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The Chateau de Vaux-le-Vicomte

By Frederic Lees

Few, if any, of the hundreds of Americans who annually visit Versailles are aware that, more than twenty years before the completion of the château and its grounds, there existed and still exists a palace, only thirty miles from Paris, which, in some respects, is both its counterpart and its equal in grandeur. Nay, I doubt if even a small minority of the thousands of Parisians, who go there during the summer months to admire its fountains and breathe the atmosphere of the 17th and 18th centuries by sauntering along Le Nôtre's groves and alleys, have ever heard of the Château de Vaux-le-Vicomte, let alone the interesting fact that it has had an important bearing on the history of the famous royal residence.

It would not be strictly accurate to say that Vaux inspired the present Versailles, Mansart's buildings having replaced those of the original château, but it may safely be said that without the one the other might never have been built. What, indeed, could be more significant than the coincidence of Louis XIVth's historic visit to the Château de Vaux and his decision to transform his predecessor's hunting-seat into a magnificent palace? The young monarch—he was still in his teens—first saw the mansion which Fouquet had erected near Melun—at a cost, it is said, of 13,000,000 francs (\$2,600,000)—in 1660; but it was not until the fête given there in his

honor in August, 1661, that he comprehended the full extent of its splendors. These are known to have produced a deep impression, and if they did not actually excite his jealousy, they undoubtedly prompted the reflection that what a Superintendent of Finance could do so well, a king might surely be expected to do even better. For at this time he began to make preparations for the building of Versailles. Moreover, the men whom he selected to carry out the work were the very ones who had contributed so largely to the glory of the Château de Vaux. He chose as his architect Louis Le Vau; he gave André Le Nôtre a free hand in the planning and planting of superb gardens; he instructed Francois Francini to build for him fountains and grottos similar to those which had excited his admiration at Vaux; and he entrusted Charles Le Brun, the first decorative artist of the day, with the same duties which he had fulfilled so much to his minister's satisfaction. Finally, a little later, he transported to Paris the tapestry manufactory which Fouquet had established at Maincy and founded what is now known as the Manufacture Nationale des Gobelins. Is it not clearly evident that Louis intended Versailles to be a second Vaux, only infinitely larger and more splendid?

Unintentional though this compliment to Nicholas Fouquet's good taste and judgment must have been—and Louis

could not have paid him a greater had he wished to do so—it was well deserved. With all his unscrupulousness, the builder of the Château de Vaux-le-Vicomte was a genuine appreciator of beautiful things, and, like a true patron of the arts, possessed a remarkable genius for detecting artistic ability. He was, in the words of an authority, "one of the leading figures among Parisian connoisseurs. He was a lover of letters, the arts, poets, women, flowers, pictures, tapestries, books, and the masterpieces of ancient art: in short, a lover of every form of luxury and elegance. One of his judges called him *omnium curiositatum explorator*. Dainty and clear-sighted, his choice fell on Molière and La Fontaine, Le Nôtre and Poussin, Puget, Le Brun, and La Quintinie, not to mention Menneville and Du Fouilloux, who, according to the knowing Racine, were the two prettiest girls at Court. Enamoured with glory and grandeur, the most magnificent and most inquisitive man of his age, seductive, politic, and accustomed to business, he possessed a sure eye, passion, power and wealth, all the gifts, in short, which go to make up a great collector.

Fouquet, who came of a family of Nantes merchants, was the third son of François Fouquet, a King's Counsellor, from whom he probably inherited his taste for art, since we are told that his father was a bibliophile and a collector of medals. Educated for the legal profession, he became, in 1635, when twenty years of age, a Master of Requests, and in that capacity took his seat in parliament. As it was then the custom for the king to select certain officers from among the Masters of Requests, Fouquet, in 1636, was appointed Intendant of Justice for Grenoble. But he was shortly afterwards recalled by Richelieu, then supreme master in France, owing to a revolt which he had been unable to avert, and during the remaining five years of the cardinal's life did not obtain any other official appointment. His fortunes changed for the better, however, when Mazarin became Prime Minister. In 1647 he was sent to the Army of the North. Three years later he became Procurator General to the Parliament

of Paris, one of the most important positions in France, since it placed him at the head of a legal body which had entire control of the departments of justice, politics, and finance. The post of Superintendent of Finance falling vacant in 1653 through the death of the Duc de Vieuville, Fouquet naturally coveted it, in spite of the fact that the finances of the country were in a very bad condition. So, on Mazarin's return from banishment in the February of the same



FIG. 1. NICHOLAS FOUQUET.

From an engraving by Nanteuil in the National Library, Paris.

year, he took steps to obtain it. He had been a stout supporter of Richelieu's successor, not only at the time of his conflict with the Fronde, but also during his exile; and he therefore expected some reward. Nor was he disappointed. Mazarin divided the appointment between Fouquet and Abel Servien, an honest and conscientious financier who could not be overlooked without doing a gross injustice. At the same time he appointed other subordinate officials to look after the finances of the country—though not always, perhaps, in the interests of

king and State. From this time, in fact, dates the malversations of which Mazarin and Fouquet have been justly accused. I need not enter into the means by which they robbed the State. Suffice it to say that they peculated millions, and that Fouquet, sometimes acting on the Cardinal's behalf, but more frequently, I imagine, on his own, copied the fraudulent methods of his protector. The Superintendent of Finance was a man of expensive tastes and had need of much more money than he could ever

and journalists, such as La Fontaine, Pierre and Thomas Corneille, Scarron, Pellisson, Loret, Benserade, Costar, Boisrobert, Gilbert, Gombauld, and Boyer. Some of these, whose budding genius, as in La Fontaine's case, he was perspicacious enough to recognize, he allowed pensions, in return for which they wrote poems or dramas, sometimes on subjects which he himself suggested. Madame de Scudéry, too, was another of his admirers, and in one of her novels, *Clélie*, many hundreds of pages are de-



FIG. 2. THE CHATEAU OF VAUX FROM THE GARDEN.

From an engraving by I. Silvestre.

have obtained by honest means. Ambitious to an extreme, possessed of unbounded confidence—like Napoleon—in his genius and star, he began to indulge his highly developed taste for fine houses, beautiful pictures, and the company of literary men and poets. The last named formed a veritable court which Fouquet, according to M. U. V. Châtelain, his most recent biographer, intended should prepare public opinion for a change in the Premiership, for he is believed to have aspired to Mazarin's post. However that may be, the Superintendent of Finance surrounded himself with a crow of poets, poetasters, playwrights,

voted to praise of his good qualities and his magnificent Château de Vaux, which she calls Valterre.

The idea of building a splendid residence in the country probably did not occur to Fouquet until after his appointment as Superintendent of Finance—until, in fact, he began to realize to what extent the emoluments of the post would enable him to satisfy his caprices; for more than three years had elapsed before he took steps to build the Château de Vaux. It was on August 2d, 1656, that he signed Louis Le Vau's plans and estimates for the mansion, which was to be built, decorated, and furnished within

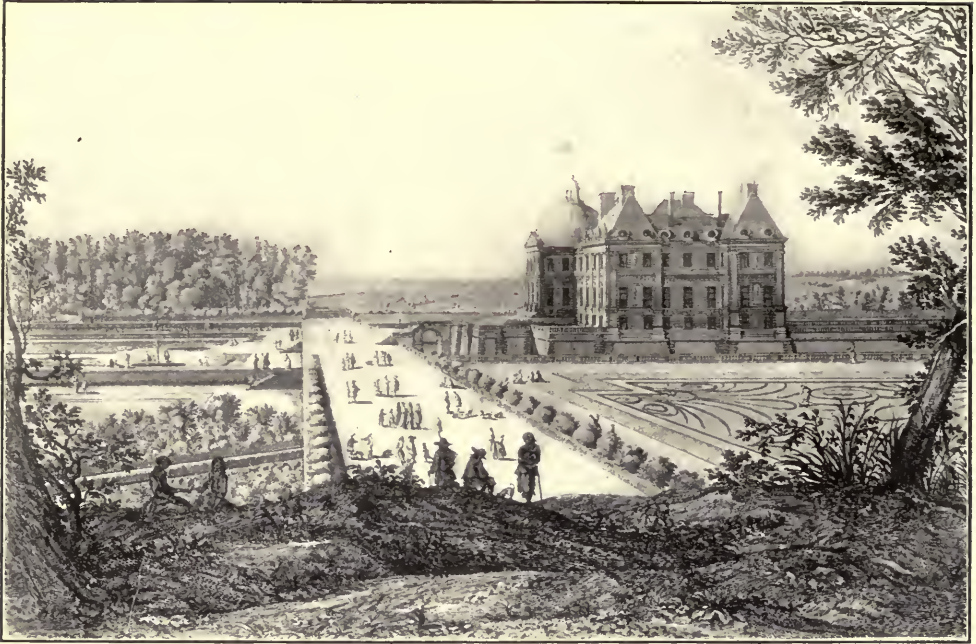


FIG. 3. SIDE VIEW OF THE CHATEAU OF VAUX AND ITS GROUNDS.
As they appeared at the time of completion.

four years. But 1655 most likely marks the time when he first decided to build, since we know that in that year he sent his younger brother, the Abbé Louis Foucquet, to Rome to purchase works of art for the projected house, and that, guided by the judgment of Poussin, the young ecclesiastic got together and sent home, on January 11th, 1656, an important collection of valuable pictures, statues, marble tables, finely carved and ornamented beds, and the like. A second consignment of fourteen old masters was despatched on April 3d of the same year. These art treasures found a home, awaiting their removal to Vaux, in a fine house, surrounded by extensive gardens, which Foucquet occupied at St. Mandé, a house already noted for its collection of pictures, statues and busts.

In choosing Louis Le Vau as architect, Foucquet showed his customary soundness of judgment in art. Beyond a few biographical details and a short list of the houses which he built or transformed, we know little of Le Vau's life. But he is described in a document dated

March 23d, 1651, in which year he was about thirty-eight years of age, as "noble man, counsellor and secretary of the king, house and crown of France." He came of a well-known family of architects, his father, who bore the same christian name as his more famous son, being a king's counsellor, chief surveyor and general inspector of the king's buildings at Fontainebleau. His brother Francois was also an able architect and frequently assisted him in his work. At the time Foucquet entered into negotiations with him his reputation was greatly on the increase. The first important building which he is known to have planned, about 1650, is the famous Hôtel Lambert, on the Ile Notre-Dame. In 1655 he succeeded Gamart as architect of the Church of Saint Sulpice, and began the choir and adjoining chapels which Gittard afterwards finished. He next transformed the Château de Vincennes into a royal residence, constructing two large buildings which are now partly used as barracks and partly as an apartment for the officer in command of

the troops stationed there. On the death of J. Lemercier, Le Vau, in 1664, became architect of the Louvre and Tuileries, and made numerous alterations and additions to those buildings. He finished the interior facades of the courtyard of the Louvre and part of the exterior ones; he did away at the Tuileries with the staircase of the central pavillion which Philibert de l'Orme had built and, increasing the height of the pavillion, replaced its circular dome with a quadrilateral one which existed until 1870; and, finally, he built the old Pavillon de Flore and the Pavillon de Marsan, which were rebuilt under the Second Empire and after the War of 1870-71. About this time he also planned the Collège des Quatre Nations,, now known as the Institute of France. Numerous private houses were built by him for well-known people of the day: the Maison Bautru; the Hôtel de Pons in the Rue du Vieux Colombier for President Tambruneau; the Hôtel Deshameaux; the Hôtel d'Herselin, on the Ile Saint-Louis; the Hôtel de Rohan, in the Rue de l'Université; the Château de Livry, now called

the Château Le Raincy; the Château de Seignelay; and the Château de Bercy, now no longer in existence. I have already given a brief indication of the work which he carried out at Versailles for Louis XIV, after the completion of the Château de Vaux, but this should be supplemented with a few details. In addition to making extensive alterations to Louis XIIIth's hunting-seat, he built, in 1663, a most graceful orangery, which Mansart replaced by the new one now to be seen at Verstilles. Francois Le Vau assisted his brother not only in this work but also, at the same period, in work carried out at the Château de St. Germain. Louis' principal work at Versailles did not begin, however, until 1668, when he drew up the plans for the new château and began to put them into execution. He had been appointed architect-in-chief to the King three years before, but was not to see the completion of the magnificent palace which he had conceived. He died on October 11, 1670, at the age of fifty-seven, and was buried in the Church of St. Germain l'Auxerrois. His plans for the Château de Versailles were



FIG. 4. THE ARRIVAL OF LOUIS XIV. AND HIS SUITE AT THE CHATEAU OF VAUX.

From an engraving by Pérelle.

faithfully carried out by Francois Dorbay, one of his pupils, who, in all probability, was assisted by Francois Le Vau.

Let us return, however, to our account of the building of Fouquet's château. The plans and estimates having been signed, Le Vau took into his service a certain Antoine Bergeron (who rejoiced in the imposing title of "juré des maconneries du roi"), one Pierre Gittard, a carpenter, and Jacques Prou, a joiner,

established at that place, in order that his rooms might be royally decorated with choice specimens of Flemish art. The Superintendent had a number of weavers brought from Flanders, and these, working under the orders of a Frenchman named Louis Blamard, produced tapestries representing "Le Chasses de Méléagre" and the "Historie de Constantin," the latter in five pieces. At Maincy, Fouquet also built a hospital, called "La Charité", so that his small army of work-

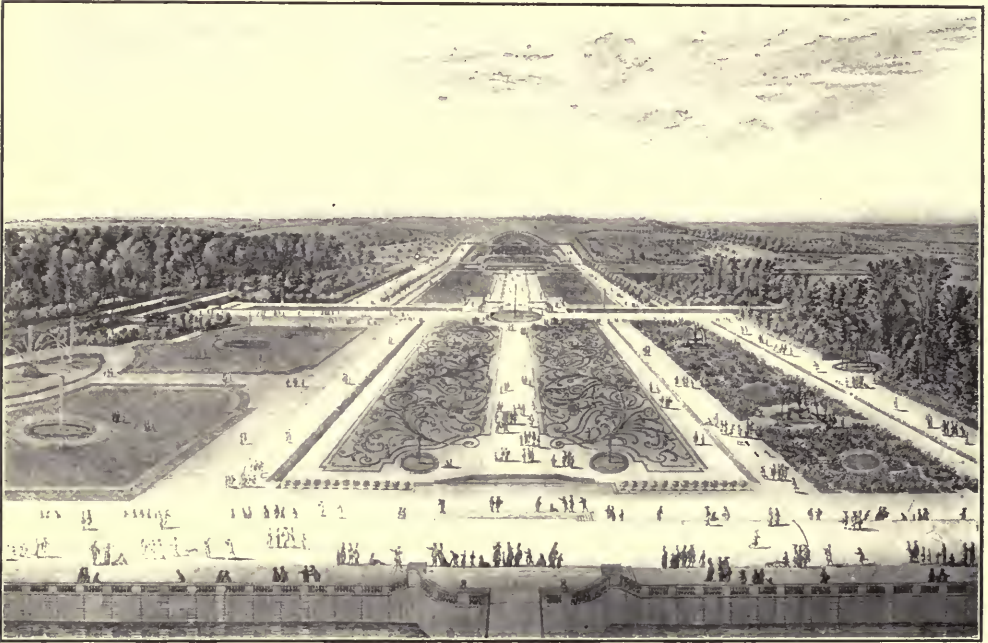


FIG. 5. THE GROUNDS OF THE CHATEAU OF VAUX—AT THE TIME OF THEIR COMPLETION.

From an engraving by I. Silvestre.

all of whom deserve mention as helpers in the construction of one of the finest existing specimens of this architect's work. The interior decoration of the mansion was placed as I have already mentioned, in the hands of Charles Le Brun, who had at least two assistants to aid him: Beaudrain, a master-painter of Paris, and Philippe Lattement, a landscape painter of Rheims. The latter assisted Le Brun—who had settled down at Maincy, near Vau, in 1653, with his wife—in furnishing designs for the tapestry manufactory which Fouquet es-

ters would receive proper treatment in case of illness or accident. In addition to designing tapestries and decorating the walls and ceilings of the château, Le Brun supplied the designs, from which several pieces of sculpture were executed, the four lions still to be seen at the bottom of the steps leading to the terrace above the grottoes being among these. These grottoes and the accompanying waterworks and fountains were probably, as M. Pierre de Nolhac says, the work of Francois Francini, otherwise called Francine, whose reputation for

such things was as great as Le Nôtre's for gardening. Indeed, in all probability the two men worked in close collaboration.

Under the direction of this quartette of master-workers, Vaux and district was soon in a state of feverish activity. The first thing the workmen did was to clear a space for the huge house and its extensive grounds by sweeping away three villages: Vaux-le-Vicomte, with church and mill, the hamlet of Maison

may have been the reason for his anxiety, the fact that he was anxious is very clearly shown by a letter which he dispatched to Vaux on February 8th, 1657, containing the following message:

"A gentleman of the neighborhood, named Villeversin, has told the Queen that, on a recent visit to Vaux, he counted 900 workmen in the workshop. In order to prevent this as far as possible, the agreed-upon plan of having doorkeepers and keeping the doors closed must be



FIG. 6. THE CASCADES OF THE CHATEAU OF VAUX.

From a contemporary engraving by I. Silvestre.

Rouge, and that of Jumeau. Building and planning and planting of gardens then commenced in earnest, and continued without cessation until its completion within the time agreed upon. Naturally this unusual animation caused a good deal of talk in the neighborhood of Melun, much to Foucquet's annoyance. Conscious that it revealed his enormous wealth, was he afraid that it might lead to awkward enquiries into its origin? Or did he simply wish to keep his plans secret in order that his chateau should come as a great surprise to his friends and enemies? Whatever

carried out. I shall be very glad if you will get every sort of work as far advanced as possible before the season at which everybody goes into the country, and if you will take care that as few men as possible are seen together."

The difficulties in the way of keeping so gigantic an undertaking secret were, however, insurmountable, as Foucquet must surely have known. The princely mansion which was being erected by his army of workmen (they numbered at one time, says M. Anatole France, no fewer than 18,000) came to the ears of Colbert, who, being no friend of Fouc-

quet, visited the works secretly and gave an account of them to the King. This visit was discovered by Fouquet's cook, the celebrated Watel, and duly reported, with the result that still greater precautions were taken to prevent the Superintendent's château being talked about. But they were quite useless. Fouquet's magnificent palace became a topic of conversation at Court, and there were even some who began to ask where he had procured the large sums of money necessary for the carrying out of his royal plans. An anecdote is told which clearly shows in what light he was regarded by public. One day, when Fouquet was visiting the Louvre in company with the King and Monsieur, Louis complained to his brother that he had not sufficient money with which to carry on the work. Whereupon Monsieur jokingly replied, "Sire, Your Majesty should be Superintendent of Finance for one year only and he would have plenty with which to build."

However, once the Château de Vaux



FIG. 8. ANDRE LE NOTRE.

From a mezzotint by Smith in the National Library in Paris.



FIG. 7. ONE OF THE FOUR LIONS AT THE BOTTOM OF THE STEPS LEADING TO THE TERRACE.

Designed by Le Brun.

was finished and fittingly furnished, Fouquet took no further steps to hide the fact that he possessed one of the finest, if not the finest, private residences in France. On the contrary, he appears to have determined to impress it upon the whole fashionable world by the liberality with which he began to entertain. Vaux became a sort of second Court with Fouquet on the throne. Certainly his literary followers regarded him very much as a royal personage, as a letter written by Corneille shows:

"Everybody knows," writes the author of *Le Cid*, "that this great minister is no less the Superintendent of literature than that of finance; that his house is as open to men of wit and learning as to business men; and that, either in Paris or in the country, it is in the library that we await those precious moments which, in order to grant them to those who have some talent for success in literature, he snatches from the occupations which burden him."

