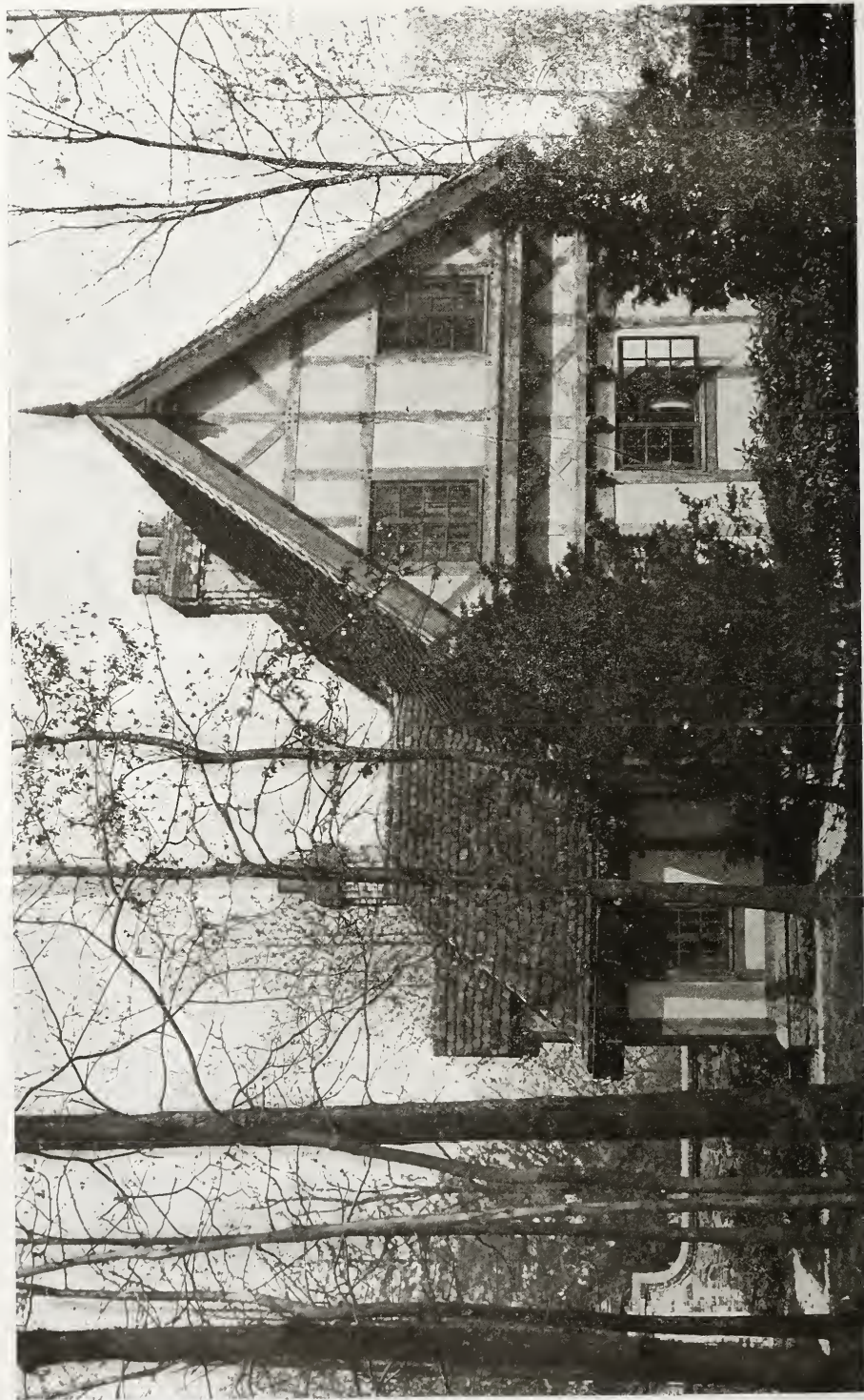
simplicity, comfort and respectable antecedents.

