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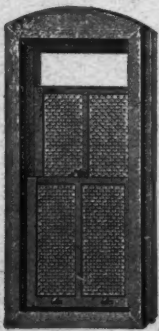


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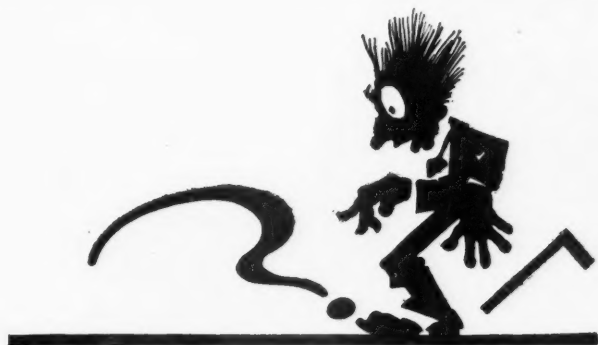
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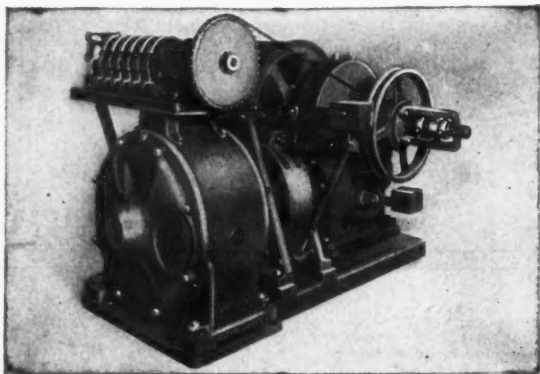
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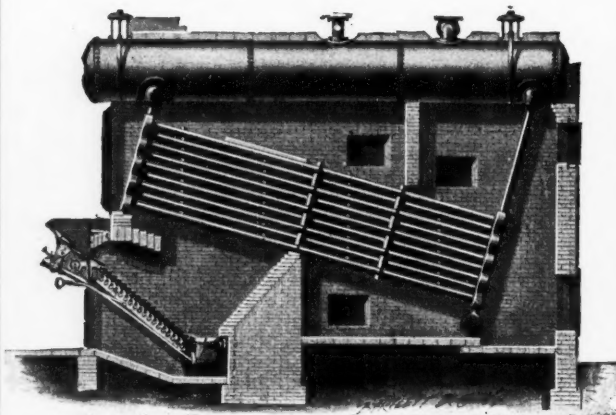
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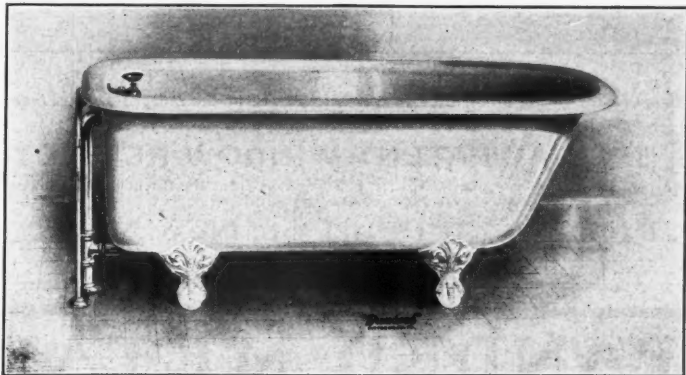


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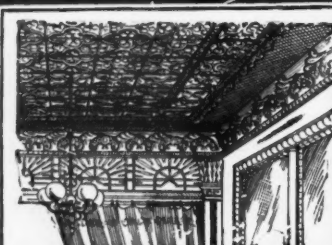
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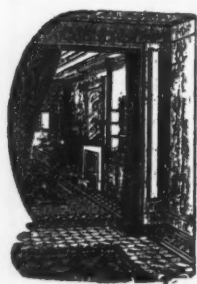
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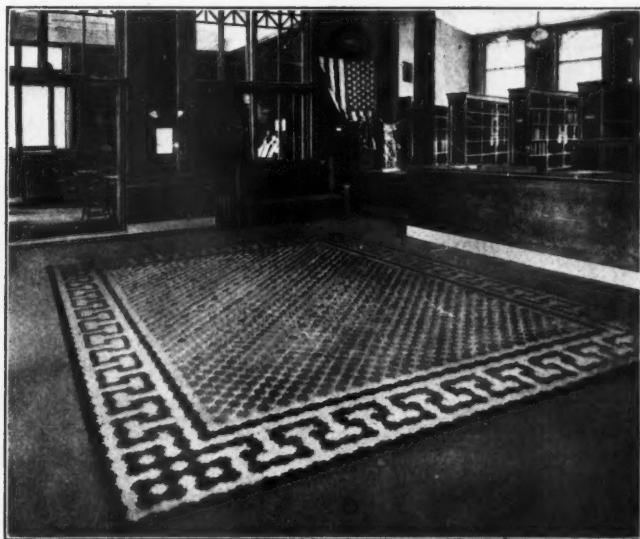
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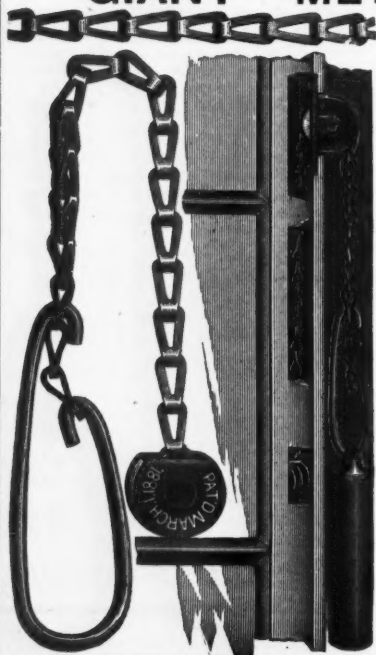
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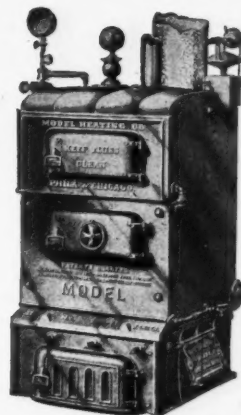
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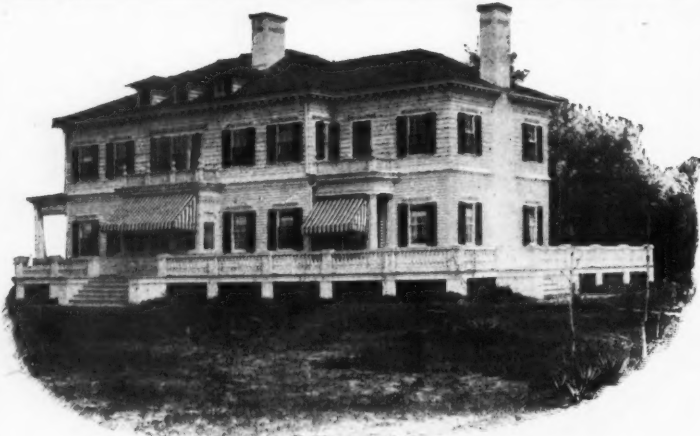
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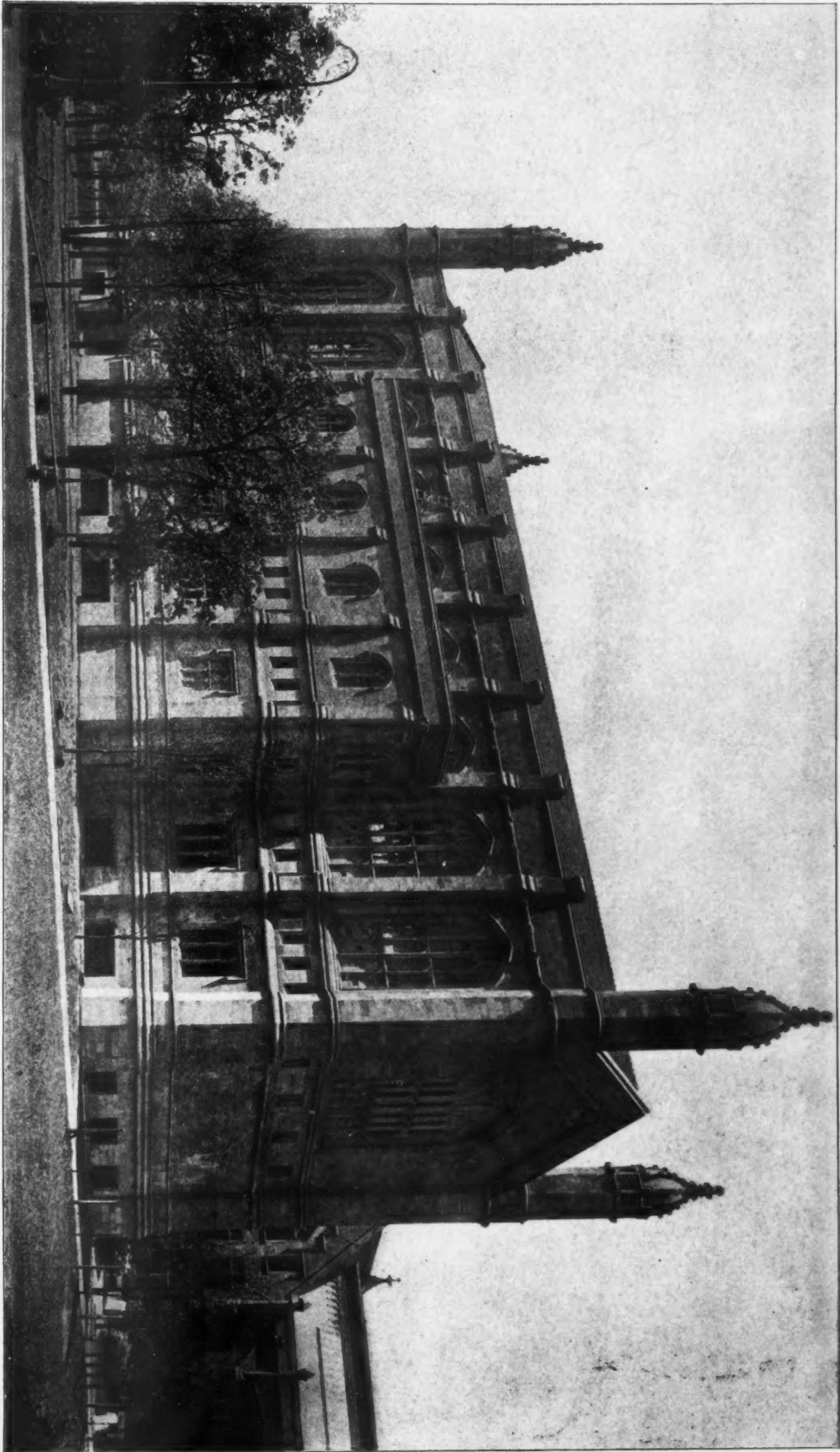
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A New Era in Municipal Improvements.