Fouquet's gatherings and entertain-

ments became the talk of society circles, and many were the comments, uttered in an undertone by one courtier to another at Versailles, or put into letters from ladies-in-waiting to their friends, which were made on his love affairs with Court favorites and his heavy gambling losses at Vaux. The pace at which he was going, was indeed, too rapid to last long; in the midst of all this brilliance he was tottering to his fall. He had time to give

ing the while, and gave them such a dinner as had rarely been set before royalty. Chroniclers of the period have handed down to us a description of the choice fruit and flowers which ornamented the table, as well as "the preserves of every color, the *fritures* and *pâtisseries* served at it." They do not tell us, it is true, of the charming manner in which Fouquet conducted his guests over Le Nôtre's gardens and presided over the banquet, but,

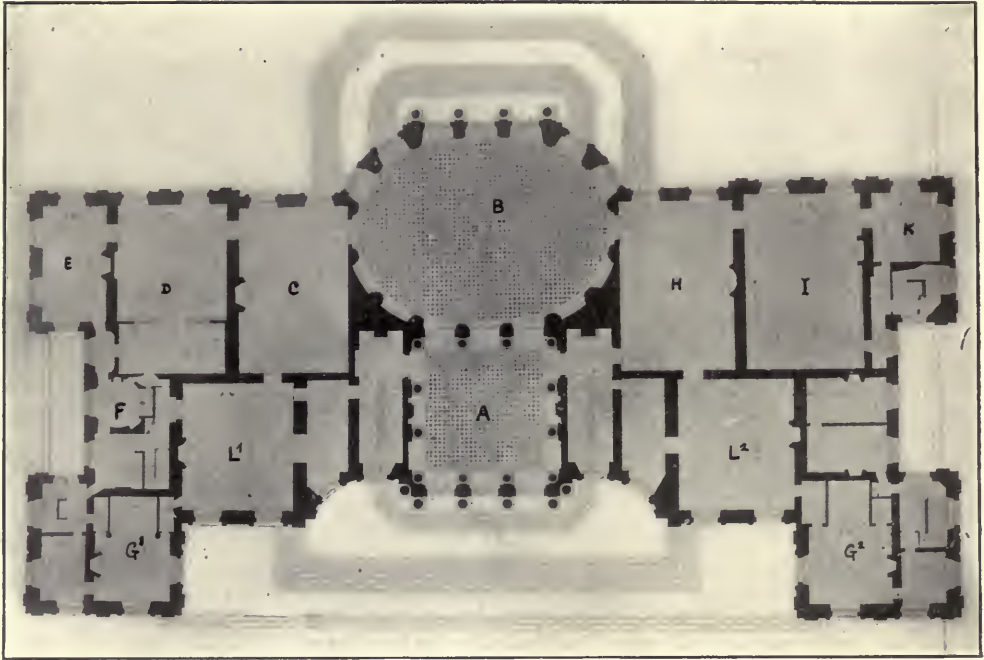


FIG. 9. PLAN OF THE GROUND FLOOR OF THE CHATEAU OF VAUX.

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|-----------------------|---------------------------|---------------------------------------|
| A. Vestibule. | F. Bath Room. | I. Large Drawing Room. |
| B. Large Hall. | G ¹ . Bedroom. | K. Small Drawing Room. |
| C. Library. | G ² . Bedroom. | L ¹ . Summer Drawing Room. |
| D. King's Room. | H. Billiard Room. | L ² . Dining Room. |
| E. Small Dining-Room. | | |

but three really magnificent fêtes before his impeachment and final disgrace.

The first of these was given in June 1660 when the Court returned to Paris from St. Jean de Luz, after the marriage there, on the 9th of the month, of Louis and the Infanta Maria Theresa of Spain. Stopping at Fontainebleau, the King, Queen, and their followers were received with great magnificence by the Vicomte de Melun, who showed them over his gardens and grounds, the fountains play-

aided by Nanteuil's fine portrait of 1661, we can easily fill in the picture for ourselves. This portrait, which was engraved from a drawing or pastel from life, shows him to have possessed a rather crafty but distinctly attractive face, with laughing eyes and somewhat sensual mouth, the face of a man who would let nothing stand in the way of his pleasure or advancement, but who, nevertheless, we can well imagine to have been exceedingly charming in manner.

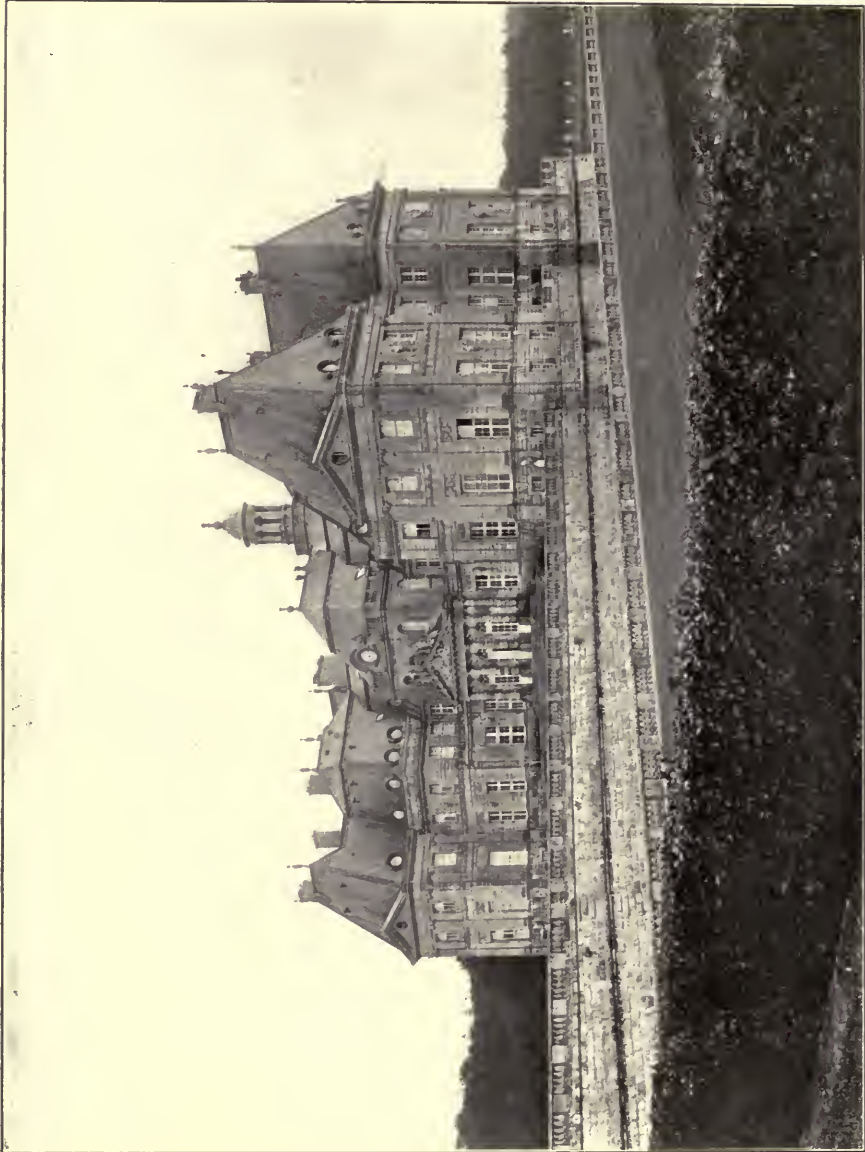


FIG. 10. FAÇADE OF THE CHATEAU OF VAUX.



FIG. 10A. A DECORATED SHUTTER IN THE CHATEAU OF VAUX.

On June 12th, 1661, according to Loret's "Muse Historique", Foucquet gave a grand reception at Vaux in honor of the widow of Charles I, Henrietta of France, Queen of England, who was accompanied by her daughter, Henrietta of England, and her son-in-law, the Duke of Orleans. Henrietta of France, who was then at the height of her youth and beauty, possessed a genius for gallantry and skill in politics, and as she was supposed to possess influence with the king, the ambitious Foucquet did his best to impress her with his abilities as an entertainer. The magnificent dinner which he gave her was followed by the performance of a play by Molière, "L'École des Maris," under the author's personal direction, and before either the Court at Fontainebleau, or Parisians, at the Palais Royal Theatre, had seen it.

Splendid as these fêtes were, they were, however, far surpassed by the one which the Superintendent of Finance gave on August 17th of the same year when the entire Court, with the exception of the Queen, who, owing to the

state of her health, remained at Fontainebleau, was received at Vaux. Louis XIV drove from Fontainebleau in a coach, accompanied by Monsieur, the Comtesse d'Armagnac, the Duchesse de Valentinois, and the Comtesse de Guiche. The Dowager Queen also made the journey in a coach; Madame in a *litière*. There are said to have been more than six hundred guests. The King and his courtiers first of all visited the grounds. The fountains caused great astonishment and according to La Fontaine, "there was much debate as to which was the most pleasing, the Cascade, the Gerbe d'Eau, the Fontaine de la Couronne, or the Animaux." An inspection of the chateau followed. Here again it was impossible not to admire the taste which Foucquet displayed on all sides in the matter of decoration and furnishing. But for all that Louis, who saw that he was out-



FIG. 10B. A VASE IN THE GARDENS OF THE CHATEAU OF VAUX.

distanced in luxury, was visibly annoyed, particularly, says Choisy in his "Memoires"—though there is reason to doubt the story—by an allegorical picture in which Le Brun had used Mdlle. de la Vallière's features. However this may be, the King could not have failed to have been annoyed by the evident symbolism of Fouquet's coat of arms and motto: a squirrel (*fouquet*, in French) accompanied by the words "*Quo non ascendant?*"—which were repeated time

lated that the King and his suite, numbering one hundred and twenty persons, reaching the dining-room they found their chairs arranged in order, but no table at which to sit.

"What is the meaning of this, Monsieur le Surintendant?" asked Louis, surprised to see no signs of a repast.

"Would your Majesty," replied Fouquet, "deign to ask the ladies and gentlemen to take their seats and order dinner. It will immediately be served."



FIG. 11. OUTBUILDINGS TO THE RIGHT OF THE ENTRANCE TO THE CHATEAU.

after time on the wainscotting of the rooms. Interwoven with this decoration was also to be seen a snake, evidently intended, through the similarity of the Latin name (*coluber*), to represent Colbert, making a vain attempt to reach the squirrel. In other words, Fouquet hinted that his rival could never hope to reach the eminence to which he himself had attained. A lottery, with prizes for everybody, the ladies winning jewels, the men arms, was then drawn, after which came a meal, prepared by Watel at a cost of 120,000 livres (\$24,000). It is re-

The King did as he was requested. No sooner was the order for dinner out of his mouth than the ceiling opened and a table, superbly set out with choice food and covered with solid gold plate, slowly descended to its place in the center of the room.

"Marvellous!" exclaimed Louis XIV, biting his lips. "But I fear, Monsieur le Surintendant, that I am not rich enough to return the compliment."

The anecdote is doubtless one of the multitude of fairy tales which have sprung up in the course of centuries

around the name of Fouquet and the Château de Vaux, but it will serve to show that everything was regarded as possible in the case of a man possessing such great wealth as he did. In two particulars, however, we know the story to be correct; the food was of the choicest, and it was served on solid gold plates. "The delicacy and rarity of the eatables was great," writes La Fontaine, "but the grace with which Monsieur le Surintendant and Madame la Surinten-

"Deux enchanteurs pleins de savoir
Firent tant, par leur imposture,
Qu'on crut qu'ils avaient le pouvoir
De commander a la nature.
L'un de ces enchanteurs est le sieur Tor-
elli,
Magicien expert et faiseur de miracles;
Et l'autre, c'est Lebrun, par qui vana
embelli
Présente aux regardants mille rares
spectacles."

The stage represented a large rock



FIG. 12. A CORNER IN THE GROUNDS OF THE CHATEAU.

dante presided over the honors of the house was still greater." The butler's pantry of the château contained no fewer than thirty-six dozen massive gold plates and a dinner service in the same metal. When dinner was over the guests proceeded to the Allée des Sapins, where a theatre had been erected. The stage machinery—the most ingenious which had been seen up to that time—was by Tor-elli and the scenery by Le Brun, as we learn from a letter written by La Fontaine to Maucroix.

standing on a desolate waste. Suddenly this rock changed into a shell, out of which stepped the Nymph of the Waters, the actress La Béjart, who recited a prologue by Péliisson, in which the divinities subject to that goddess were commanded to emerge from the rocks which enclosed them and contribute by every means in their power to the diversion of His Majesty. Whereupon the terms and statues which formed part of stage decoration opened, and out of them stepped numerous faunes and bacchantes, who then

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FIG. 13. THE CHATEAU FROM THE TERRACE ABOVE THE GROTTOS.

took part in the opening dance of the ballet which had been specially arranged by Beauchamp, the King's dancing-master. This ballet was followed by Molière's play "Les Fâcheux," which, as he tells us in the preface to the first edition of 1662, was "conceived, written, learnt, and performed in a fortnight." This brilliant day's entertainment was concluded with a fire-work demonstration, the King's departure, late at night, being honored with a blaze of rockets and serpents from the lantern of the dome surmounting the château.

So ended the most brilliant and the last of the fêtes which Fouquet gave at the Château de Vaux-le-Vicomte. Some historians have interpreted Louis' decision to disgrace his minister as a direct effect of his annoyance at seeing so much wealth and power in the hands of a mere official; but, as a matter of fact, the career of the Superintendent of Finance came to an end some months before on the occasion of the death of his protector and accomplice Mazarin. He himself, indeed, feared that this was so, as a conversation which he had with young Brienne on March 9th, 1661, amply proves. Whilst leaving his house at St. Mandé for Vincennes, he met his friend, who, stepping out of his coach, told him the news.

"So he is dead!" exclaimed Fouquet. "I no longer know in whom to trust. People never do things by halves. Ah! how annoying this is. The King awaits me and I ought to be there first. Mon Dieu! Monsieur de Brienne, tell me what happened, so that I shall not blunder through ignorance."

The suspicion that the cardinal, on his deathbed, might have warned the king against him evidently flashed across the Superintendent's brain. On the following day Louis informed Fouquet, the Ministers, and other officials assembled in his presence, that he intended to take the affairs of State into his own hands. Addressing Fouquet in particular, he used the following significant words: "As to you, Monsieur le Surintendant, I have already explained to you my wishes. I beg you to make use of M. Colbert, whom the late Cardinal recommended to me." Fouquet, who by this

time had regained his equanimity was convinced that the King did not mean what he said, and his future conduct, based in this false impression, was the real cause of his impeachment and downfall. Little suspecting that Mazarin had informed Louis of his true character, he thought that nothing would be easier than to deceive the King, which was the most fatal of errors. Louis XIV, youthful though he was, was more than a match for his cunning minister. Whilst continuing to make use of his services,



FIG. 14. A SCULPTURED POST AT THE GATE OF THE CHATEAU.

he determined to make an inquiry into the finances of the country and submit Fouquet's accounts to the most searching examination. For more than four months Colbert daily examined the Superintendent's statements and noted in what respect they were falsified. Louis accepted his minister's invitation to Vaux principally with the object of throwing dust in his eyes; and though the fête exasperated him, as the remark to his mother shows—"Ah! Madame, can we not make all these fellows disgorge?" it by no means played an important part



FIG. 15. THE GROUNDS OF THE CHATEAU.

in Fouquet's downfall. A few weeks after the King's visit—on September 5th—the Superintendent of Finance was arrested at Nantes, as he was leaving the château. He was taken to the Château d'Angers, where he remained from September 7th until December 1st; was then transferred to Saumur and the Château d'Amboise; and thence, on December 31st, to Vicennes and the Bastille. On December 19th, 1664, he was sentenced to banishment for high treason and peculation, a sentence which was afterwards commuted by the King to penal servitude

On ne blâmera point vos larmes innocentes,
 Vous pourrez donner cours a vos douleurs presseantes;
 Chacun attend de vous ce devoir généreux:
 Les destins sont contents, Orante est malheureux.

Fouquet's arrest was the signal for the seizure by his creditors of his property at Saint Mandé and Vaux. The sale followed immediately after the trial, but some of the furniture, certain pieces of sculpture, and almost all the tapestries



FIG. 16. PART OF THE GARDEN OF THE CHATEAU—RESTORED ACCORDING TO THE PLAN OF LE NOTRE.

for life in the fortress of Pignerol. He died in prison in March, 1690.

Let it be said to the credit of the men of letters whom Fouquet protected that many of them did not abandon him in days of misfortune. Corneille, Hesnault, and others defended him in verse; but none so well, so touchingly as La Fontaine in his well-known elegy beginning: "Remplissez l'air de cris en vos gottes profondes,
 Pleurez, nymphes de Vaux, faites croître vos ondes;
 Et que l'Anqueil enflé ravage les trésors
 Dont les regards de Flore ont embelli vos bords.

were not included in it, Louis having confiscated these in the name of the State. He had learned a good deal from the man whom he had disgraced. The ex-Superintendent's looms at Maincy, together with the staff of workmen, were transferred to the Hotel des Gobelins, which had been bought on June 6th, 1662, and by the end of the year the Manufacture des Tapisseries Royales was in full swing, with Le Brun as manager. The finest statues, the rarest plants, and the orange trees of Saint Mandé and Vaux were moved to Versailles. Later, in 1663, fourteen Terms by Poussin were also taken from Fouquet's château to

Versailles, where they are still to be seen. The public sale began in 1665 and continued until 1666, the King purchasing with his privy purse many works of art, including I believe, Poussin's *Israélites recueillant la manne*, and Bagnacavallo's *Circumcision*, now in the Louvre. The Château de Vaux and the Viscounty of Melun were repurchased from the creditors on March 19th, 1673, by Mme. Fouquet, née Madeline de Castille-Villemareuil, the Superintendent's second wife

sent petitions to the judge; and on sentence being pronounced she accompanied him to prison. There she remained until his death, more than fifteen years later, after which she retired, with a few pieces of furniture saved from the wreck, to the Benedictine convent of Val de Grâce de Notre Dame de la Crèche, in the rue Saint-Jacques. This saintly woman, who appears to have played but a small part in her husband's social life, survived him by thirty-six years; she

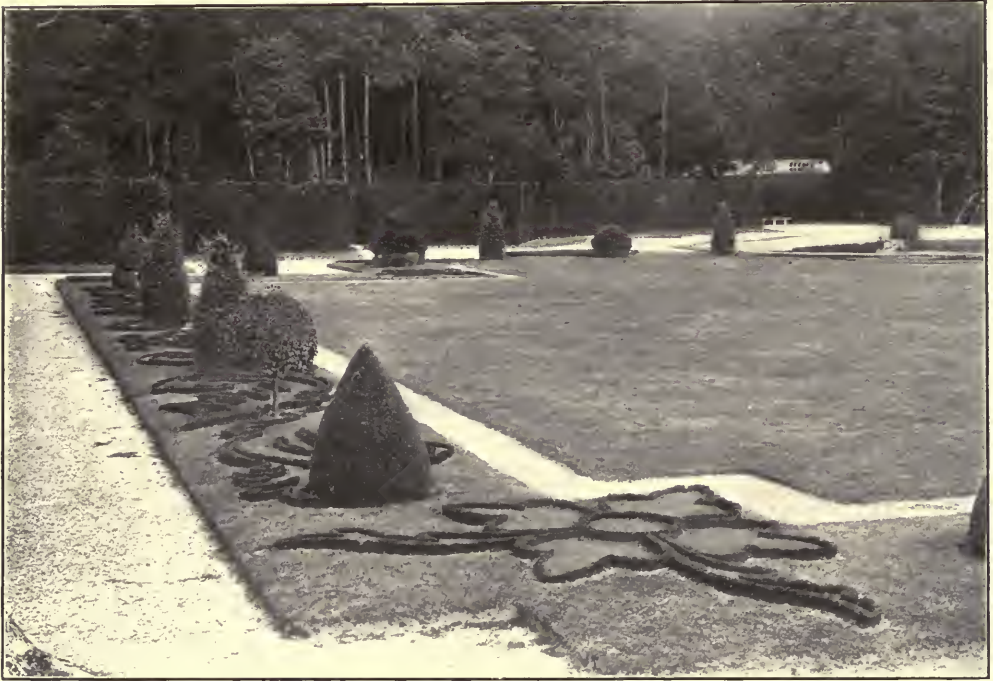


FIG. 17. A PORTION OF THE GARDEN OF THE CHATEAU—RESTORED AFTER THE PLANS OF LE NOTRE.

for 1,250,000 livres (\$250,000). She was *séparée de biens* from her husband before his sentence and was thus able to preserve the greater part of her private fortune. In many other ways, too, did she safeguard his interests and those of her son. Whilst the prosecution was preparing its case against Fouquet, she kept a sharp eye on his sequestered property, in case it should be stolen; during the trial she and her mother-in-law stood outside the Arsenal door to pre-

died in 1716, "in great piety, in great retirement, and after a lifelong devotion to good works."