The Burrill House finally is a much more ambitious architectural design. It is extraordinary that a house, which is so complete a country residence and has been so elaborately designed, should not possess a more definite lineage and associations. But Mr. Pope has succeeded in creating a thoroughly formal house and grounds out of traditional elements, which nevertheless cannot be definitely labelled. In general, it may be said to be modern French, but it is French, with all the mere mannerism excluded and touched with something of the larger Italian spirit. Unnecessary detail has been ruthlessly sacrificed; but with all its simplification there is no sense of attenuation, because the general design is elaborate and brings with it a varied and picturesque outline and many entertaining incidents. The awnings, for instance, add an effect almost of gayety, which none but a very independent and self-confident designer would have dared to intrude. It is a beautiful example of Mr. Pope's independence of spirit, even when immersed in the intricacy of a purely and elaborately formal design. That he has been as entirely successful in this instance as in some others can hardly be claimed. It gives one more of a sense of architecture than of residence, more a sense of arrangement than of the desirable finality of effect. But those who agree with this judgment will certainly wish to add that there are not many architects who are as interesting in their most successful buildings as Mr. Pope in his less successful ones.





SOUTH GATE LODGE AT "DEEFDALF."
ESTATE OF W. K. VANDERBILT, JR.
GREAT NECK, LONG ISLAND.



SOUTH GATE LODGE AT "DEEPDALE,"
ESTATE OF W. K. VANDERBILT, JR.
LONG NECK,
LONG ISLAND.



THE SOUTH GATES TO "DEEPDALE,"
ESTATE OF W. K. VANDERBILT, JR.
GREAT NECK, LONG ISLAND.



GARDEN FRONT, RESIDENCE OF MIDDLETON S. BURRILL, ESQ.
JERICHO,
LONG ISLAND.



APPROACH TO RESIDENCE OF MIDDLETON S. BURRILL, ESQ.
JERICHO,
LONG ISLAND.



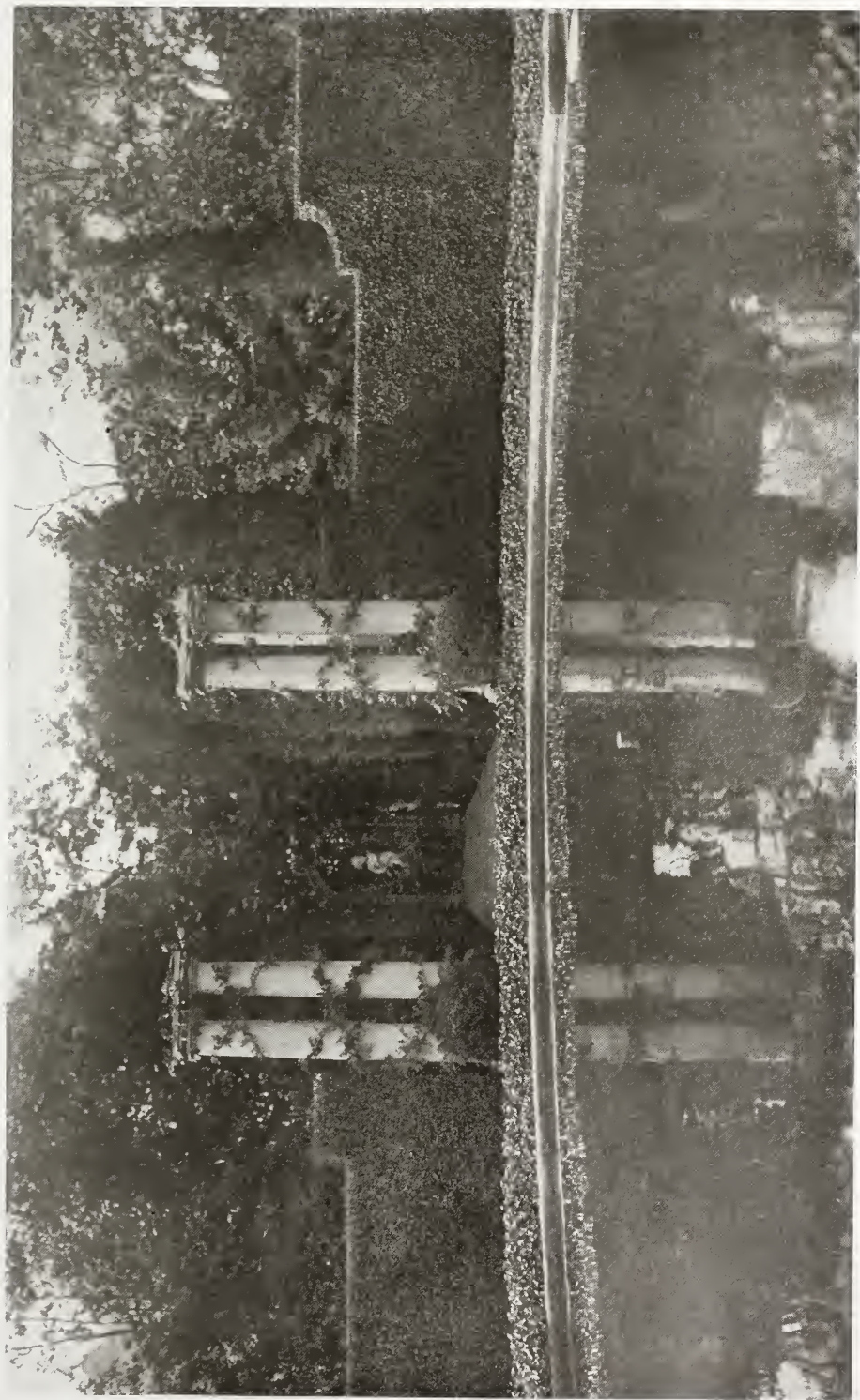
PAVILION—RESIDENCE OF MIDDLETON S. BURRILL, ESQ.
JERICHO, LONG ISLAND.



ENTRANCE TO THE RESIDENCE OF
MIDDLETON S. BURRILL, ESQ.
JERICHO, LONG ISLAND.



RESIDENCE OF MIDDLETON S. BURRILL, ESQ.
LONG ISLAND.
JERICHO.



LILY POND—ESTATE OF W. STORRS WELLS, ESQ.
NEWPORT, RHODE ISLAND.



HOUSE OF ROBT. J. COLLIER, ESQ.
VIEW FROM ORCHARD.
WICKATUNK, NEW JERSEY.



PORTICO—HOUSE OF ROBT. J. COLLIER, ESQ.
WICKATUNK, NEW JERSEY.



IMPROVEMENTS AT LINCOLN FARM.
HODGENVILLE, KENTUCKY.



ENTRANCE TO THE COUNTRY RESI-
DENCE OF CHARLES R. GOULD, ESQ.
GREENLAWN, LONG ISLAND.



GARDEN FRONT—COUNTRY RESIDENCE OF CHARLES A. GOULD, ESQ.
GREENLAWN,
LONG ISLAND.



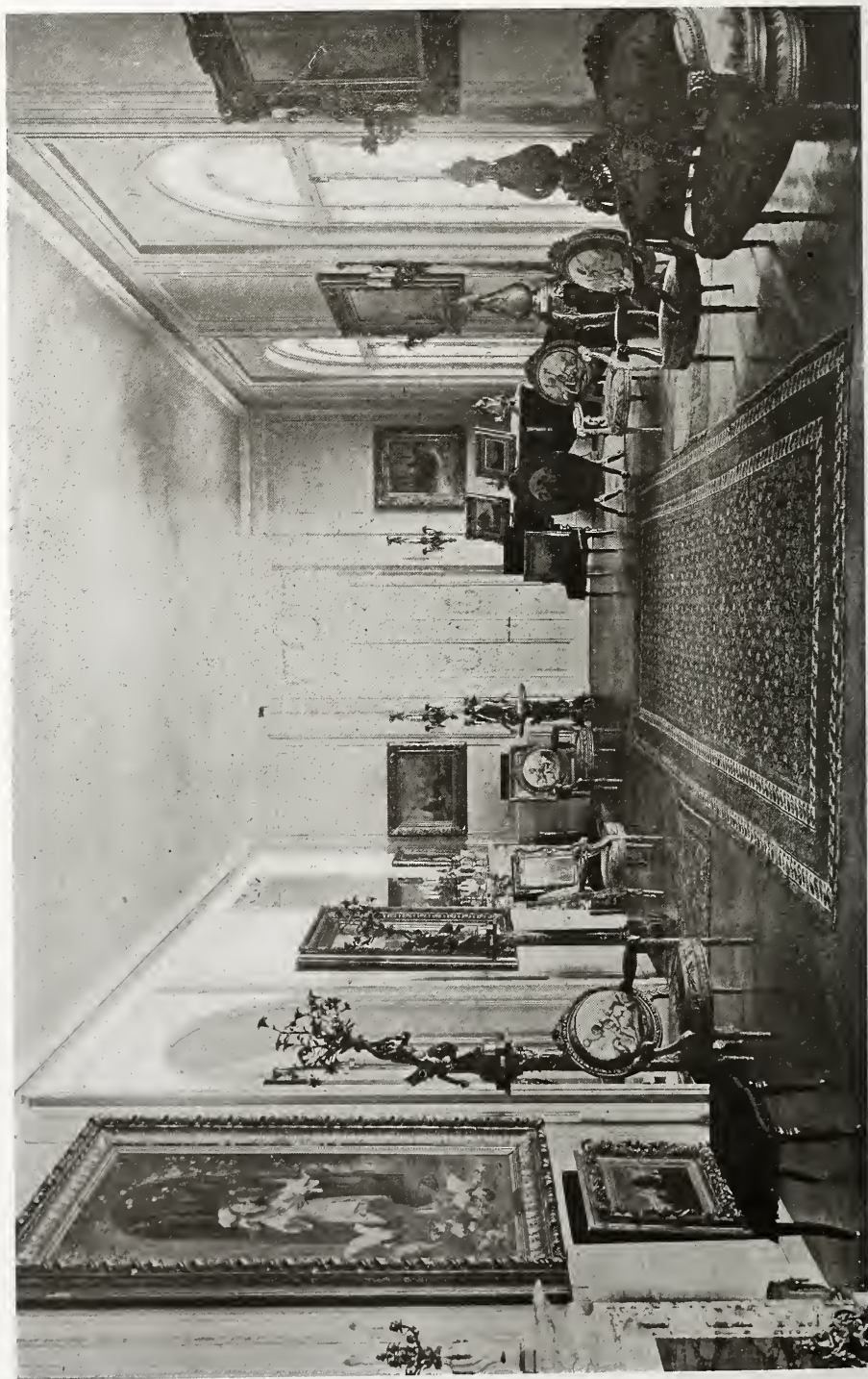
COUNTRY RESIDENCE OF CHARLES A. GOULD, ESQ.
GREENLAWN,
LONG ISLAND.



LIBRARY IN THE COUNTRY RESIDENCE OF
CHARLES A. GOULD, ESQ.
GREENLAWN,
LONG ISLAND.



DINING ROOM IN THE COUNTRY RESIDENCE OF CHARLES A. GOULD, ESQ., GREENLAWN, LONG ISLAND.