The Château de Vaux and the Vicounty of Melun were, by deeds dated 1683, 1689, and 1703, made over to her son, Louis Nicholas Fouquet, but on his death, without issue, in 1705, she sold the estate to Louis Hector, Duc de Villars. From the possession of this Marshal of France it passed, in August 1764, into the hands of the Choiseul-Praslin fam-



FIG. 18. THE GREAT HALL OF THE CHATEAU.



FIG. 19. THE SUMMER DRAWING-ROOM OF THE CHATEAU.



The Château of Vaux.

FIG. 20. "LE CHAMBRE DES MUSES."



FIG. 21. THE KING'S BEDROOM.

The Château of Vaux.

ily, the price paid being 1,600,000 francs (\$320,000). It then became known as the Château de Praslin.

In the hands of this great family the château remained until July 6th, 1875, when it was purchased by M. Alfred Sommier, the present owner. It is indeed fortunate that it came into his possession, for, in addition to his being a man of great wealth, he and his wife, who is a daughter of M. de Barante, the well-known historian, are people of cultivated taste—just the very people who ought to be custodians of a historical house of France, and in whose judgment in matters of restoration lovers of architecture and the fine arts could place implicit faith. Restoration the Château de Vaux badly needed when it was sold in 1875. Monsieur Sommier placed this delicate work in the hands of M. Destailleur, a Parisian architect noted for his knowledge of the architecture of the Louis XIV period and for his skill in removing those modern disfigurements which are so frequently found in the interiors of old buildings. The structure of

Vaux was in an almost perfect state, but some of the rooms had been neglected or redecored by this or that owner. So Mr. Destailleur, who was given *carte blanche* to do whatever he considered necessary, set about his work with a will. He did the necessary repairs in the several rooms, he brought to light mural and ceiling decorations by Charles Le Brun which had been covered up with white-wash, and he re-established the former distribution of the apartments. The majority of Le Brun's decorative works had, however, been respected, and wanted but little restoration to make them almost as perfect as when they left the hands of the master. Thus, the large central hall had retained its antique decoration, in addition to the fine cariatides which support the dome; and three painted ceilings, representing the "Apotheosis of Hercules," "The Triumph of Fidelity," and "Morpheus," were intact. All things considered, the interior of the château was in a very fair state of preservation and presented no very difficult task to an experienced architect. Not so the

grounds. Here everything was in disorder. Le Nôtre's beautiful gardens no longer existed, and the cascades and grottoes which were the admiration of all who saw them were in ruins, though, fortunately, in not too decayed a state as to make their restoration an impossibility. The existence of contemporary plans and engravings enabled M. Destailleur to lay out the grounds, if not exactly as they were in Nicolas Fouquet's day, at any rate practically so, and to put the grottoes, fountains, and waterworks generally into a state well nigh identical with that of 1661. The task was no easy one, and the fact that it was accomplished so ably, reflects infinite credit both on the architect who carried it to a successful conclusion and on the enlightened connoisseur whose judgment and wealth were such important factors in the solution of the problem.

Before paying a visit to the grounds, it will be as well if I first of all speak of the entrance to the château, its exterior architecture and its interior.

The first thing that strikes one on approaching the mansion is the beautiful wrought-iron gates and railings supported by eight curious sculptured pillars, resembling terms. These are double-headed and represent ancient gods. Passing through the gates, you find yourself in a spacious courtyard, flanked on each side by extensive outbuildings, such as stables, orangery, servants' quarters, etc. After crossing the moat you then come within full view of the château with its stately flight of steps and well-proportioned façade. The impression received is that it is more imposing than charming, for it bears the distinctly severe and formal stamp of the period in which it was built, and possesses little sculptural detail. Considered as a specimen of the stiff, regular architecture of the Louis XIV period, there is, after all, very little in it which one can criticize adversely, though some authorities, given, perhaps, to being rather too hypercritical, have found the dome of the façade which faces the gardens a little too heavy for the remainder

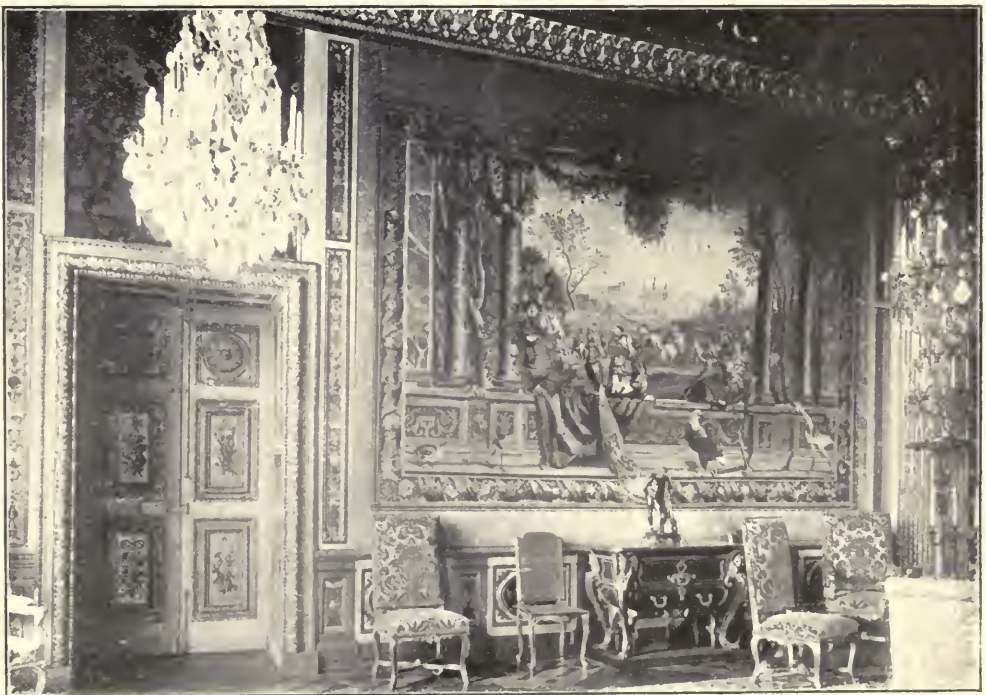


FIG. 22. GOBELIN TAPESTRY IN THE KING'S BEDROOM.

The Château of Vaux.

of the building. The fact remains, however, that everybody finds the interior of the Château much more interesting than the exterior.

We will pass through the vestibule at the entrance, a room eleven metres square which calls for no particular mention, and enter the huge hall, or Guards' Room, as it is sometimes called. This room, elliptical in form, measures nine-

To the right and left of this hall are doors leading to the various other rooms of the Château.

Passing through the door on the right, when facing the gardens, you enter the suite of rooms which were Mme. Fouquet's. The first is the Antechamber, now known as the Billiard Room, (11m. 72 by 8m. 65), containing a painted ceiling by Le Brun depicting "The Apotheosis



FIG. 23. MURAL DECORATION BY LE BRUN IN THE SUMMER DRAWING-ROOM.

The Château of Vaux.

teen by fourteen metres, and occupies a central position in the building. The cariatides supporting the dome bear the twelve signs of the Zodiac. There is a profusion of other decorative emblems on the walls, including the oft-repeated squirrel and snake, the symbolism of which I have already explained. The dome is devoid of any ornamental work whatever, but it is said that Charles Le Brun intended to decorate it with figures representing the Seasons, and that he would certainly have done so had his plans not been thwarted by Fouquet's disgrace.

of Hercules", a profusion of mural decoration by the same artist, and a rather fine mantelpiece. On the walls are also a number of historical portraits dating from the period at which the château was built, pictures which have been collected by M. Sommier. Then comes the "Chambre des Muses," at present called the Large Drawing Room. On the ceiling is a painting, again by Le Brun, entitled the "Triumph of Fidelity." This room, which measures 12m. 07 by 8m 38 was one of the most magnificently decorated in the whole château; it contained

eight splendid Mortlake tapestries representing the "History of Vulcan," twenty chairs upholstered in Chinese plush, four rock-crystal chandeliers, choice mirrors in silver frames and a priceless Persian carpet, all of which were sold after Fouquet's downfall. Adjoining this still still choicely decorated and furnished "Chambre des Muses" is the charming Squirrel Drawing Room, where the work

lightful designs by Le Brun. The door to the right of the fireplace leads to what is perhaps the most ornately decorated room in the château, that was named (erroneously) the King's Bedroom. I say erroneously because, though Louis XIV undoubtedly visited Vaux, there is no record to prove that he ever slept there. However that may be, the room is right



FIG. 24. BILLIARD ROOM OF THE CHATEAU OF VAUX.

of Le Brun is likewise to be seen on ceiling, walls and shutters.

As will be seen from the accompanying plan of the ground floor, the arrangement of the rooms on each side of the Vestibule and central hall is almost identical. The first room on the left of the Hall is the Library with a painted eagle on the ceiling, and white stucco figures of Diana, Bacchus, Mars, Venus, and cupids on the cornice. Facing the fireplace, a door to the left leads to the Summer Drawing Room, formerly known as the Dining Room, which is ornamented from floor to ceiling with the most de-

royal in its style. Le Brun's paintings are once more to be seen on all sides; on the ceiling, where figures of Jupiter, Mercury, Mars, and Pomona are depicted, and on cornices, on walls, and on doors. There is a richly embroidered bed of the Louis XIV period, with furniture to match; and on one of the walls is a Gobelins tapestry, superbly rich and harmonious in coloring, especially as regards the brilliantly hued plumage of the birds, which could not be equalled in many a royal palace.

With the King's Bedroom, the enumeration of rooms on the ground floor



FIG. 25. CEILING OF THE KING'S BEDROOM.

The Château of Vaux.

Painted by Le Brun.

which require special mention comes to an end. And after the ground floor has been described little more is left to be said about the interior of the Château de Vaux. The first floor reached by staircases, the scale of which is hardly on a level with the grand style so apparent in other parts of the mansion, is not of paramount interest nowadays, whatever it may have been in the 17th century. The most interesting room is a bedroom (once occupied by M. de Barante) on the ceiling of which is a painting by Le Brun of one of the Nymphs of Vaux of whom La Fontaine sang so feelingly. This painting has been admirably restored by M. Destailleur. Formerly, I believe, the other rooms on this floor were equally as interesting as *la chambre de M. de Barante*. One was Foucquet's private study, another was Le Brun's bedroom, and these, if not all the apartments, were filled with the choicest furniture, hangings, and works of art to be found in France and Italy.

Now for the grounds. However much

one may prefer the English style of garden to the formal French garden of the 17th century, there is no denying, at one's very first glance at the grounds of the château from the terrace outside the long windows of the great Hall, that they are splendidly in keeping with its architecture. Any other style than that comprehended in Le Nôtre's symmetrical parterre and clipped trees would have been out of harmony with the regular lines of the building. So fine, indeed, are these gardens that competent authorities have not been wanting to express the opinion that they are even more interesting than the château itself. "The gardens are still more interesting than the château," wrote M. Charles Normand, the President of the Société des Amis des Monuments Parisiens, some years ago, "and, though less important than those of Versailles, are fully as majestic. In fact, their magnificent position and the ingenuity,—which reveals a pronounced talent and which makes one think that Le Brun has left the stamp of his genius

upon them,—gives the whole a unique interest, which cannot be found in any other gardens of the same period, not even in those of Versailles. In addition, the fountains and cascades, which, at the time they were constructed, were almost unknown in France, produce a surprising effect. When standing on the terrace above the grottoes, one can judge of these most original fountains as a whole, and take in at a glance the various ornaments which establish the immense parterre, preceded by a canal stretching at your feet, bounded by screens of verdure, and terminated by the château's noble silhouette. . . . At Versailles you are unable to enjoy such a general view of the whole of its works of art."

Among the ornaments to which this

writer refers are numerous vases filled with flowers, ancient statues and terms, and a number of modern pieces of sculpture, including two groups of lions and tigers by the greatest living French animal sculptor, Gardet. Finally, on the high ground above the grottoes stands a gigantic figure of Hercules, a copy of the Hercules of Naples specially modeled for M. Sommier to replace a similar statue which undoubtedly once existed at the far end of the grounds. Thus did the architects and gardeners of the 17th century invariably terminate the gardens of princely mansions, the statue of Hercules resting after his labors being a symbol that their work was completed and that they, too, had earned the right to rest.



FIG. 26. PART OF THE CORNICE OF THE KING'S BEDROOM.

The Château of Vaux.

Painted by Le Brun.

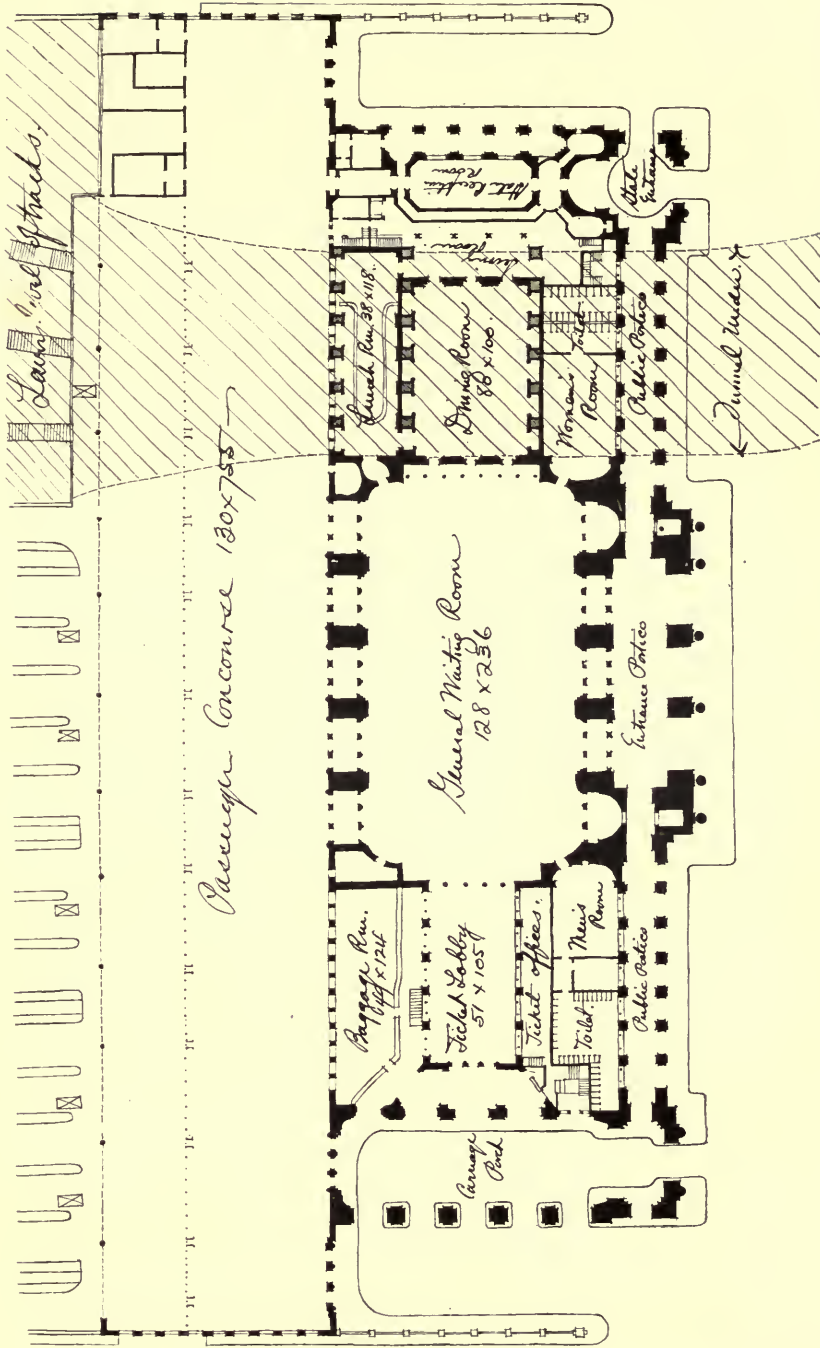


FIG. 3. PLAN OF THE WASHINGTON TERMINAL. D. H. Burnham & Co., Architects.



The Washington Terminal

Not the least remarkable thing about the great Terminal Station which is now beginning to rise from the two million yard fill at the intersection of Massachusetts & Delaware Avenues in Washington is the fact that it is a monument in enduring granite to the Chicago World's Fair and its architect, Daniel H. Burnham. The White City is vanished like a beautiful dream, but its chief designer, grown greater with the years, has produced in this building a structure which surpasses the most beautiful of the eph-

meral creations of the vanished city. I have no doubt that that great organizer when he gazed on his finished work in the stucco buildings of the Columbian Exposition dreamed even then of the day when he should do it all over again in everlasting stone. That day has arrived, and the fulfilment of his dream in such a building as the Washington Station should be an inspiration to every one of us.

Though not in any sense part of the original plan of George Washington as



FIG. 2. THE WASHINGTON TERMINAL.