LIVING ROOM IN THE COUNTRY RESIDENCE OF
CHARLES A. GOULD, ESQ.
GREENLAWN,
LONG ISLAND



J. E. ...

DESIGN FOR A COMMEMORATIVE MONUMENT ON THE GREAT LAKES



COUNTRY HOUSE ON LONG ISLAND.



COUNTRY HOUSE ON LONG ISLAND.



RESIDENCE FOR WM. B. LEEDS, ESQ.
Photograph of Model. New York City.



TEMPLE OF THE SCOTTISH RITE.
Photograph of Model.
WASHINGTON, D. C.



GARDEN FRONT—HOUSE OF DR. HENRY BARTON JACOBS,
NEWPORT, RHODE ISLAND.



SALON—RESIDENCE OF DR. HENRY BARTON JACOBS,
BALTIMORE,
MARYLAND.



STAIR HALL—RESIDENCE OF DR. HENRY BARTON JACOBS,
BALTIMORE, MARYLAND.



THE PICTURE GALLERY—RESIDENCE OF
DR. HENRY BARTON JACOBS,
BALTIMORE, MARYLAND.



GARDEN SEAT—ESTATE OF THE LATE O. H. P. BELMONT.
HEMPSTEAD PLAINS,
LONG ISLAND.



COTTAGE ON ESTATE OF THE LATE O. H. P. BELMONT.
HEMPSTEAD PLAINS,
LONG ISLAND.

IV.

I have tried to make it plain throughout the foregoing discussion of Mr. Pope's residential work that back of his versatile and sympathetic handling of different styles and his adaptation to the demands of different clients, there lies a rare gift for the proprieties of pure form in architecture. He has never had any sufficient opportunity of demonstrating this gift; but the three buildings of a monumental character which are illustrated herewith will make every lover of good architecture hope that Mr. Pope will eventually be commissioned to design certain public buildings. The Leeds Mausoleum at Woodlawn is in itself proof positive of the reality of the gift. What a relief it is to find a mortuary monument, which relies for its effect upon qualities, which are in a sense quite as much sculptural as architectural. As one approaches this building, one loses all sense of the specifically architectural artificiality, which afflict one in the appearance of so many even well-designed monuments. Its creator had ceased to think in terms of ordinary architectural incident and forms, and had imagined a monumental embodiment of the mystery of death. Every incident in the design sinks into insignificance compared to the dominant impression made by the whole structure simply as a tomb. Inevitably, it imposes silence and solemn thoughts upon any one who draws near it; and its success in creating this permanent impression is due to the fundamental simplicity of the design, its beauty of form, the apt use of just a few incidental features and finally to what may be called

its depth. Nothing is rarer in American architecture than the infusion of so much feeling into a purely formal building, accompanied by such a mastery of the language through which the feeling is to be expressed.

In the case of Mr. Pope's other monumental buildings the writer does not dare to speak with so much assurance. One of them, the Masonic Temple, exists at present only as a drawing and as a model. The others, the Lincoln Memorial, is finished, but the writer has not seen it and the photographs are wholly inadequate. No appreciation of them can consequently be attempted in the present article; but the assertion may be made with confidence that they will possess the same robust and striking architectural merits as the Leeds Mausoleum. The originality of the two designs and their really monumental character are written plainly on their appearance. Undoubtedly Mr. Pope is even better able to infuse positive life and feeling into purely classic forms than he is into adaptations of historic residential styles. His imagination works as boldly and as freely in the higher as it does in the lower field. He has the unusual distinction of being thoroughly trained, while at the same time being thoroughly emancipated from the bias of his schooling; and, if in this democracy of ours there was any proper machinery for fitting the job to the man, Mr. Pope would assuredly have nothing to do until his dying day but to design public monumental buildings—regardless of the expense both to himself and to his country.





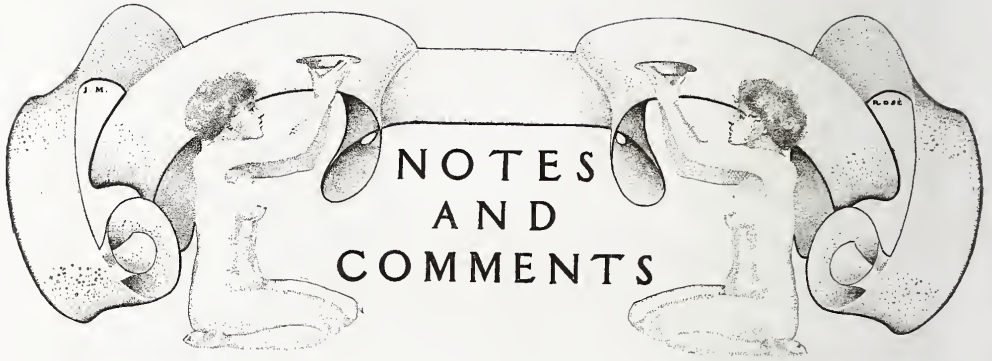
MEMORIAL TOMB FOR WM. BATEMAN LEEDS.
WOODLAWN CEMETERY, NEW YORK.



MEMORIAL TOMB FOR WM. BATEMAN LEEDS.
WOODLAWN CEMETERY, NEW YORK.



GRAVE OF PETER FENELON COLLIER.
WICKATUNK,
NEW JERSEY.



**MUNICIPAL
ART
EXHIBITION**

The exhibition which was held last month in the Gallery of the National Arts Club by the Municipal Art Society of New York, was interesting but not thrilling. Probably it

was in some respects the best which has been held; but to gain the greatest pleasure and stimulus from it, one needed a contemplative and retrospective spirit rather than an imaginative one. This was because there was presented with convincing force no single project of striking novelty. The significant thing was the generally high level, both in art and in practicability of the schemes proposed. It was the evidence of the growing tendency to consider the development of a city in a comprehensive way; the increasing ability to think in big terms; the graduation from the conception of neighborhood improvement into the larger vision of the imperial city. Typical in this respect were the riverfront improvement schemes, downtown and uptown; the exhibits of the city planning committee, the proposed new bridges, diagonal avenues and tunnels. We have been told so often that New York's plan is hopelessly bad; but year after year we find the dreamers dreaming of better things, and the city departments working in practical ways to make the dreams come true. No one looking back over a period of twenty years could view such an exhibition as last month's without a great sense of encouragement and progress.