D. H. Burnham & Co., Architects.

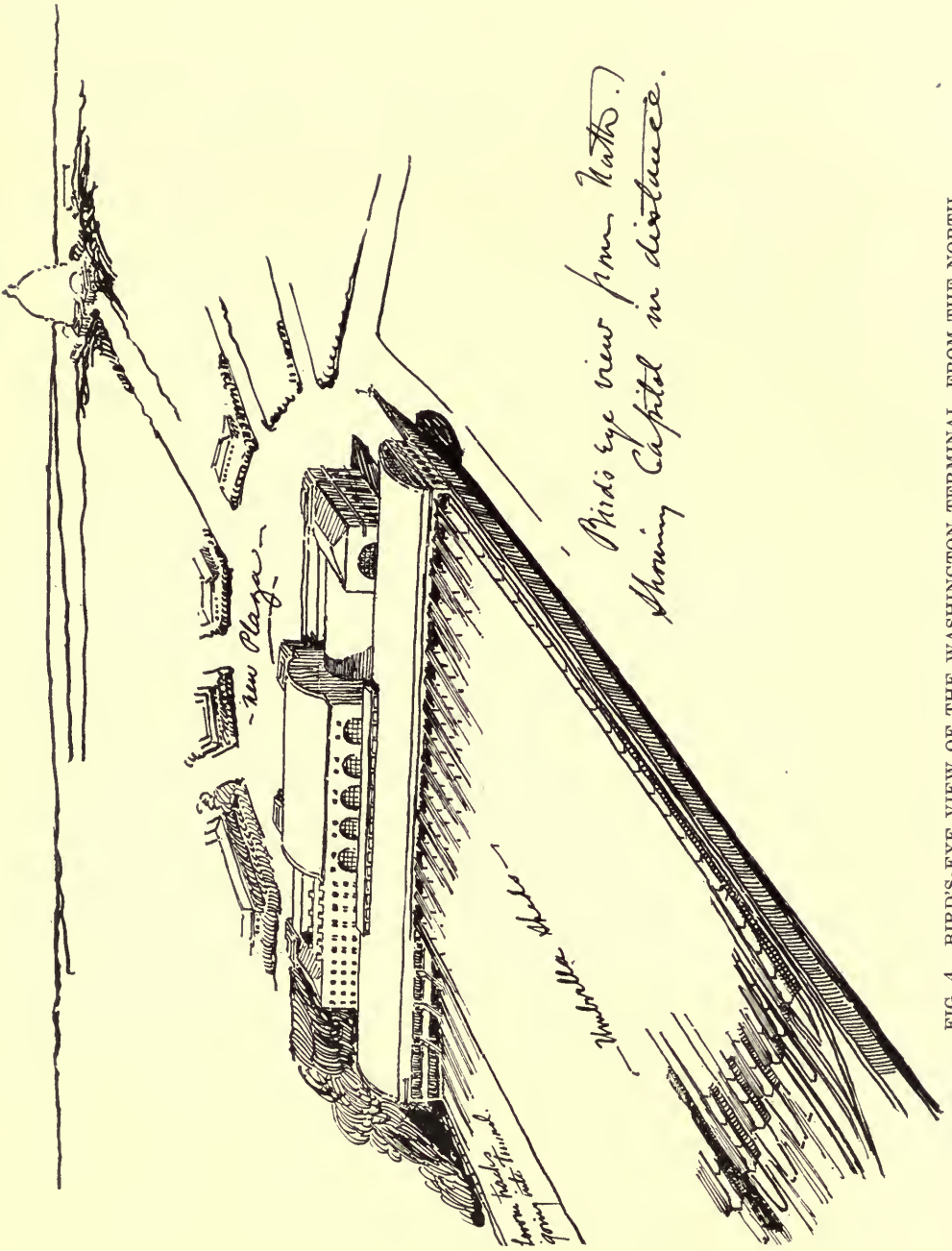
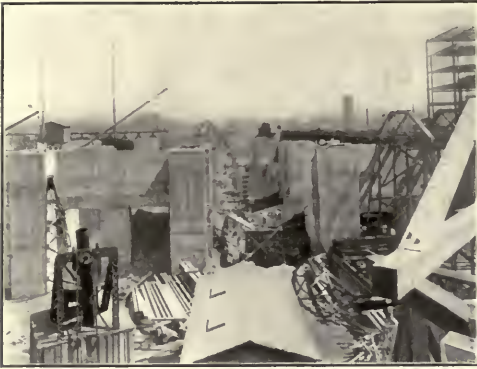


FIG. 4. BIRD'S-EYE VIEW OF THE WASHINGTON TERMINAL FROM THE NORTH.



THE STATION IN THE COURSE OF
CONSTRUCTION.

worked out by his Secretary of State, Thomas Jefferson, with the expert advice of Major L'Enfant, the new Terminal is one of the great features of the embellishment of the Capital City and, being the actual design of a member of the Commission of Architects which has restored the plan of George Washington, it gives the motif, as it were, of the grand finale of the composition. It is the first of the series of great buildings

which is to make Washington a White City that will indeed be the wonder of the world.

That the Divinity which shapes our ends had a kindly eye on the national Capital during all the years that elapsed since L'Enfant's time is proved by the fact that she (the Divinity) was so nearly successful in restraining all the race of government architects from muddling with the job of beautifying the city. During the dark ages of architecture in the United States, when clever graduates from the carpenter's bench and the wood-turner's lathe dispensed architecture for the benefit of the public and dotted the country with Queen Anne and "Mary Ann" monstrosities, squandering the nation's money on buildings like the old Chicago Post Office, for instance, kind Providence restrained their vandal hands from tampering with the national Capital, and so the city's plan remains to-day, as far as the government buildings are concerned, almost untouched from the hand of L'Enfant.

The Washington Terminal is only one of a series of great railway stations that



FIG. 5. THE WASHINGTON TERMINAL UNDER CONSTRUCTION.

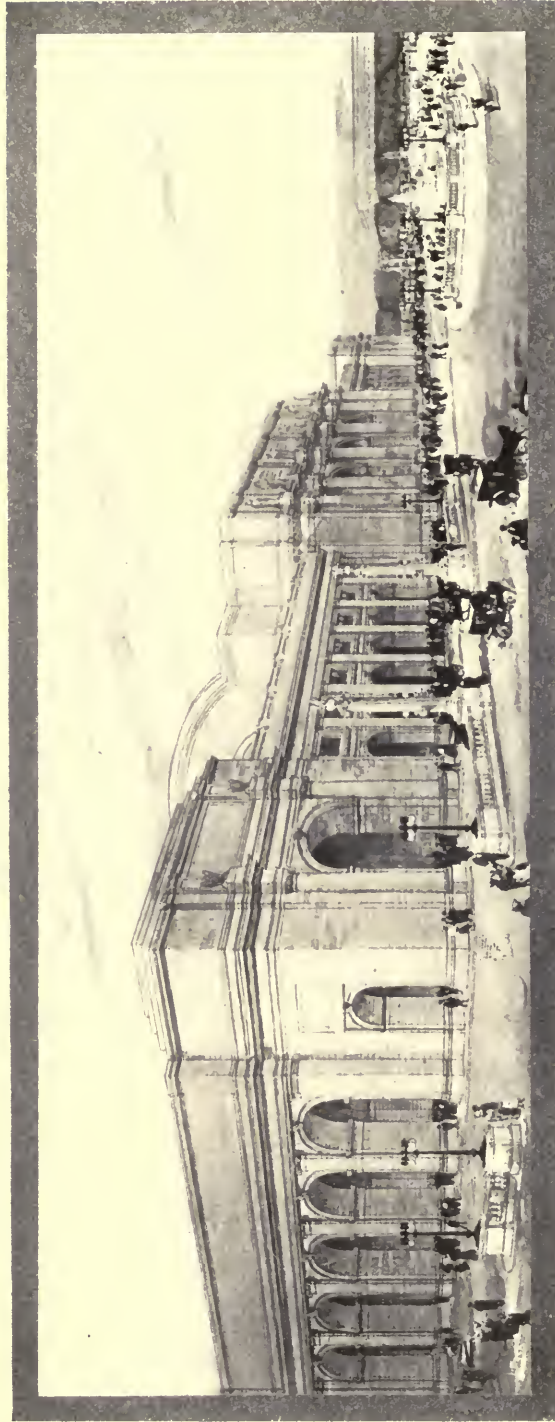


FIG. 7. THE WASHINGTON TERMINAL.

D. H. Burnham & Co., Architects.

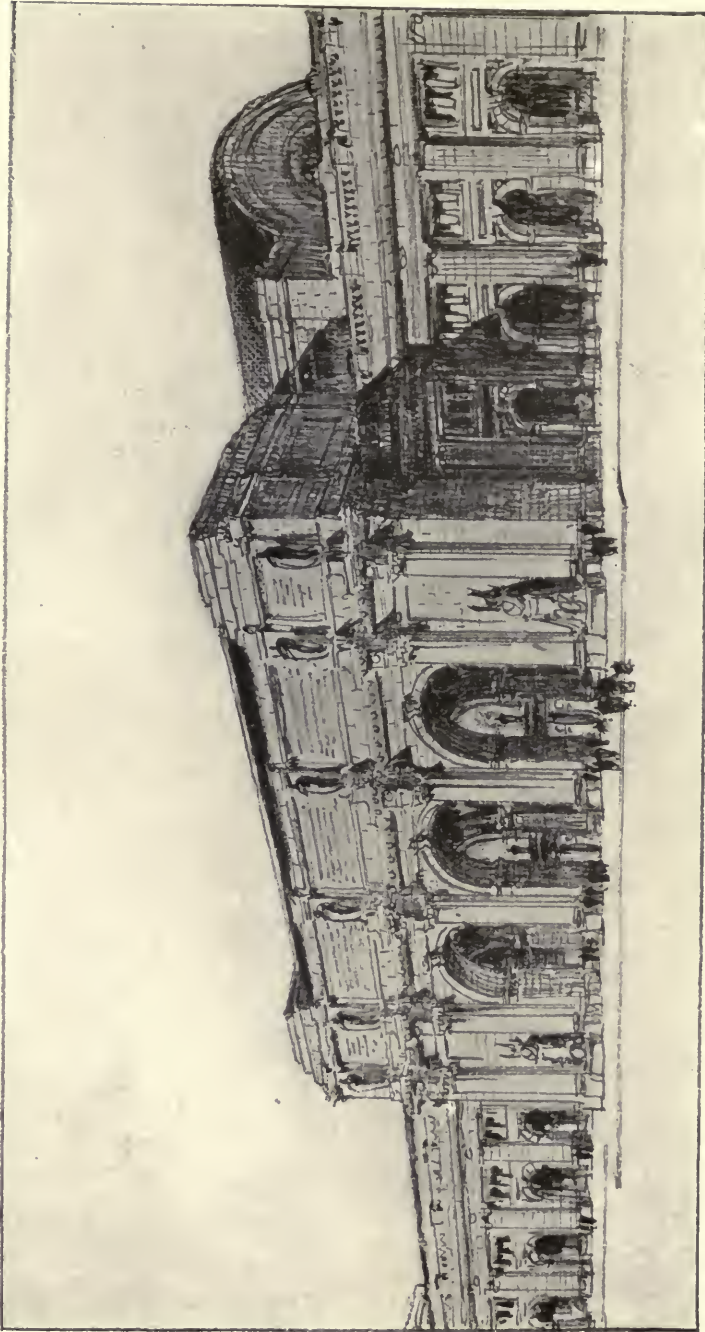


FIG. 8. THE WASHINGTON TERMINAL.

D. H. Burnham & Co., Architects.

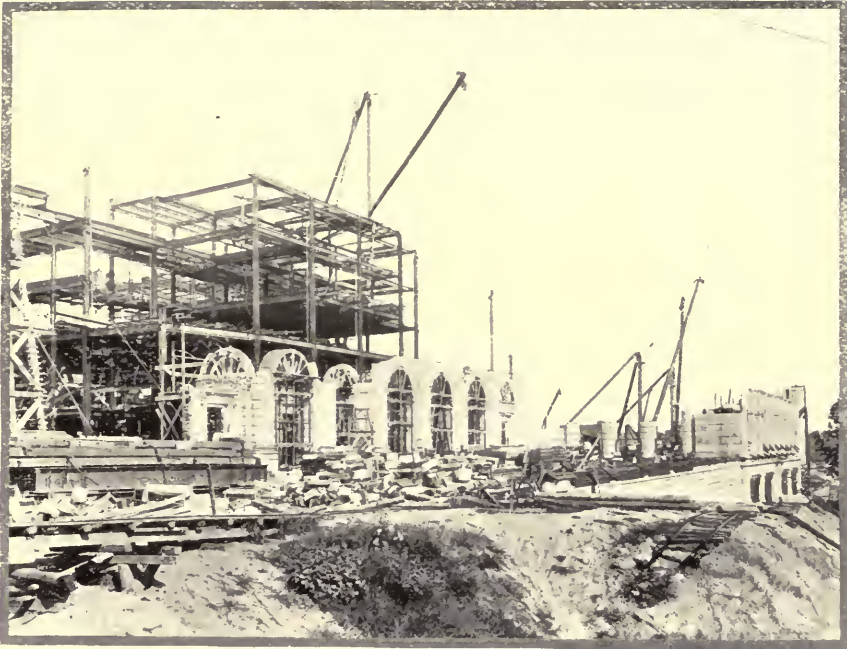


FIG. 6. THE WASHINGTON TERMINAL UNDER CONSTRUCTION.

are to be built in the United States. The terminals of the Pennsylvania Railroad and the New York Central in New York City are to be colossal structures. Another great New York terminal, although possibly of lesser magnitude, is that of the Lackawanna Railroad at Hoboken. Cleveland is to have a great station, and Buffalo and Chicago, to supply the fast-growing needs of the country.

The site of the Washington Terminal is very close to the national Capitol, the front of the building facing up Delaware Avenue directly toward the Northwest corner of the Capitol. The grade of the locality where the station stands is to be raised about thirty-five feet, the job of filling alone being rather a big one, requiring some two million yards of new material, the raised area covering many acres.

The new Terminal is less than the Capitol in one dimension only, that of height, but viewed from the northeast, it is the dome alone that surpasses it in height. In the dimensions of length and breadth it exceeds the Capitol, the Station's length being 760 feet as against

the Capitol's 746 feet $6\frac{1}{2}$ inches, and its breadth being 343 feet 9 inches as against the Capitol's 270 feet 10 inches.

Few who read the papers or magazines are unfamiliar with the appearance of the Washington Terminal. The building is a sort of grand triumphal archway, inspired by the triumphal arches of Rome.

The central pavilion has three arches,



THE TERMINAL IN THE COURSE OF CONSTRUCTION.

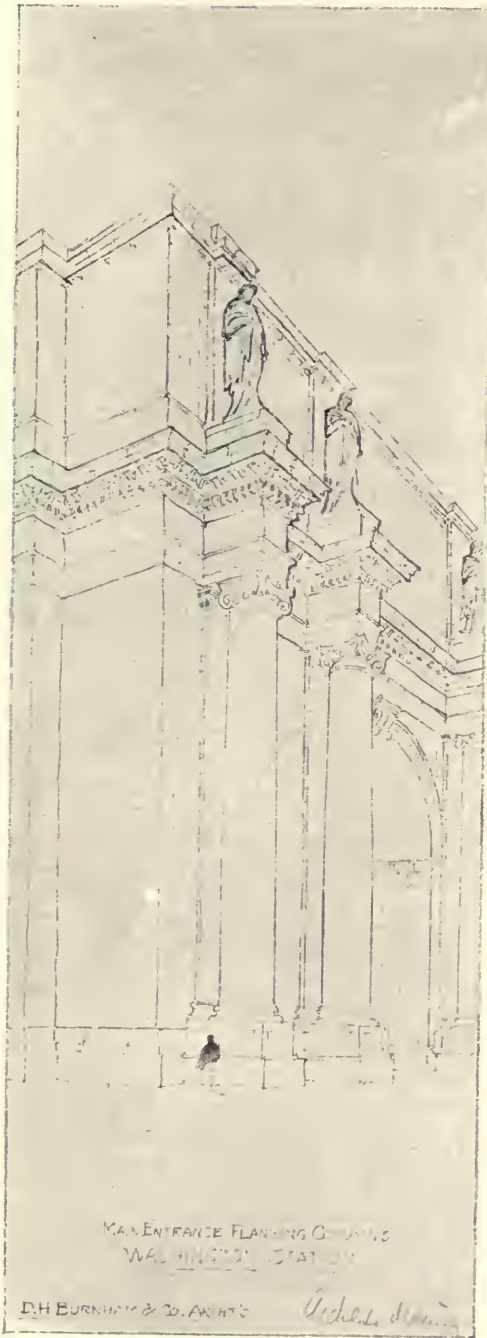


FIG. 11. THE COLUMNS OF THE MAIN ENTRANCE.
D. H. Burnham & Co., Architects.



FIG. 12. A COLUMN OF THE MAIN ENTRANCE.
D. H. Burnham & Co., Architects.



FIG. 9. THE WASHINGTON TERMINAL

each 50 feet high, leading into the main waiting room, and the end pavilions are single arches 40 feet high, which are intended as carriage entrances. The one toward the east is for official use and leads to the suite of apartments exclusively for the President and the guests of the nation; the one toward the West is for the public and gives immediate access to the ticket lobby.

The building faces on a plaza 1,000 feet long and 500 feet wide. The station proper is 620 feet long, and the concourse behind is 760 feet long. The interior, as far as the main rooms are concerned, is roofed with Roman barrel vaults. The general waiting room with a clear width of 130 feet and a length of 220 feet will be 90 feet high. It is lighted by a semi-circular window 75 feet in diameter at each end and by five semi-circular windows 30 feet in diameter on each side. The dining room east of the main waiting room is 80 x 100 feet and 35 feet high; the ticket lobby, already referred to, is 50 x 100 feet and 35 feet high, the same height as the dining room. The smoking room and the women's waiting room will be large apartments 30 x 85, 28 feet high.

The passenger concourse is 130 feet wide and 755 feet long, inside dimen-

sions, covered by an arched ceiling in a single span, and, according to statement of the architects, far exceeds in size anything ever built for a similar purpose.

There are to be 33 tracks, of which 20 are stub tracks on the same level with the waiting room, and 13 are depressed 20 feet below the street level, 7 of them continuing under the building into a tunnel leading southward and constituting a through station.

The Washington Station will have no large span train-shed, as it has been found that great sheds have not justified their enormous cost. They are always dark, dirty and leaky, and in winter afford small protection from the cold. In this particular case an enormous train shed so near the Capitol was regarded as tending to dwarf the dome of what must remain the most notable building in Washington. Instead of the train-shed there will be umbrella sheds covering each platform and wide enough to overlap the trains and furnish protection from the weather.

The cost of the entire improvement will be about \$14,000,000, including track rearrangement, the building of the new plaza and the establishment of the new streets.

The exterior of the Station is to be of



UNDER CONSTRUCTION.

white granite from Bethel, Vermont. This material has an interesting story connected with it. It had previously been used in but few buildings, although it lies in limitless quantities in a hill back of Bethel. The owner of the quarry or property on which the quarry has been made, was a crank of the deepest dye, who, because his only son was killed in a railroad crossing accident near the town, swore a solemn oath that as long as he lived the material should never be used except for tombstones; and so it remained until his death, when the property passed into the hands of those who undertook the work of introducing it as a building material.

It required some considerable boldness on the part of the architect, as well as a good brand of confidence in that architect on the part of his client, to choose an untried material for so great and important a building as the Station, but the whiteness of the granite fitted in with the color of the architect's dream, and now that the dazzling, creamy white blocks are beginning to show and give promise for the finished work, it simply scores another success for the men who dare and do.

The work of excavating for the foundations of this building began on the

first day of December, 1903, and as the great concrete piers, rising thirty-five feet above the old grade, began to be finished much interest and curiosity were aroused, as it became apparent that the work of filling the surrounding territory was in itself a task of tremendous magnitude.

It should be understood that the new Station straddles the main tracks of the Baltimore & Ohio Railroad just outside its old station at the corner of C and First Streets, and the work must be done without interfering with the traffic. Construction began on the east side of these tracks, but could not be continued to the west side for over a year on account of the necessary changes in the approaches to the city and some difficulties with tenants of the railroad property. This delay of a year caused a practical suspension of work on the Station proper for a number of months, but now all obstacles are removed, and it is expected to have the building enclosed next Summer, and unless some unexpected setbacks are encountered, it will be finished by the first of the year 1907.

If anyone will stop and think of the time it has taken to build any of the great structures that have come within his own ken, he will appreciate what it

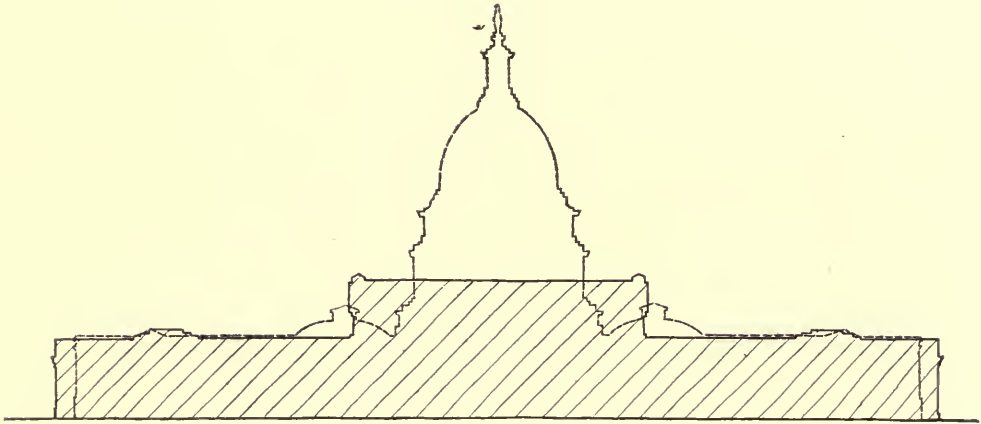


FIG. 13. OUTLINE OF THE WASHINGTON TERMINAL COMPARED TO THAT OF THE CAPITOL.

means to build a building larger than the National Capitol in three years' time.

Some of the Old World buildings not as great have taken centuries. Our own great buildings, like the Capitol, for instance, have often taken generations to build, and in the case of great structures at the present day we know full well of many a building like the Chicago Post Office, which has been a-building now for eight years, and, as I believe, is not finished yet.

But modern conditions demand modern methods, and to-day the building constructor must make as much speed as the public convenience, if no other consideration, demands.

The man who made two blades of grass grow where one grew before was not one of your conservative mossbacks who are contented to let well enough alone. Else he had never been immor-

talized. The call of to-day is, make more blades of grass grow, not two but twenty, not twenty but a hundred. Study the problem scientifically. Plan your work as a general would plan his campaign. It must all be mapped out in imagination, just as battles are fought on paper beforehand. The winning general is the one who knows best the ground of the battle field and where the reserves should be located beforehand.

The modern constructor must plan his work to the very end; he must know when his foundations will be finished ready for the superstructure, and the parts of the superstructure made up of a dozen divisions each composed of a thousand, nay, ten million units, must all be prepared in advance at their several points of production, whether it be your granite away up in the green hills of Vermont or your steel in Pennsyl-

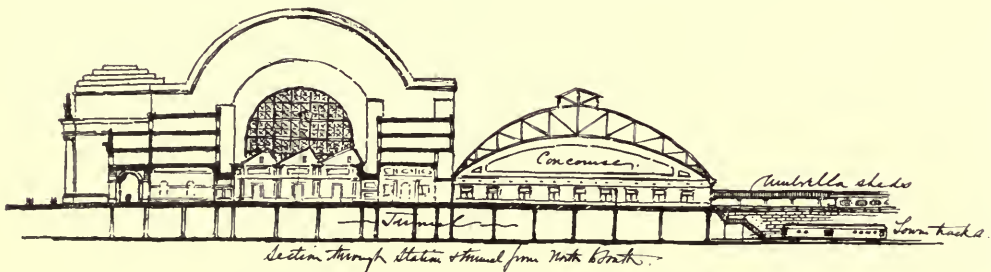


FIG. 14. SECTION OF THE WASHINGTON TERMINAL.

D. H. Burnham & Co., Architects.

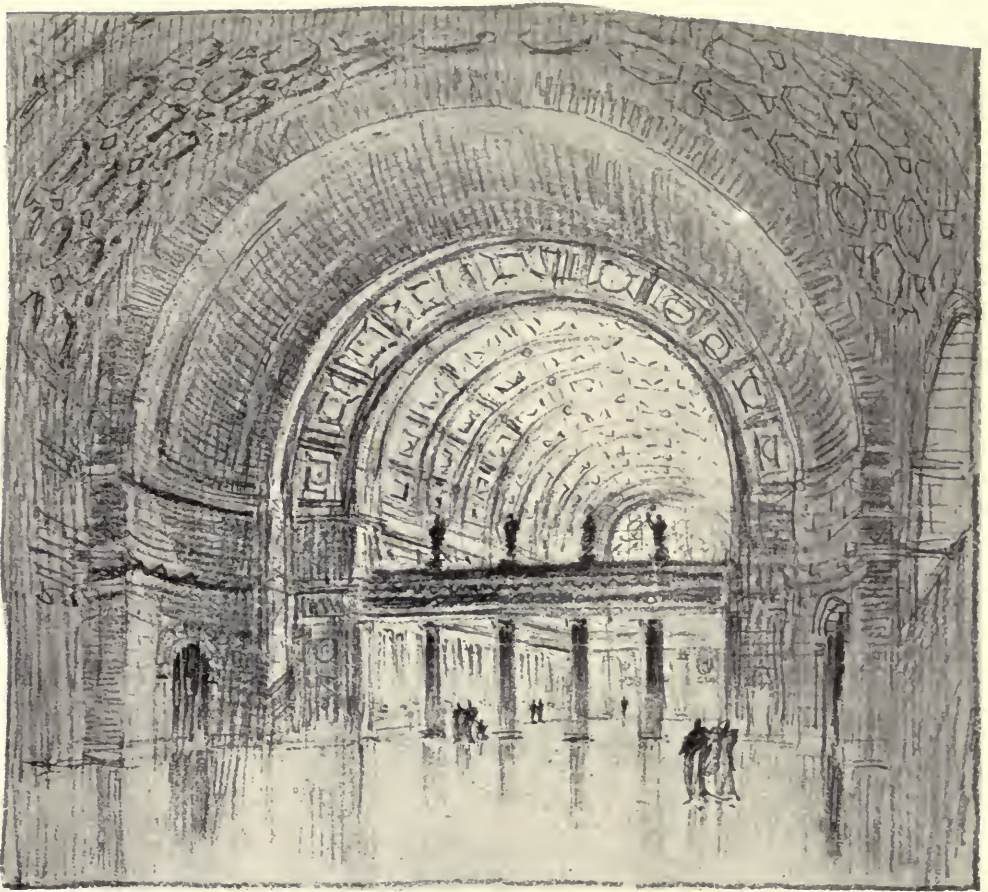


FIG. 15. SKETCH OF THE INTERIOR OF THE WASHINGTON TERMINAL.

D. H. Burnham & Co., Architects.

vania's smoky furnaces. A dozen army corps must be organized and provisioned and drilled and held in readiness to throw into the breach at the proper juncture. And the well-managed campaign produces results so different, so new, so magical, so astounding, if you but knew, that it is no wonder the enthusiasm of the brain and soul of the man who plans it. Not all the difficulties, the risks, the obstacles placed in one's path by those who love the rut, not the dire threat of the walking delegate can quench for one instant the fire that inspires the master builder.

And so we see great buildings rise like magic, over night, steel on steel and stone on stone, as imperishable as the

pyramids, though they took a thousands years to build instead of a thousand days.

This is a land of magic, of dreams and dreamers, and George Washington was the greatest dreamer of them all. It is only in moments of insight that we are able to grasp the colossal character of his dreams. Who can conceive of anything more wildly fantastic than the idea of establishing the capital of our nation in the days of its infancy in the flat swamps of the Potomac and planning so well and so broadly that a hundred years afterward a commission of the greatest architects of this nation, grown to be the greatest and grandest of earth, should, after a year and a half of careful

study, report that "the original plan of of George Washington, which has stood the test of a century and won universal approval, was to be the starting point of the new plan and past departures from it were to be remedied wherever possible"?

What a lucky thing for the Father of his country that he didn't have a lot of partisan newspapers to spread the

story of his folly and win for him, mayhap, a martyr's crown such as our modern heroes have generally worn.

And they are dreamers to-day who are leading the nation in the path of greatness. Burnhams and Cassatts and a Roosevelt with their mighty grasp and insight preparing for our country the garments which are to replace the swaddling bands of her infancy.

Theodore Starrett.



A FOUNTAIN IN THE GARDENS OF THE CHATEAU OF VAUX.



THE RESTAURANT AT HALLENSEE.

A. F. M. Lange, Architect.

A Pleasure Resort Near Berlin

Of late years the value of attractive architectural surroundings for pleasure resorts in the vicinity of large cities has been more and more recognized in this country. The owners of these resorts, taking their cue from the Midway Plaisance or the Pike of a World Fair, have planned their machinery of amusement on a much larger scale; and in the cases of Dreamland at Coney Island and of another similar place still to be opened at Inwood, they employed trained architects to design a lay-out for their various buildings and architectural scenery for their variety show. But the owners of American Dreamlands are not alone in this respect, and we reproduce herewith some illustrations of a very amusing building of this kind, which has recently been completed in Germany. The scale of this establishment is, of course, very different from that of a place like Dreamland. Instead of being all kinds of a variety show, it is merely a restaurant, situated on a lake. Nevertheless it is essentially the same sort of thing, and we believe that Americans will find the queer mixture of monumental effect with an Oriental atmosphere and fantastic details very interesting. The

designer of the building, Mr. A. F. M. Lange, was born in Hoboken, New Jersey. He received his early training in the office of Messrs. D'Oench & Simon in this city, and at the Cooper Union. Later he studied both in Germany and Italy, and is now practicing architecture in Berlin.

Situated at Halensee, a suburbantown of Berlin, on a picturesque lake of the same name, it is reached by means of the "Stadtbahn," the elevated steam-road which crosses and encircles Berlin, and several surface-car lines, in 25 minutes from the business center of the city, and in 10 to 15 minutes from the fashionable "Westen," the western residence district.

Its situation at the end of the picturesque lake, two and one-half miles long, made it imperative that the architect should afford the public as much view of the scenery as possible while sitting at small tables eating and drinking. The ground plan shows the building with two wings of terraces at right angles to each other, each measuring, in the rear, 100 meters, or 333 ft.

The bottom story, used only for kitchen and storage purposes, is 75 ft. deep,



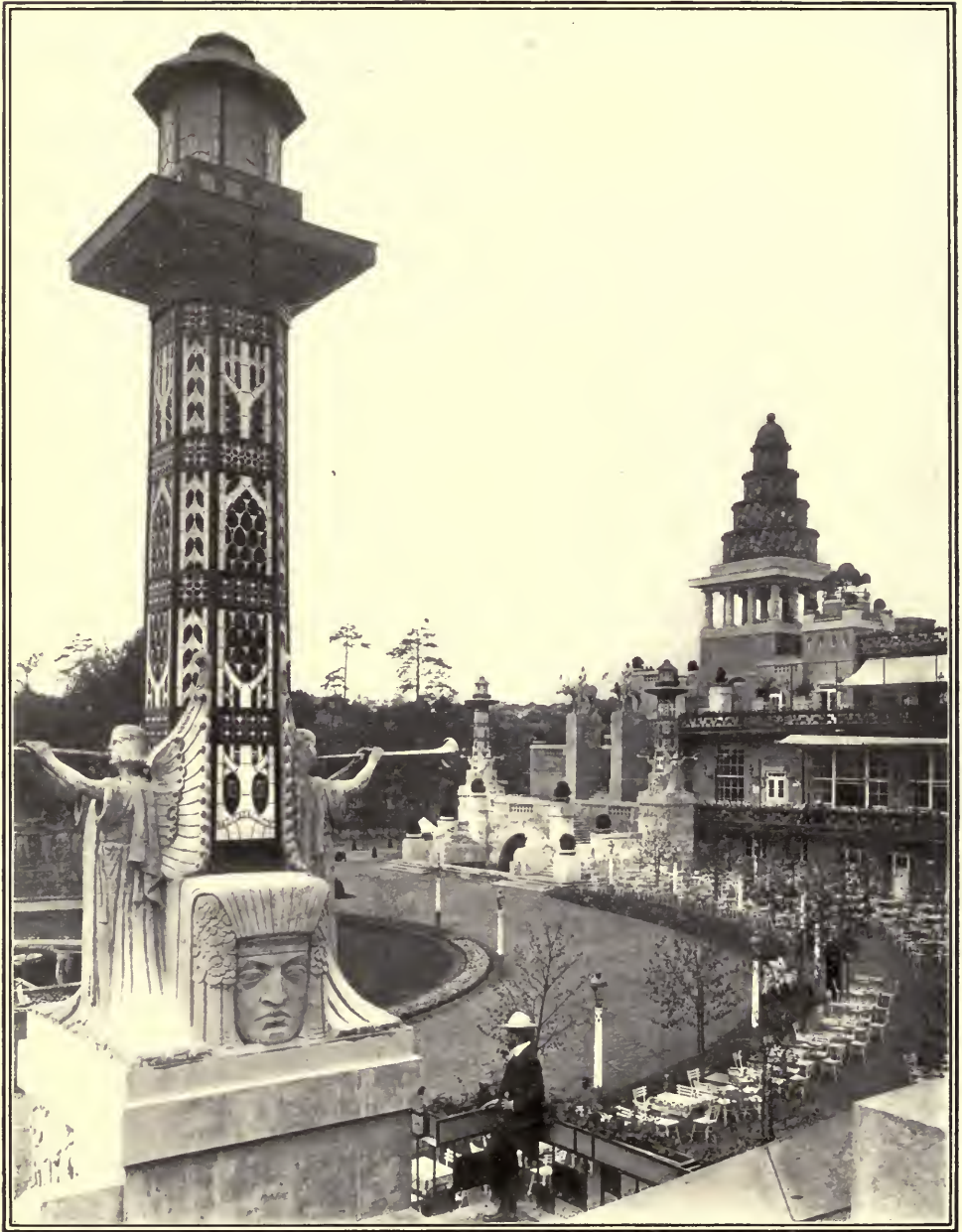
THE RESTAURANT AT HALLENSEE.

A. F. M. Lange, Architect.



THE RESTAURANT AT HALLENSEE.

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THE RESTAURANT AT HALLENSEE.

A. F. M. Lange, Architect.



THE RESTAURANT AT HALLENSEE.

A. F. M. Lange, Architect.

the second two-thirds thereof, or 50 ft., and the top one-half of the latter, or 25 ft. By stretching out the terraces, resulting from the setting back of the outer front of each successive floor, about 5 ft. beyond the respective supporting piers, on the cantilever principle, they received a width of about 30 ft. each.

The two lower terraces are furnished with awnings, but in case of cool weather and in winter, the interior restaurant halls, made easily accessible by means of large sliding windows which are kept raised in summer, afford almost similar accommodations. In the corner where the wings meet a stand is provided for an orchestra for the outer terraces and one for the interior restaurant in the first stage. Two exterior monumental double staircases, situated at each end of the building, lead from the gardens which lie between it and the lake, up to the various floors. Between the runs of the right or entrance staircase are artificial cascades 30 ft. wide, the water splashing over basalt-lava rocks. At the head of this staircase is the entrance to the establishment, which is connected with the street by means of a double colonnade and drive-way about 400 ft. in length, the gardens of the establishment lying about 40 ft. below the level of the street.

At the head of each staircase is a tower, the crowning-point of the one being about 120 ft., the other about 100 ft. above the ground-level. They consist of a square open colonnade surmounted by a

round pyramid of iron construction and closed in with opalescent glass, a German imitation of Tiffany-glass. The tower over the main staircase has another small round platform with columns over the glass pyramid, which affords a fine outlook for good climbers.

These towers, as well as the octagonal columns standing at the foot of each staircase, also consisting of iron construction filled in with the same colored glass, and the colored-glass lunettes in the five smaller towers which are surmounted by trimmed laurel-trees, are illuminated when darkness sets in, producing, together with a "fontaine-lumineuse" in the garden—the effect being fantastic without being in the least tawdry.

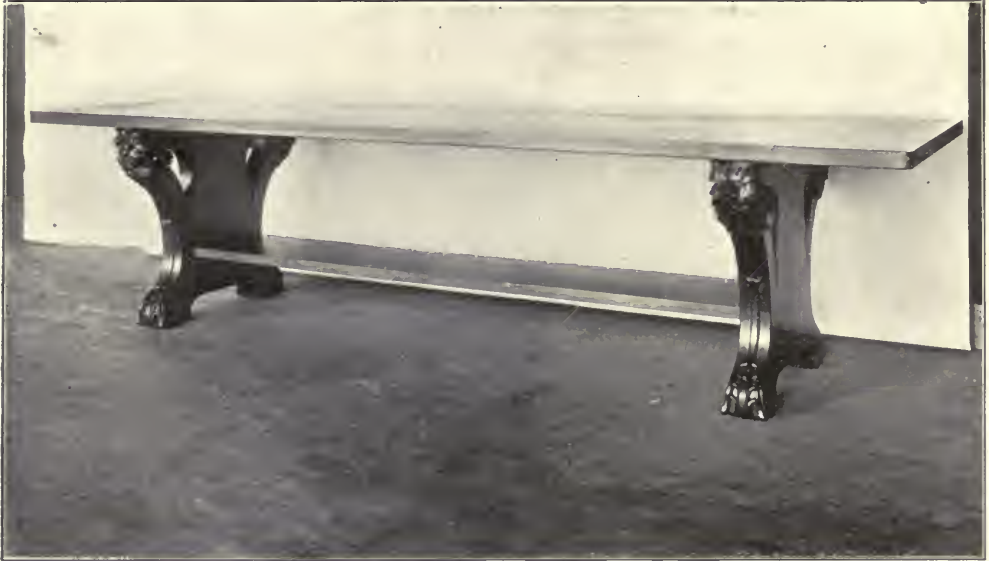
The architect also sought for a colored effect by day, harmonizing with the colored opalescent glass which shows intense coloring without inner illumination. The walls and piers, which are coated with cement-mortar, are tinted orange yellow, while the columns, entablatures and cornices, the staircases, the various pedestals of the columns and statues and the twelve statues surmounting the topmost terrace, are gray in color. The iron railings on the terraces, which support flower boxes filled with red and pink geraniums, are painted a rust-brown.

The several terraces, including the interior restaurant, accommodate some 8,000 people, and have proved to be a great popular success. The cost of the building, occupying 45,000 sq. ft. of ground, executed in masonry, was 700,000 Marks, or about \$170,000.

The Work of Joseph Twyman

William Morris, the master of many crafts, once gave this definition of an artist: "The man who finds what sort of work he is fitted for, and who, by dint of will, good luck, and a combination of various causes, manages to be employed upon the work he is fitted for, and when he is so employed upon it does it conscientiously and with pleasure be-

haustive exhibit, for Mr. Twyman was a sincere enthusiast over every form of outdoor, as well as indoor, art. He had the sense of the landscape artist, and was a most efficient member of the Committee on Trees and Shrubs for the South Park Improvement Association which, being organized in the region of his own residence, became the pioneer of



A SIDE-BOARD.

By the late Joseph Twyman.

cause he can do it well—that man is an artist."

It is a definition which was to a good degree exemplified in the late Joseph Twyman, whose work has come to an end all too soon, but whose influence will continue to be beneficially felt in the great western metropolis where it mainly was wrought. The Art Institute of Chicago recently afforded the public an opportunity of viewing a collection of Mr. Twyman's work brought together in a memorial exhibit, and illustrative of the wide range of his interests and skill. It was not, however, an ex-

similar groups and associations scattered over the city of Chicago.

But it is in the field of indoor art that Mr. Twyman accomplished his most effective mission, and in this field he was to some extent a herald of a more adequate interpretation of the relation of art to the daily life of man. He may properly be numbered among the prophets of what, for want of a better word, may be called the *democratizing* of art.