**A
MODERN
FORUM**

The letting of the contract a few weeks ago for the erection of the new General Post Office, which is to stand on Eighth Avenue, New York, opposite the Pennsylvania Station,

has meant the visible beginning of a great public work, which is sure to excite much interest. The plans for the Post Office are not unfamiliar. Set back from the avenue, and covering the whole block, the structure is not less monumental in proportions, and scarcely less in setting, than in design. The columnar motive, carried through two stories and extended around the sides of the building by the use of pilasters, is the building's dominant characteristic. The interesting—and for America the novel—feature of the design is that the columnar façade is complementary to that of the huge station across the way. It has been happily said that the effect may be expected to be not unlike that of the Roman Forum on a greater scale. There has been nothing else constructed quite like it in New York. Not uninteresting is the thought that the crowds which will pass between these mighty porticos will be bent not on politics or religion, save in isolated cases; that the great structures which will attract them will be not temples to the gods, or legislative halls, but places for mailing letters and for buying excursion and other railroad tickets. Yet there seems to be promise that even with these humbler motives a great people will be able to express themselves greatly.

AN
ARCHITECTURAL
SHRINE

The annual report of the Fairmount Park Art Association of Philadelphia has appeared in pamphlet form. Besides the usual record of the Association's many gifts of works of art to Fairmount Park and to the city, and the usual financial report of this surprising improvement society with its invested funds of more than \$150,000, the pamphlet is illustrated with drawings by John T. Windrim, showing a convention hall and stadium which it is proposed to construct on the bank of the Schuylkill River, and the proposed treatment of the eastern end of the new parkway. There are also pictures of Carpenters' Hall inside and out, and reproductions of various paintings. Concerning Carpenters' Hall, which the Association has acquired that it may be preserved to the city, Charles J. Cohen spoke at some length at the Association's annual meeting.

The Carpenters Company, he stated, was organized in 1724, about forty years after William Penn first landed. The object of the company, as expressed in the subsequent act of incorporation, was to obtain instruction in the science of architecture, and to assist such of its members as should by accident be in need of support, and the widows and minor children of such members. It was in 1768 that the company secured the ground on which the present building stands, purchasing it at an annual ground rent of one hundred and seventy-six Spanish milled pieces of eight, of fine silver. A portion of this ground was later sold. The first meeting in the new hall was held January 21, 1771. The company made use of armorial insignia identical with those of the Worshipful Company of Carpenters of London. The interior of the hall, as well as its exterior—admirable colonial—is now in practically the same condition as when the first congress of the American Colonies assembled in it in 1774. It contains, also, the original armchairs: The building stands 215 feet south of Chestnut Street, between Third and Fourth Streets, and is reached by a well-paved court. It is surrounded by a garden, and the Association has wisely secured a small building which stood near to it, and will tear this down in order to lessen the fire risk. The building may not inappropriately be considered, from an historical standpoint, as well as from its other merits, as one of the few architectural shrines of America.

THE
PLANNING
OF
MADISON

"Madison a Model City" is the title which John Nolen gives to a City Plan Report which he has prepared for the capital of Wisconsin, and which has just been issued in handsomely illustrated book form. Mr. Nolen has set himself a high ideal, for in his letter of transmission, which is printed in the front of the book, he says that he has undertaken the work "in the confident belief that Madison may be so developed as to establish a new standard for city making in the United States." He sets himself the task of trying "to find out the kind of city that Madison should be, to examine the existing city fairly and frankly with a view to discovering its merits, defects and tendencies, and then to consciously plan for the definite steps necessary to realize a practicable ideal."

Mr. Nolen in studying Madison makes the interesting discovery that it is "one of the most striking examples that could be selected in the United States of a city which should have a distinct individuality, marked characteristics separating it from and in many respects elevating it above other cities. Its topography, its lake scenery, its early selection as the Capital and as the seat of the State University, its population, its history—such influential factors as these," he says, "should surely have found expression in a city plan, a city development and a city life with a form and flavor unlike that of any other place."