Our heritage of culture, both literary and esthetic, is of course, and unavoidably, to a good degree, aristocratic. It

is a mark of distinction, rather than a bond of community interest and satisfaction. A "liberal" education meant primarily, not a bountiful, nor even a free education, but an education which befitted the "*liberus*," the free man as distinct from the slave. It has its roots in privilege and social contrast, and many of the most painful incongruities in modern education grow out of the attempt to veneer upon a democratic age an intellectual culture, whose type and tradition are essentially undemocratic.

For similar reasons art has been associated in the general mind with the possession of wealth and leisure, and those exclusive privileges which are

associated with wealth. Except to the degree that art products have been confessedly public in character, like great edifices, parks, outdoor sculpture, and the collections of public museums, art has been in the possession of the rich, and the artist has been under the necessity of finding somewhere a patron among men of wealth.

The democratizing of art, which must perhaps be regarded even yet as a hope and tendency, rather than accomplishment, postulates two things: First, an inherent love of the beautiful in every heart, a love of beauty which reflects and verifies our sense of the worth of life; and, second, the identification of art with labor, the association of pleas-



SOFA.

By the late Joseph Twyman.



SIDE-BOARD.

By the late Joseph Twyman.

ure and satisfaction with the necessary occupation of the daily life. The commercializing of art on the one hand and of industry on the other makes these postulates appear in the eyes of many as iridescent dreams, but it is not too much to say that they are actually working postulates in the minds of an ever-increasing number of men and women.

Mr. Twyman was a modest, but sincere and persistent, advocate of this view of art and its use. He believed art to be an interpreter of the worth of life. When he was given permission by The Tobey Furniture Company, with whom he was associated, to construct and furnish a typical Morris room, as a permanent exhibit in their warerooms, he placed at the focal point, over the great fireplace, a motto chosen from the words of Morris—"Reverence for the life of man upon the earth." This mot-

to may be taken to represent one of the fundamental motives from which Mr. Twyman did his work.

He did not hesitate to speak of himself as a disciple of William Morris, and he had the benefit of some personal acquaintance with Morris. Mr. Twyman was born in England, in the old Kentish town of Ramsgate on the English Channel. Even in his boyhood he became deeply interested in the English Gothic revival and made an enthusiastic study of the ecclesiastical architecture of the neighborhood. He fell under the spell of the art of Turner, which he studied under the intelligent direction of his father, whose scholarly and artistic culture stimulated the artistic ambitions of the son. At the age of twenty-eight he migrated to Chicago, an act which presumably required some prophetic courage, for the Chicago of 1905 is a long

remove from the Chicago of 1870 in artistic spirit, in civic spirit, in a hundred things. Mr. Twyman tells of the condition of interior decoration at the time of his arrival in Chicago when "the average house had white calcimine, water crimson moldings and white marble mantels."

The Morris room which will remain as a fitting memorial to Mr. Twyman, may be considered also as the most

in floral designs by a daughter of Mr. Twyman's under the direction of her father. Conventionalized roses, thistles and lilies are the designs employed. The woodwork of the room is ordinary white-wood, stained a most satisfying tone of green, the timbered ceiling in the same effect. The walls are covered with papers of the Morris design, the portion below the picture molding being covered with a diapered pattern of green-



SIDE-TABLE.

By the late Joseph Twyman.

complete object lesson of his ideas of art and of interior decoration. The room, which is spacious in dimension, has its outlines broken by cupboards frankly projecting into the room, proclaiming their presence and use, and not sneaking away out of sight as though they were ashamed of what cupboards are supposed to hide. This device in itself makes an agreeable diversity in the outline of the room and furnishes an opportunity for decorative treatment. In this instance the panels of all the doors of these projecting cupboards were painted

ish blue; the frieze is one of the familiar but exquisite patterns of the acanthus type. Stout wooden pegs are fastened here and there in the broad, flat molding, from which the pictures are suspended. The fireplace in the end of the room is upon a dais, an ample and inviting hearth-settle upon either side. The rug is carried out in a pattern which softly harmonizes with the acanthus pattern of the frieze, and heavy woolen stuffs of subdued tones hang at the doors. The space made by one of the cupboards, projecting from a point



CHINA CLOSET.

By the late Joseph Twyman.

near the center of the room, and the wall at the end offers a natural place for a capacious settle, which is upholstered in brocaded velvet of a Florentine pattern; and the casement windows above the settle with their simple hangings, demonstrate what someone has said that window spaces when properly treated do not need an assortment of lingerie to trick them out. The room abounds in examples of tables, chairs, consoles and book cases carried out after the spirit of Morris. There are possibly too many examples for entire simplicity and repose, but the room is probably meant to be both an exhibit and an example. The room is in a literal and historic sense a Morris room, for the designs and suggestions for walls, upholstery, chairs, tables and tiles are Morris's designs, and some of them were once owned by Morris. Some of the accessories are of Mr. Twyman's own design, as, for instance, the pendants for electric lights in the form of the fuchsia cup. Naturally, Morris did not make designs for electric lamps, but concern-

ing these Mr. Twyman modestly said—"I think Morris would approve them." But the room is a Morris room in a still further sense. It is typical, and it is for the type and spirit that Mr. Twyman worked. Regarded as a type, and regarding Mr. Twyman's own work, not in its details, but in its spirit the observer is naturally led to a few interesting conclusions. One gets, in the first place, a new and vivid impression of the organic and related character of art. It is organic and related, first, as concerns the various craftsmen and artists themselves, from the architect to the designer of a lamp, or the binder of a book, or the framer of a picture. There is something integral in the impression. One little wonders that craftsmen and artists see in work, of which this is a hint, the prophecy of craft-guilds of a finer type than the mediæval. In the light of such a prophecy our present era of commercialism seems more crude and barbarous than ever. The guilds which represent organized capital pitted against organized labor, both organizations concerned with the rudimentary question of hours and wages, rather than the question of the quality of work to be



CHAIRS.

By the late Joseph Twyman.



PART OF THE MORRIS ROOM.

By the late Joseph Twyman.

done, and the downright pride and pleasure in doing it, this every reasonable person must recognize as a passing phase in the great drama of human life.

Still another conclusion suggested, and perhaps the more important one, is that of the general applicability of the ideas involved to the surroundings of almost anyone. It points out the way in which art may come back to the life of the people. It is not that the Morris room, as Mr. Twyman designed and furnished it, would be within the means of the average young couple setting up housekeeping; and as one very well knows, who has coveted some lovely wall-covering of the Morris design, it is



SCREEN.

By the late Joseph Twyman.

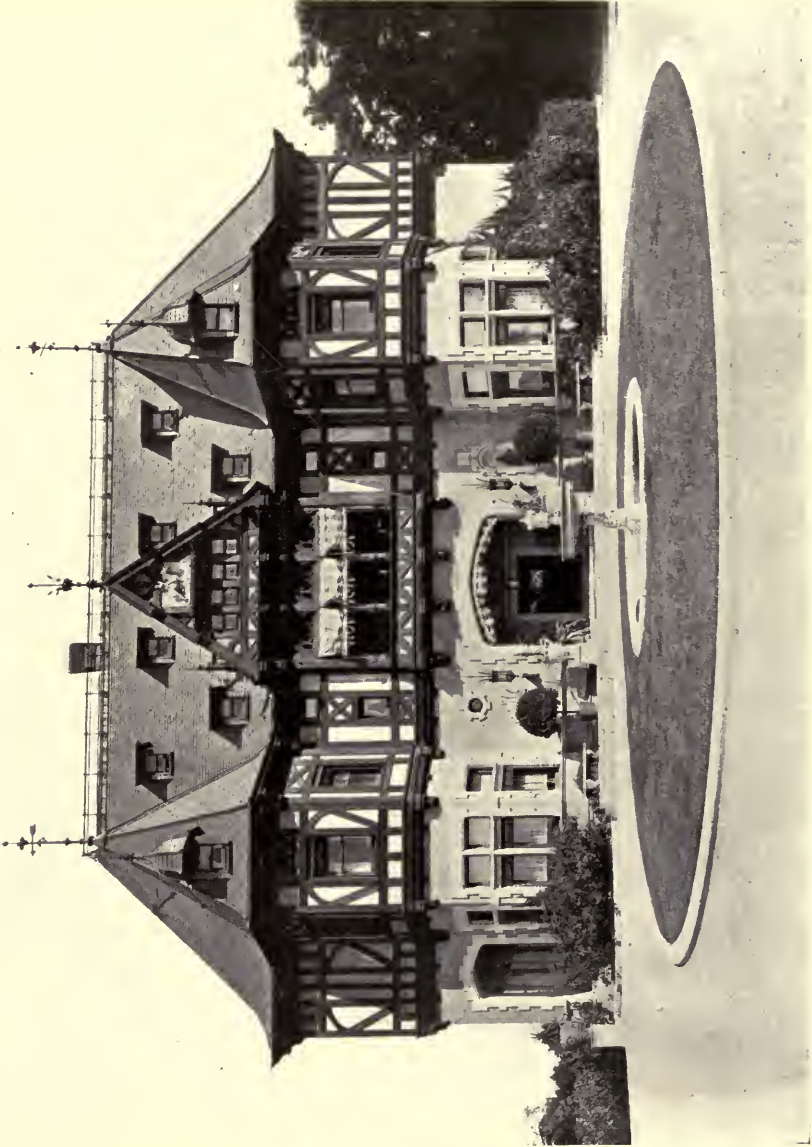
not always within reach of a limited purse, but as is always the case "the letter killeth but the spirit maketh alive." The true inference is not that one must have this or that particular fabric or article in order to possess beauty and the satisfaction it brings; the true inference is rather that artistic results grow out of combinations of agreeable forms and colors, of objects truly suited to their use, and at least constructed with regard to honesty and durability. It is as a type and not as a copy that such exhibits as Mr. Twyman's Morris room best serve their purpose and exert their influence.

Mr. Twyman exerted not a little influence in persuading women to adopt the profession of household decoration. He believed it to be a profession not only adapted to women and congenial to them, but particularly safe in their hands. He once said in a paper read before the Chicago Woman's Club; "Women are more temperate than men, have more innate refinement and less prodigality. Such a sensitive product as decoration can be more safely intrusted to them than to men." He believed, too, that the dominance of woman in the various fields of industrial art would help to counteract the slavish and commercial elements which have crept into the organized labor of men. He said: "I cannot conceive of women, who have the eye to perceive and the taste to appreciate, being tied into parcels and handed out to customers as a department-store purchase is, if their own desires are consulted—for experience has shown us a different state of things. Woman has not had the centuries of training in many of the art industries of life—and so much the better, for the majority of those who have been trained have learned in the schools of slavery—precedent and form for masters, the dead thin and not the living for their guide.

The memorial collection of Mr. Twyman's work which the directors of the Art Institute of Chicago did themselves and Mr. Twyman the honor of placing on exhibition afforded the general public an opportunity for forming an adequate impression of the versatility of Mr. Twyman's genius, and the worth and sincerity of his work. It was reverence for the life of man and for the home as the true focal interest in the life of man to which Mr. Twyman devoted his labor, which was always a labor of love, and when the forces which are making for the higher life of the Greater Chicago are brought together and estimated it will be seen that he has his place of honor among them and that "the work of his hands is established" upon him.

The photographs illustrating this article were loaned by the Tobey Furniture Co., of Chicago.

Frederic E. Dewhurst.



HOUSE OF MR. RICHARD MORTIMER.

Tuxedo, N. Y.

Hunt & Hunt, Architects.

The House of Mr. Richard Mortimer

The residence of Mr. Richard Mortimer, which is illustrated herewith, is an excellent example of the newer and handsomer class of houses, which have been erected in Tuxedo, of late years. In the beginning, the typical Tuxedo dwelling was designed chiefly for fleeting and occasional habitation; and the house of this period was, as a rule, a wholly un-

of designing country houses. People want houses which they can inhabit during the winter, as well as during the summer months, which will afford them sufficient opportunities to enjoy more of the pleasures, sports and occupations of the country, and in which the lay-out of the grounds bears something more than an accidental relation to the arch-



THE HOUSE OF MR. RICHARD MORTIMER FROM THE GARDEN.

Tuxedo, N. Y.

Hunt & Hunt, Architects.

pretentious building, generally of frame construction, and rarely of much architectural interest. But since the Tuxedo colony was started the attitude of the well-to-do American in relation to country life has radically altered, and this alteration has brought with it a demand for a more permanent, a more inclusive and a more meritorious method

of architecture of the house. This tendency has prevailed at Tuxedo as well as on Long Island and elsewhere; and in a house like Mr. Richard Mortimer's its effects are plainly shown.

Of course, in such a colony as Tuxedo, there are certain limitations as to the size and the situation of a country place which is bound to have an import-



Hunt & Hunt, Architects.

GARDEN OF THE HOUSE OF MR. RICHARD MORTIMER.

Tuxedo, N. Y.



DRAWING ROOM IN THE HOUSE OF MR. RICHARD MORTIMER.
Hunt & Hunt, Architects

Tuxedo N. Y.



HALL IN THE HOUSE OF MR. RICHARD MORTIMER.

Tuxedo, N. Y.

Hunt & Hunt, Architects.



GARDEN AT MORTIMER HOUSE.

ant influence upon the design of the house and the lay-out of the grounds. A resident of Tuxedo does not buy an estate of many hundred acres, on which he attempts really to cultivate the land and raise good stock. He has no opportunity, even if he has the ambition, to become a gentleman farmer. The most that he can do is to raise flowers for his own pleasure and use, and vegetables for his own consumption. He lives in Tuxedo, because he obtains in that place at a convenient distance from New York, a very lovely landscape and an abundance of congenial company. The only object, consequently, of the design of the house and the lay-out of the grounds, is to make proper provision for the pleasure, the convenience, and the comfort of its inhabitants; and this fact has, of course, an important effect upon the kind of houses, which are built, and the way in which their surroundings are treated.

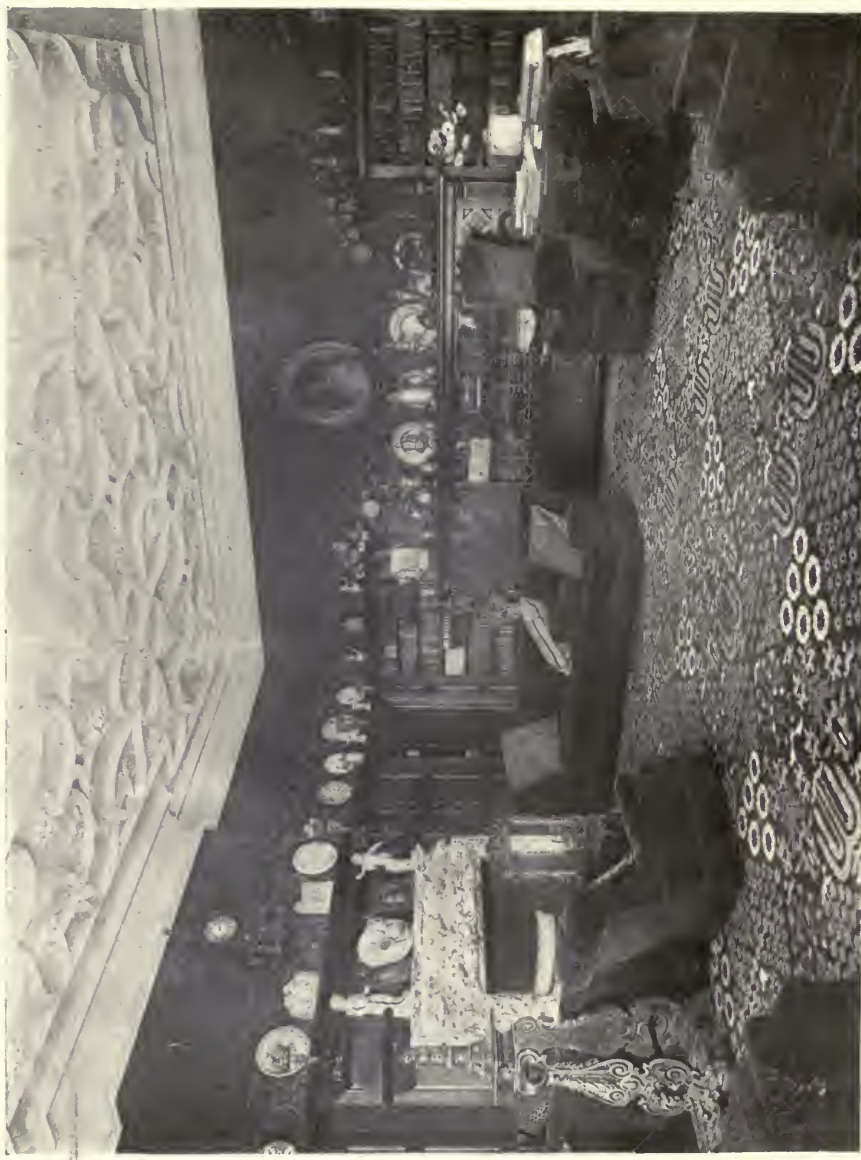
The landscape in the neighborhood of Tuxedo is not consequently that of an agricultural country. The settlement has been made on the two slopes enclosing the valley of the Ramapo; and these slopes are both steep and heavily

wooded. The country is almost entirely lacking in either level or open spaces. The houses, unless like that of Mr. H. W. Poor, they are situated on the top of the hill, are either partly or entirely hidden by the foliage of the trees. The architecture of the majority of Tuxedo houses has been determined by the facts that they are situated upon sloping ground, that they are intended chiefly to command a large view, and that they are rarely disengaged from a surrounding of big deciduous trees. Long, low buildings, would not, under such conditions be architecturally effective. Their scale would not be adapted to the height and character of the natural growth, and they would be pretty well buried in the masses of foliage that cover the hillsides. The consequence has been that the typical Tuxedo house is higher in proportion to its area than

EARLY FRENCH WINDOW.
House of Richard Mortimer, Tuxedo, N. Y.



Tuxedo, N. Y.
DINING ROOM IN THE HOUSE OF MR. RICHARD MORTIMER.
Hunt & Hunt, Architects.



LIBRARY IN THE HOUSE OF MR. RICHARD MORTIMER.

Hunt & Hunt, Architects.

Tuxedo, N. Y.



PANORAMIC VIEW

is usually the case, and it is generally designed in one of the picturesque gabled domestic styles. The results of this selection are not always entirely happy. In the case, for instance, of the most conspicuous house in Tuxedo, that already mentioned, of Mr. Poor, it is distinctly unfortunate. No better illustration could be desired of the unfitness of a house to its site. This building looks extremely well from any point of view within its immediate grounds; but when seen from the other side of the valley it looks flagrantly and hopelessly inappropriate. That sort of a house rarely harmonizes with the landscape except when seen from its own level, and in close relationship with large trees. Houses of the same kind, which are situated on the side rather than on the top of the hill do not, however, subject themselves to this criticism.

Mr. Richard Mortimer is more fortunate in his site than are many of the residents of Tuxedo. He is much less cramped in the amount of land at his disposal. By virtue of considerable grading he has obtained a good deal of level space in the immediate vicinity of his house, which he has used in the laying out of his gardens. Finally these gardens have been planned chiefly with reference to their appearance in relation to the house. The general view

of the landscape which he obtains is as beautiful as any in Tuxedo; but when one is looking at it, one is not obliged to see anything else. The grounds are inclosed by masses of heavy foliage; and these trees shut off the view from the gardens and from the tennis court. Thus there is no clash between the great effect of the landscape and the minor effects, which has been sought and obtained in laying out the grounds. The gardens, that is, have been made sufficiently interesting on their own account; and how interesting they are may be inferred from the illustrations which are printed herewith.

In another respect, also, Mr. Mortimer's place does not conform to the ordinary rules. It has not been planned and erected all at one time; but it is the result of solicitude and care on the part of its owner, which has extended over many years. Since it was first built some time ago, the house has been frequently altered and enlarged, the present library being added only during the last summer. As to the gardens, they are not yet complete. Mr. Mortimer is continually adding both to their area and to the abundance of their furniture. His place consequently is peculiar, in that it owes almost as much to its owner as it does to its architect; and this statement is as true of the interior



OF TUXEDO.

as it is to the exterior of the house. The rooms are furnished and decorated largely to a large extent with objects of art which Mr. Mortimer himself has collected; and these mantel pieces, tapestries, windows, pictures and furniture, have all been selected in obedience to an indefatigable desire to be surrounded only by things of genuine beauty and distinction.

It is this fact which gives character both to the interior and exterior of Mr. Mortimer's place. He has participated to a much larger extent, not only in the planning, but in the decoration of his own house and grounds than is generally the case. He has, indeed, called to

his assistance one of the leading architectural firms in New York City; and he has spared no expense in having their designs carried out. But the finished house represents, to a large extent, his own taste. He has spent many years in gathering together the numerous very beautiful things with which his house is furnished and decorated; and he is still adding to his collections. Indeed, one of his largest and handsomest rooms, which unfortunately is not shown among our illustrations, is to be turned into a museum for the reception of some of his rarest pictures and furniture. It would be useless to attempt a description of a house of this kind, or



TENNIS COURT ON THE PLACE OF MR. RICHARD MORTIMER.

Tuxedo, N. Y.

Hunt & Hunt, Architects.

to give a catalogue of the objects it contains. But specific attention should be called to the tapestries in the hall and in the dining-room, the early French stained glass window in the museum, and to the mantel pieces in the drawing and dining rooms. These mantel pieces bulk somewhat too large for the rooms in which they are placed; but they are in themselves very rare and extraordinary pieces. One of the most unusual features of Mr. Mortimer's place is his tennis court. In some of

the costliest places in this country the tennis courts have been so far neglected, that they look merely like overgrown chicken yards; but Mr. Mortimer's court has been made very attractive at once by its logical inclusion in the layout of the grounds, its admirably scaled summer house, and the pleasant method of its enclosure. It suggests the moral that the architects of country places should pay more attention to the appearance of the tennis courts than they are in the habit of doing.



ANIMAL STATUARY IN THE GROUNDS OF
THE CHATEAU OF VAUX.

NOTES & COMMENTS

CHARACTER OF RENAISSANCE ARCHITECTURE*

Professor Charles Herbert Moore of Harvard has published his account of Renaissance architecture; and, as the custom of hasty book reviewers is to go to the Preface for a clear idea of what the book is about, and of what its merit is, so the more careful student may go to Chapter XV., the "Conclusion," to discover the true significance of the book in question. It is an extremely attractive statement of general truths as the author sees them in the building art of the Renaissance. His conclusions are drawn from the studies set forth and explained in the pages of his book. They are only the statements in more positive and exact language of what has been said at greater length in the previous chapters. "The architecture of the Renaissance is an art without consistent principles . . . never either really classic or structurally truthful." The men of the time imagined, or at least they asserted, that they were restoring the glorious architecture of Greco-Roman antiquity, but "of true classic art, i. e., Greek art of the best time of Greek culture, they had . . . no knowledge. By the 'good ancient manner' they meant the imperial Roman manner." So far the well instructed reader, no matter what his special beliefs and special likings may be, will agree with the author; but that which follows is more open to question—and it is as a question that we state it here that all may be induced to study the book and make up their answer in the light of the information which it gives.

"The wide departure from ancient modes of design so constantly manifested in the neoclassic architecture has not escaped notice by modern writers, who are wont to speak of it as showing that the revivalists were not servile copyists, but inventive designers adapting the ancient elements to new conditions." Our author goes on to say very plainly that there is no truth whatever in that view. In this he will be opposed at once by all those students who love the earlier neoclassic art, that of 1420-1500, in Italy, or that of 1490-1520, in France. A true lover

*By Charles Herbert Moore, New York, The Macmillan Co., 1905.

of the earlier buildings—of S. Zaccharia, at Venice, of the Palace of the Council at Verona, of the church front at the Certosa, will not be pleased; nor yet will he forgive the assumption that those fascinating buildings are any the worse because their own architects were "strangely inconsistent . . . constantly violating the principles of classic design," which classic design—they professed to follow. When we rebel against the present reign of the advanced neoclassic with its Roman colonnades and strict adherence to the rules laid down in the books, we are apt to long for that very freedom of the early masters which is apparently so very disagreeable to Professor Moore. And I wonder if he has thought of this tendency in his argument—the tendency to deprecate freedom of design in work later than the accepted and perfected Gothic of the thirteenth century. For see what the argument on page 247 and the following pages leads to directly! It leads to a suggestion that those men who took Roman forms and used them as nearly as possible as the Romans used them, were in some way nearer being right than those men who found the over-wrought Gothic style in existence, and a Roman style suggested to them by the ruins of antiquity, and in comparing the two wrought out a new style of their own. Leave Italy behind you for a moment and consider the earliest French buildings after the march to Italy of Charles VIII and his nobles, and consider the freedom and daring of the earlier designers—of the men who tried to serve those Italianate French nobles and at the same time retain some of that freedom of design which they had inherited from the Florid Gothic of the period since the pacification of France! The famous manor house at Warengeville, the Hôtel du Bourgtheroulde at Rouen, the house of Francis I in Paris, brought almost bodily from the neighborhood of Fontainebleau, the east wing of the royal château at Blois, the long stretch of courtyard front at Châteaudun, the church of St. Eustache at Paris, are buildings which the strictest analyst, the most convinced divider-up of art into styles and periods, may yet fight for as forming a style in themselves, as being sufficient in themselves to constitute a style. And in our modern confusion, when

one man after another steps off to one side and says, I am going to take up one old style at the point where it seems to have died or begun to die, and work it for all that it is worth—while one man takes the thirteenth century Gothic and another the latest Gothic of England under Henry VII, and a third the Romanesque of Middle France—he will be a happy man, I think, who will take that confessedly mixed style of the French buildings under Louis XII and see what he can bring out of that!

So much by way of dissent from the chief doctrines, or one of the chief and most strongly urged doctrines of this important new book. This is not the place, in these fragmentary notes, to review the book at length.

R. S.

**A FRIEZE
IN
COLORS
TO SUIT**

The Roumanian illustrator, Mr. Paléologue, has turned aside from caricatures and poster work to design a series of ten groups of three children each, together with their several pet animals, in a small comedy of errors—on the part of Harlequin and the pets! The series is issued by Joseph P. McHugh & Company. They are used as a frieze for nursery, school room or chamber, and being printed in monochrome, can be tinted or colored to suit

dren, the designers apparently believing that children enjoy scenes in which their elders cut an absurd figure or those in which they themselves are doing coarse and foolish things. It is a relief to see the pictures of a Boutet de Monvel, in which children are doing childlike things. The same jolly, impish, but not vulgar spirit is found in these scenes of childish fun and tribulation, done as they are with a light hand, not stupidly insisted upon, but deftly thrown on a colorless background almost in the way of silhouettes.

The scene opens with a meeting of Columbine, her lover and the rakish young Harlequin, each attended by a pet, Columbine provided also with her umbrella and a basket, in which she is taking a goose to market. Pierrot presents to her his friend Harlequin, and beams with pride over the beauty of his lady-love, while Harlequin, no less polite, resolves to win her affection from his foolish comrade. To accomplish this treachery he begins to play on his lute, while his faithful dog applauds with long-drawn howls. Music suggests to Pierrot a dance, and he summons Columbine to foot it then and there; she deposits basket and umbrella on the ground at once. "On the will the dance, Let joy be unconfined"—but there are others.

Harlequin's dog makes overtures to the rabbit, which are misconstrued, or too well understood, and Columbine's cat takes such



THE MEETING OF PIERROT, HARLEQUIN AND COLUMBINE.

the interior of the room they decorate or the taste of the owner. Mr. Paléologue, who is more French than Roumanian, takes the old Italian and French scheme of Pierrot, Columbine and Harlequin as the basis of his little jokes in ten tableaux, jokes without words, in the spirit of the pantomime.

So little is done in the way of decorations for children's rooms by artists of any force that these strictly decorative cartoons come with a pleasurable surprise. Vulgarity is the usual trouble with pictures intended for chil-

a warm interest in the goose that another kind of game begins. Startled by the uproar among the animals, Columbine deserts her cavalier and rushes after the dog, which harries the rabbit. Harlequin's purpose of fascinating Columbine is frustrated, and he tries to save the goose from the too warm embrace of Columbine's cat. Careful as always, Harlequin saves his lute; but throws Columbine's umbrella after the cat as she pursues the goose, now fully escaped from the basket. Dog and cat return proudly with the spoils



(2) Pierrot asks Columbine to dance, while Harlequin and the dog make music. (3) During the dance the dog, cat, rabbit and the goose confer. (4) Harlequin's music ceases owing to the cat's attentions to the goose. (5) Harlequin pursues the naughty cat.



(6) The dance is interrupted when the dog attempts to eat the rabbit. (7) Grief of Columbine when the cat and the dog return. (8) The wrath of Columbine and the flight of Harlequin. (9) Punishment of the dog by Harlequin.

of the chase, but bunny has breathed its last, and nothing is left of the goose but some feathers. This is too much for Columbine.

She turns on her Pierrot and scratches his face, while Harlequin, knowing that his turn will be next, like the coward he is, seeks safety in flight, always carefully keeping his lute under his arm. The only reparation he can think of is to punish his dog, the beginner of all this evil; so he fastens the basket to doggy's tail and sends him as a scapegoat back to Pierrot and Columbine, much to the latter's joy. But even this does not reinstate him in Columbine's good graces, for in the last scene he and his dog are

racy; and the excellent maps, which are colored plates, were prepared under the direction of Mr. Crawford. There are described the park systems of twenty-seven leading American cities—from Boston to Manila and from Omaha to Ottawa, so stretching out term "American" to its limit. To these are added notes and illustrations of the Cleveland and St. Louis "group plans," of those for the embellishment of Washington, of the project for correcting the site of the Minnesota Capitol, and for making a stately railroad entrance to Buffalo. Not for its detail or novelty of statement, but for its concise-



MARBLE SHELTER IN PROSPECT PARK, BROOKLYN.

strictly outsiders; while Columbine graciously accepts the repentance of Pierrot—who has never done a thing, by the way,—and permits him, gallant as always, to kiss her tiny hand. As she turns her back on him, Harlequin stands apart, an effigy of the Baffled Villain.

C. de K.

AMERICAN PARK SYSTEMS

Of the strictly park developments of the last few months, the most interesting and notable is the publication of the pamphlet named above, "American Park Systems." The text was written by Andrew Wright Crawford and Frank Miles Day, two names which mean thoroughness and accu-

ness and for its convenience for study and comparison is the little pamphlet of value. Nor, in the sum of its showings, can it fail to have much effectiveness. Its publication, which has required many months of preparation, may be considered a really notable event. Other recent park notes include what amounts almost to the gift to the city of Worcester of the estate of the late Andrew H. Green. This was offered, most suitably but generously, for a park, by Mr. Green's heirs, on the condition that its name, "Green Hill," be retained. The estate contains 500 acres, and has been in the possession of the family for a hundred and seventy years. Another event somewhat striking is the completion for Prospect Park, Brooklyn, of a beautiful new shelter made of white marble.

The structure is seventy-three feet long and twenty-seven feet wide, in the design of a Greek temple, the balustraded roof supported by sixteen Corinthian columns. The building cost \$30,000, and is a measure of the high place the parks have gradually taken in urban regard. This is further indicated by the coincident announcement of a gift to Como Park, St. Paul, of a small pergola containing an Italian fountain, the structure designed by Cass Gilbert and made of Italian marble. It has a beautiful site overlooking a lily pond. Such erections are a great relief from the old-time, intrusive statues.

**THE
PRINCE
GEORGE
HOTEL**

During the last five years, in addition to the large number of new and expensive hotels for transients which have been erected in New York City, there have also been built about a hundred apartment or family hotels. These buildings have been for the most part of fireproof construction, from nine to twelve stories in height, and have represented an investment of something between \$150,000 and \$1,000,000. In spite, however, of the large sums of money which have been spent upon these buildings, it is



THE FOUNTAIN OF THE PALM ROOM OF THE PRINCE GEORGE HOTEL.



LOOKING INTO THE PALM ROOM OF THE PRINCE GEORGE HOTEL.

very rarely that they have possessed any architectural interest. They have as a rule been run up by speculative builders for sale to an investor. The builders consequently had every interest to construct the buildings as unsubstantially as the law allowed, and in decorating them the object generally was to make as big a show as possible for a small amount of money. Well-trained architects were seldom employed to draw the plans, and the result has been the erection of many big buildings in the most central parts of Manhattan, which combine a vast deal of architectural pretension with a minimum of solid merit.

If sound ideas had determined the decoration of these apartment hotels, there would have been no attempt to obtain a showiness of effect, for which the owners could not afford to pay and which the prospective patronage did not warrant. There is a certain propriety in making hotels, such as the Waldorf or the St. Regis, resplendent with marble and gold. While the thing is usually overdone, the atmosphere of such hotels should be rather gay, luxurious and showy than discretely domestic; but an apartment hotel is different. Many of the rooms in such a hotel are occupied by permanent residents and the transient guests who fill the remainder are looking for quiet rather than bustling surroundings. These buildings, consequently, should be decorated much as the

corresponding rooms in a private house are decorated. Of course the size of the rooms will necessitate ornament larger in scale, and their function will demand a wholly impersonal atmosphere; but though impersonal it should be subdued and domestic.

It is because the public rooms of the Prince George Hotel in New York City are decorated in accordance with sound ideas that they are illustrated herewith. The task of decorating these apartments was confided to Mr. Howard Greenley, who went about it in

the transition is never abrupt. Wherever a dominant color has been used in one apartment it has also been used as a minor note in the adjoining rooms. Gold has never been laid on for the sake of mere gorgeousness of appearance, but if employed it has been harmonized with other tones in the decorative scheme. The whole effect is animated and gay without being in the least florid and extravagant.

The most successful rooms designed by Mr. Greenley are the dining-room and palm-



THE CAFE OF THE PRINCE GEORGE HOTEL.

East 28th Street, New York City.

Howard Greenley, Architect.

the right way. He could not use expensive materials even if he would, and he was obliged consequently to adopt a scheme which could be carried out in wood and paint; and the result shows plainly that such rooms can be made sufficiently and appropriately attractive by the expenditure of a comparatively small sum of money. It should be remarked that while the treatment of these rooms differs widely in architectural style,

room. In the great majority of such apartments it is the ceilings which most completely corrupt the effect of the room. They are almost always excessive in the scale of their ornamentation and overelaborate in detail. But by treating his ceilings as a series of groined vaults (of course the vaults are "faked"), the architect obtained a set of simple but interesting lines and surfaces which could be decorated without any erup-



THE DINING-ROOM OF THE PRINCE GEORGE HOTEL.

East 28th Street, New York City.

Howard Greenley, Architect.



THE PALM ROOM OF THE PRINCE GEORGE HOTEL.

East 28th Street, New York City.

Howard Greenley, Architect.

tion of plaster detail. In the dining room the arches and the vaults are merely painted with designs suggestive of similar rooms in certain Genoese palaces. In the palm-room, on the other hand, which obtains its light entirely by artificial means the customary trellis has been adopted, but it has been treated much more frankly as a decorative motive than is usual. It is one of the most successful of the many trellised-rooms which the palm-room architecture of the last several years has produced. At the end of the room there is a very pretty fountain in faience designed by the architect and orna-



MANTEL PIECE IN THE FOYER OF THE PRINCE GEORGE HOTEL.

mented with pond lilies, iris and other aquatic plants in natural colors on a soft white glaze. A series of panels, representing the seasons of the year and painted by George Innes, Jr., add very much to the charm and the distinction of the room. The electric lights are concealed in the cartouches of the capitals of the pilasters, the field of the cartouche being in opalescent glass. The designers and builders of other apartment hotels in New York City would do well to visit the Prince George Hotel, so as to learn how to combine economy, propriety and good taste in the decoration of such a building.

SCULPTURE IN CITIES

The passing of the eagerness to put sculpture in the parks, if it may be said to have really passed, means no lessening of its prominence in cities. Indeed, that must be expected to increase as the new ideal of civic splendor strengthens its hold on our American imagination. And what a nationally typical beneficence, by the way, was that contained in the will of that Chicago lumberman, lately deceased, who left \$1,000,000, of which the income is to be used for "the erection and maintenance of statues and monuments in the public places, in the parks, and along the boulevards" of Chicago! It is typically American in the magnitude of its sum, in its generous open-handedness, in its whole-souled but somewhat barbaric attitude toward art, as if the donor had said: "Art is a good thing in cities, is it? Well, here's a million. Buy a line and spread it around." One would probably search in vain other times and other lands for a like order for municipal sculpture. But if the gift is familiar in its character, its exact purpose is novel with us. It comes, however, at a time when such significance as it has is increased by a number of instances suggesting that sculpture will play a more conspicuous part in the adornment of our cities than it has done in the past. Even in New York the new statue of Sherman is ranked with the great sculpture of the world. It is easier, however, to get public statues than to get rid of them, and in our American life—which seems all the briefer for its rush—*ars* still is *longa*. One trembles a little to think what the tendency may bring us to; but along with the bad art, good is to be expected. True art as well as spurious flourishes under financial encouragement, and if wisely administered such a sum as that left by the Chicago lumberman for the encouragement of civic sculpture may do much. He wisely made the Art Institute his trustee.

REVEALING THE MINNESOTA CAPITOL

The new Capitol in St. Paul, of which Cass Gilbert is the architect, is located on an irregular site a hundred feet above the business district; but is so hidden by buildings that only distant views can be had of it until one is almost on its grounds. The location of the structure is, also, at an angle of approximately 45° with Wabasha Street, one of the principal streets of the city; and

the bulk of the heavy travel between St. Paul and Minneapolis, taking this route, passes the front of the Capitol at an angle. To correct the unsystematical outline of the plot, and to bring the building on to the axis of some important street, is therefore a pressing problem, the site being admirable in other respects and the structure a noteworthy achievement. An interesting discussion of the proposed solution is contributed by Mr. Gilbert to "American Park Systems," the most recent bulletin of those organizations of Philadelphia that have allied in behalf of a comprehensive park system. In the widening and straightening of one of the boundary streets and the recommended purchase by the city of a block of adjacent land, the first steps have been already taken to enlarge and make symmetrical the Capitol site. These steps will ultimately require the removal of a public school and the changing of the street car tracks. For the latter the consent of the company has been obtained; and as to the former, the Board of Education has postponed the erection of an addition to the school. To open a vista of the building from the business district, the purchase is advocated of three narrow blocks between Wabasha and Cedar Streets. Following this there would be a straightening of Cedar Street, and the purchase or restriction of the land to the east of it so as to make a public garden and to provide sites for future public buildings. Incidentally, this would prevent the erection of screening high buildings between the Capitol and the business district and would give a vista of something over 2,000 feet between the old Capitol and the new, with a stretch of 400 feet across the public garden between the buildings on either side. The Capitol, while located so much above the business district, is approximately on a level with St. Anthony Hill, the city's principal residential district, and a third step in the proposed development is the opening of an avenue from the Capitol site to that point where Summit Avenue begins to wind along the crest of the Hill. This would give a vista of some 3,500 feet, and would connect the Capitol with the site of the new Cathedral. The land between falls abruptly and a viaduct will probably be required. Finally, the complete project includes the construction of a broad avenue to the south of the center axis of the main façade, to an important point of convergence called Seven Corners, and in this improvement is included the provision of a site for the Soldiers' Monument. It has been roughly estimated that the cost of the land alone for the whole project would be about \$2,000,000; but the idea is to develop the plan

little by little, from year to year. It is a noble dream, and is to be added to that group of such visions, become in the last few years so striking a feature of our urban development and one so full of promise for statelier and more beautiful cities.