It is interesting to learn how Madison was actually laid out in the days before city planning was having much consideration. Here was a tract of lovely rolling land chosen as the site for the capital city of the State because of its exceptional beauty. On the narrow neck between two lakes the site was one of rare distinction, absolutely without obstacles in the nature of existing streets or buildings. The town that was to be built there had an assured future and purpose. Yet, the pioneer surveyor is said to have made his plan on paper at a place distant from the city, without a suitable survey, and without any personal knowledge of the property. He selected for the capitol park a central situation on a fine hill, seventy-five feet above the lakes, but not fronting on either of them. It was a square of about thirteen acres. Four broad avenues ran from its center, and four narrower ones radiated from its corners. It is curious to note that these diagonal streets

were the ones which were made narrow. For the rest, all was the usual commonplace gridiron plan, without even discriminating difference in the widths of streets or the sizes of blocks. It is encouraging to reflect that no capital city would be so carelessly planned to-day. There would be appreciation that even such a little capital city as Madison should possess, as Mr. Nolen puts it, dignity, and even some restrained splendor; and that as a university city it should make manifest a love of learning, culture, art and nature; while as a residence city it should be home-like, convenient, healthful, and possess ample facilities for wholesome recreation.

A study of the city reveals that even after its bad beginning it has not been improving. Increase of population is always attended by community dangers. Mr. Nolen finds the lake shores becoming more and more built upon, and less and less available to the public; railroad tracks and crossings, poles and overhead wires, steadily increasing; street trees rapidly deteriorating, and more and more unsightliness appearing on every hand. "As a beautiful city, Madison," he says, "has a present tendency not upward but downward, because the changes noted above are not counteracted by a constructive civic policy." The recommendations he makes are not perhaps as numerous as one might expect, but many of them are general in character, so that after all they afford in the aggregate a comprehensive scheme of improvement. Perhaps the most important of his suggestions is that there should be liberal co-operation on the part of the State to make Madison a capital worthy of the commonwealth. He finds a strong analogy between the relation of the nation to the improvement of Washington and that of the State to the improvement of Madison. There is as much reason, he well says, for a State like Wisconsin to endeavor to establish a model city as there is for it to establish a model farm; and he reminds his readers that until 1871, when the nation first became largely responsible for the development of the city of Washington, that city had remained for three-quarters of a century "backward and undeveloped and unlovely, literally a national disgrace." He points out that no dignity and appropriate development of a city as a State Capital is possible by a group of 25,000 people with very limited powers, and an annual budget for all

municipal purposes of less than a half million dollars. The larger financial resources, credit, and authority of the State must be secured. This suggestion has its application to other capital cities.

THE LIVERPOOL SCHOOL

Professor S. D. Adshead, in an article which he contributes to the current number of "Landscape Architecture," interestingly enunciates certain controlling principles

which have determined the direction of the lately established department of civic design in the School of Architecture of the University of Liverpool. He remarks that the school itself stands for monumental architecture in England. "Its creed is clear, concise, and one might almost say dogmatic. Its aim is to confine the attention of the student to a distinct phase of architectural thought. He is encouraged to draw his inspirations from chosen examples rather than from a disconnected and endless assortment of styles and periods." Its preference is Greek. "The draughting is explicit; a clear hard line is insisted upon, with the shadows correctly shown." The school is now recognized as perhaps the only one in England which stands for monumental architecture and classic tradition. When the department of Civic Design was established and its organization put in the hands of Professor Adshead, he realized at once that town planning rested upon social organization. He foresaw that if the subject were separated into different aspects it would be necessary to make social civics the chief of them. Other aspects would be landscape art, engineering, law, town furnishing and the aesthetics of towns. It is his belief, he states, that "town planning is the newly discovered center around which have in the past been circulating, and toward which are now converging, the interests of the social reformer, the architect, and the engineer." The school teaches, he asserts, that a well organized society expresses its existence only in a well directed and well planned way; that a dignified city must have formal planning at its core, and that the so-called picturesque town planning is an affectation where existing buildings, natural scenery, or exceptional contours, are not the main factors in a scheme.



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