**HOW NOT
TO BUILD A
STATE
CAPITOL**

An advertisement now appearing in the western newspapers places the state of North Dakota in an unenviable position. At a time when many of the other western states are spending money and energy in the attempt to secure state Capitols which shall represent the best contemporary American architectural training, the state of North Dakota deliberately turns its back on the architectural profession and advertises, not for the best plans which it can obtain, but for the cheapest. The Board of Capitol Commissioners place the architect in precisely the same class as the builder. Indeed, the two are merged together. The architect is asked with the builder to furnish plans and specifications for the remodeled Capitol, and at the same time to name a figure at which he will carry out the plans which he furnishes. An architect, consequently, in case he would like to prepare a design for the state Capitol of North Dakota must either associate himself with a builder, or else he must be prepared to become a builder himself. Moreover, the terms under which the bids are submitted offer him not the slightest assurance that his design would be submitted to any test except that of economy of construction and convenience of plan. Not the slightest inducement is offered him to prepare a design of any aesthetic merit. On the contrary he is encouraged in every way to believe that the Board of Capitol Commissioners will be best pleased with the bidder who offers them the most building for their money.

The practice of merging the architect with the builder was common enough a generation ago; and of course it still prevails in the design and construction of cheaper commercial and residential buildings. But the standing of the professional architect is now so well established and so generally recognized that there are very few buildings of any size or pretension the design of which is not the work of a more or less well-trained professional man. This is particularly the case with public buildings—with buildings in which any large numbers of people want to take pride and interest. It may be that

there are one or two other states in the Union, who care as little about obtaining an architecturally impressive state Capitol as does North Dakota; but we doubt it. All the other commonwealths who have recently either built new Capitols or rebuilt and redecored old ones have wanted something meritorious. They may not all have succeeded in getting it; but that is another story. The intention was actively present, and it was recognized that while you may not get a noble and impressive building with the aid of the professional architect, you will surely fail to get such a building without his aid. And that is the one consoling thought in relation to this depressing business. The state of North Dakota will obtain from the builder-architects just as bad a building as she deserves, which will be very bad indeed; and a generation from now, when the state has become more completely civilized, its enlightened citizens of that day will look back with contempt and derision upon the officials who built their state Capitol, and upon the local public opinion, which permitted such an egregious mistake.

**THE
SPERLING
AND LINDEN
BUILDING**

The Sperling and Linden Building, illustrations of which accompany this note, is an excellent example of the smaller type of retail store, which is being erected in Chicago. In New York the architecture of retail stores, when situated upon an important thoroughfare, has a tendency to become more and more showy. The buildings are large and high, the materials expensive, and the design ornate. In Chicago, however, it is only the department stores that make much of an architectural display. The newer shops on the better retail streets wear an English air of modest reticence, like the building which is illustrated herewith. It is noticeable, however, that the architect of the building, Mr. Howard Shaw, has adopted a motive for his design, which is more familiar in New York than it is in Chicago. He has concentrated his window-space in the centre of the façade, and the brick wall is used merely as a frame for these openings. A similar idea has been embodied in practically all the store fronts twenty-five feet in width recently built on 5th ave, but Mr. Shaw's treatment of the idea is particularly successful. The balcony dividing the third from the fourth floor, and the deeper recess of the top story, add largely to the

interest of the façade. The entrance hall to the shop is also a very discreet and careful piece of design; and it is as creditable for a firm of decorators to want a store such as this as it is for an architect to design it.

**THE
COPLEY
SQUARE
AWARDS**

The court findings of the last summer include the awards for damages in the case of the proprietors and builders of Westminster Chambers, Boston. This is the latest step of the famous suit that had its origin in the city's special limitation of building height around Copley Square, to the end that the architectural effectiveness of the public



THE SPERLING & LINDEN BUILDING.
Michigan Avenue, Chicago.
Howard Shaw, Architect.

and semi-public buildings already there might not be marred. It was planned to carry Westminster Chambers up ten stories, 120 feet from the sidewalk, so dwarfing the Art Museum, Richardson's Trinity Church, and the Public Library. After the building had risen about four stories, the act restricting the building height on the Square to ninety feet was passed. This act allowed steeples, chimneys or sculptured ornaments such as the park commissioners might approve, to be erected above this limit. The builders of

been fully established, but the hotel people have been awarded what are probably the largest assessments for damages ever decreed by a jury in Boston or its county. They were, to the trustees of Westminster Chambers, \$410,843.12, and to the builders, \$71,127.36. These amounts include interest at six per cent. from date of the passage of the restricting act, and are substantially equivalent to the figures approved by the auditor before whom the case was heard a year or more ago, with the interest from that time added. The



ENTRANCE HALL OF THE SPERLING & LINDEN BUILDING.

Michigan Avenue, Chicago.

Howard Shaw, Architect.

Westminster Chambers, instead of taking off three stories, took off two whole ones, erecting where the eighth story would have been a frieze of terra cotta figures that rose six feet above the building limit. Having secured the park commissioners' approval of the ornaments, the figures were backed with a wall, so filling in a habitable upper story. Suit was brought and the Courts, judging that the device was an infringement of the ninety-foot law, ordered that six feet be taken off. In the long legal battle that has followed, the constitutionality of the law has

case will now be carried from the Superior Court to the Supreme Court. The text of the decision is very interesting.

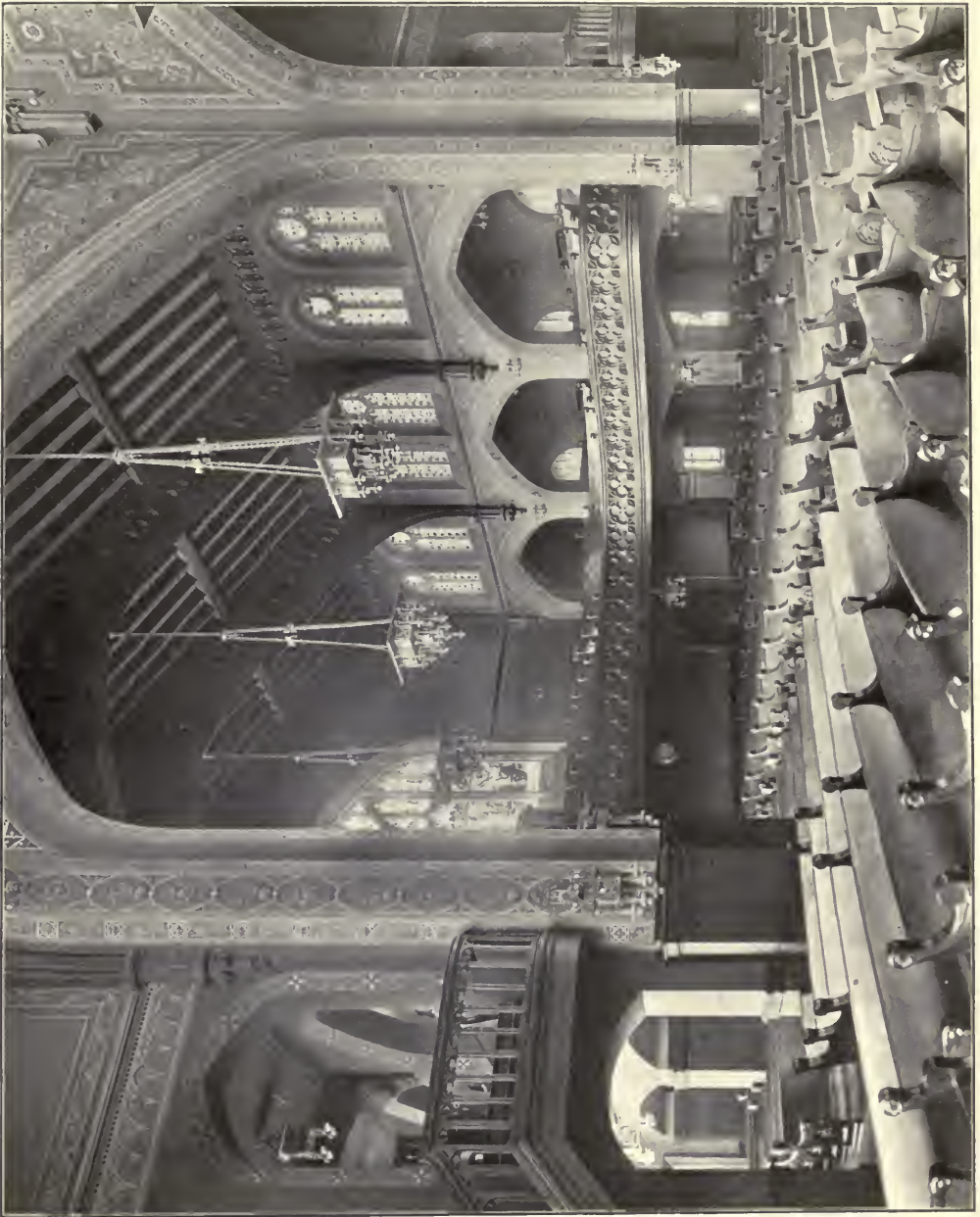
The Architectural Record regrets to state that an error was made in the November number of the magazine in attributing the residence of Mr. Percival Roberts, Jr., to Cope & Stewardson. The architects of this house were Messrs. Peabody & Stearns, of Boston; and it is to their credit that the design of the very beautiful house of Mr. Roberts should be placed.



Euclid Avenue, Cleveland, Ohio.

BUILDING OF THE M. E. CHURCH.

J. Milton Dyer, Architect.



J. Milton Dyer, Architect.

BUILDING OF THE M. E. CHURCH.

Eucled Avenue, Cleveland, Ohio.

**THE
M. E. CHURCH
IN
CLEVELAND**

The M. E. Church, situated on Euclid Ave. in Cleveland, which is illustrated herewith, demands attention from several different points of view. It is the handsomest and largest church edifice erected of recent years in that city; and it fully deserves the important site on which it stands. It is, furthermore, one of the few ecclesiastical buildings, which have been designed by an architect of specifically French training. Its designer, Mr. F. Milton Dyer, is among the most competent of the graduates of the Ecole des Beaux Arts, practicing in the west; and he has, during the past six years, obtained an enviable reputation in Cleveland and its neighborhood for the care, the excellence, and the fidelity and the versatility of his work. In the present instance, it could not have been easy for a man of Mr. Dyer's training to have designed a church in Tudor Gothic; and it would not be fair to claim for the exterior of the building any quality which might have to be derived from a long and loving familiarity with the style. But if there is something lacking in the feeling for Tudor Gothic which the building expresses, one cannot help admiring the thoroughly competent and well-considered manner, in which that not very flexible style has been handled. It makes the impression at once of an extremely discreet and skillful performance. It would be difficult to find fault with the treatment of the masses, the projections, the openings, or the details. The tower is, of course, very large in scale for the rest of the church; but the architect has gained so much in his interior by the large dimensions of his tower that he can give a plausible excuse for them. But in other respects, the exterior reveals a design, to which no technical exception can be taken; and it affords an admirable example of the way in which thorough training stands by an architect in dealing with a problem which from his point of view may not constitute very promising material.

The interior of the church is furthermore even more successful than the exterior. Mr. Dyer has accomplished a difficult task in reconciling the appearance and something of the plan of a Tudor Gothic church with the necessities of a Methodist meeting house. A Methodist church requires a building which is primarily an auditorium, and which there is no occasion to use for processional purposes. In the present instance Mr. Dyer has made an auditorium, while at the same time

keeping much of the atmosphere belonging to the oldest type of church interior. The auditorium is centered by the tower which covers the intersection of the transepts and the nave and which has to be large compared to the dimensions of the nave, just because the church building is primarily an auditorium. A larger nave and a smaller tower would not have made a good room in which to hear. Moreover, the interior effect of the spacious tower in relation to the choir, the nave and the transepts is very fine, indeed, as anyone may infer by turning to the colored reproduction, which is printed as the frontispiece of this issue of the Architectural Record. The interior is exceptional among modern American churches, because of the lavish but very intelligent use of color; and the effect of these colored decoration, and the abundant light which streams in through the windows is both rich and soft.

The technical subject which most interests at present the public concerned with building operations is that use of the combination of iron and concrete known variously as "reinforced concrete," "armored concrete" and the rest. It is natural enough that a literature should arise around the subject and grow with its growth. Indeed the literature is needed even more in this country than in some other places for, perhaps somewhat contrary to the general opinion, modern concrete construction is of "foreign extraction," and even in the matter of its development is very much in the same position as the automobile—that is American activity has been largely confined to adaptation and improvement. The main ideas are French. The latest book on the subject, and let us say at once one of the best, is "Reinforced Concrete," by Charles F. Marsh, published by D. Van Nostrand Co., New York City. In it we are given an excellent review of the subject, a description of the various systems that have been devised so far, with an account of the materials used, the bases of practical construction, necessary calculations, and an account of some structures that have been erected in reinforced concrete. It is really an encyclopedia of concrete construction up to date and a book of sterling value for the student, the constructor and the architect.



THE SADDLE AND CYCLE CLUB.

Edgewater, Ill.

Jarvis Hunt, Architect.



Edgewater, Ill.

THE SADDLE AND CYCLE CLUB.

Jarvis Hunt, Architect.

"SWEET'S" "The Book of the Catalogue"

A Department Devoted to Items of Interest Regarding
"Sweet's Indexed Catalogue of Building Construction"

"Sweet's Index" is now on the press, and will shortly be distributed

The final arrangements are in hand for the distribution of "Sweet's Index". We shall be glad to receive from any of our readers the names and addresses of architects, builders and others to whom "Sweet's Index" should be distributed. As with any other costly dictionary or encyclopaedia, "Sweet's Index" has entailed in its production the expenditure of a large sum of money. It is, therefore, imperative that any list of names and addresses submitted to the publishers should be strictly those of individuals who are actively engaged in the making of specifications for building operations. It would perhaps be well if those who submit lists to us would kindly add to the list itself a few facts as to the extent of the operations of the individuals named. The necessity for this request will be understood when it is stated that if "Sweet's Index" were a work sold by the ordinary method of the book trade, its price would be normally somewhere between twenty and twenty-five dollars a copy.

All lists should be addressed to the publishers, The Architectural Record Co., 14-16 Vesey Street, New York City.

The following is the "Publisher's Notice" that will appear in the forthcoming volume of "Sweet's Index":

PUBLISHERS' NOTICE.

The purposes of the present undertaking have been set forth at length in Professor Nolan's "Introduction," and the only word the publishers desire to add is to emphasize the fact that their intention has been and is to hold the ethical and professional character of this work in no degree secondary to its practical objects, believing, indeed, that the latter are to be realized fully only by strict subordination to the former. To this end they will appreciate highly communications from readers drawing attention to any error of statement or of fact that may be found in the following pages. They also solicit any suggestion for the improvement either in plan or contents, of the "new catalogue method."

The method adopted in this book and the manner and form in which that method is embodied, are not to be judged lightly. In passing judg-

ment, the difficulties derived from the existing situation regarding catalogues must be considered. The old promiscuous catalogue method, dating from time immemorable, naturally has created its own traditions and these traditions it is not possible to destroy offhand by any attack, however sound in principle or persistent in effort. An arbitrary or purely theoretic attack would fail beyond doubt. Even when the average man accepts completely in principle a new idea he proceeds usually without the slightest sense of contradiction to incorporate into the novel working scheme a large measure of the old way of thinking and doing, much of it essentially opposed to the idea but recently adopted. This is only another way of saying—all of us are prone to be more radical in our thoughts than in our actions. With this tendency, the publishers of "Sweet's Index" have had to contend. They have even had to surrender to it temporarily where the compromise has not invaded the real integrity of their plan. Their project could not be made visible to clients until the actual work of publication was completed and the wonder, therefore, is not that building material firms herein represented have demanded so much in respect to an old tradition, but that they have conceded so much in response to an appeal to rationalize and systematize the antique catalogue method. The publishers, indeed, would be singularly lacking in appreciation did they not acknowledge here the frank, open-minded consideration accorded to their project by manufacturers generally. With few exceptions, the general desire has been "to improve" and to assist the architectural profession in dealing with the "catalogue problem." For, the catalogue is a vastly useful piece of trade machinery. It is simply indispensable to the building material firm. It is equally indispensable to the architect. Considered by itself, any single catalogue might be fairly satisfactory. The "problem" does not arrive until the catalogue is multiplied, and it "arrives all the more" as the multiplication proceeds. There comes a point in the process when something must break. Either the architect must surrender to the deluge, or, to save himself, embark in the Ark of Indifference to all trade literature. As the average professional man prefers the pursuit of his profession rather than the solution of a problem in catalogues, his entry into the ark was inevitable. The really extraordinary circumstance is that building material firms did not recognize long ago the evident condition of affairs. Almost any busy architect could have "made them wise." The very fact that card-index systems, filing cabinets, binders and other make-shift devices

for propping up the overburdened catalogue situation had become necessary should have warned the manufacturer that trade literature, at least in the mass, had developed a weakness although one not easily visible in any single catalogue. An excuse probably is to be found in the circumstance that the manufacturer rarely sees his catalogue in situ—at its destination. All that comes to his observation usually is a single copy presented to him in his office by the printer or other subordinate; at most a bundle or two of catalogues stacked for delivery. This is like looking through the wrong end of the telescope; it dwarfs the view. The correct vision can be obtained only in the architect's office, or rather in the offices of several architects where the daily mails bring in the deluge. It has been calculated that an architect reading steadily, eight hours a day throughout the working year could not finish the perusal of the catalogues he receives in twelve months. Strict mathematics may prove this computation slightly incorrect one way or the other—that it is approximately accurate is significant of the extent to which the "Catalogue Delusion" has been carried.

A way out of the difficulty was imperative. The publishers of the present work frankly accord the credit of the solution of the problem to the three thousand architects whom they consulted. These professional men pointed out the remedial course to be taken. "Sweet's Index" is essentially the embodiment of these suggestions. The plan adopted was in a sense obvious, obvious, that is, as greater inventions

were obvious—after realization. The plan of the "new catalogue method" lay as it were in the centre of the "old catalogue" difficulty. It had merely to be abstracted and put into operation. The publishers of "Sweet's Index" believe that the inherent fulness, rationality and strength of their enterprise rest on this very fact.

Apart from the unsolicited expressions of approval and encouragement the publishers have received, conveyed literally in thousands of letters, they believe they may fairly assert they are acting (as the cant political phrase runs), under a "mandate" from the architectural profession. Their instructions are formulated in requirements somewhat as follows: Condense; exclude display advertisements; expunge mere "trade" talk; adopt a single organic plan for all catalogues; arrange all matter solely with a view to reference; edit strictly with respect to the requirements of the architect; supply a scientific cross-index; employ a legible type. The volume in hand is based as far as possible upon these instructions. In the next edition, for which plans are even now making, these instructions can be more rigorously applied and additional improvements developed. What is essentially needed to-day in the interests of all concerned is a legitimate and earnest co-operation of architects, material firms and the publishers. The measure of co-operation already secured is a matter which the publishers on their part acknowledge with gratitude. More than the first step has been taken toward the solution of the "catalogue problem."