That the commercial value of art is becoming apparent to those who have the largest interests in the most valuable real estate holdings is evidenced by the latest project which has taken form in New York in the line of municipal improvement. While it is hardly probable that this will be carried out, it is a typical example of what can be done and demonstrates one phase of the movement, which is that these improvements — while suggested by artists with a wish to better the artistic conditions of cities — are as perfectly and surely commercially remunerative as the building of an icehouse on a spring lake. This suggestion has led to the discussion of what might be done in the direction of establishing architectural uniformity on Fifth avenue, New York, between Fortieth and Forty-second streets, opposite the new Lennox-Tilden Public Library, of which Carrere & Hastings are the architects. While it is suggested that from Madison square to Fifty-ninth street a general improvement scheme be entered upon, it takes definite shape for these two blocks opposite the public library. Here it is proposed that the buildings be set back to a line corresponding to that of the library front, and each block be made the site of a single building. The location is destined to be the most valuable in upper New York and is now rapidly rising in value. The structures on this side of Fifth avenue are largely old residences reconstructed into retail stores. If such a plan should be carried out, who can doubt the immense increase in revenue that would accrue to each owner and even extend to the properties reaching to Madison avenue on the east and beyond. This instance is given to show that the time has come when all great cities can be reconstructed and brought down to modern conditions and usage from a purely artistic point of view and as an investment pay larger revenue than can ever be obtained by each owner acting independently. The future will bring many projects that in magnitude and expense will seem to be colossal. They will be planned by artists who have, with singleness of purpose and a high desire for the artistic advancement of the people, worked out practical problems, and they will be carried out by financiers who see the practical benefits to be obtained from their establishment. Now it is the expenditure of a few millions for the relief of a small section of a city or the unification of a few blocks, but the future will demand the practical rebuilding of whole cities. It will not be the building of a single subway or the limitation of the height of certain buildings, or the extension of a bridge over a river, but all will be projected and carried out in one comprehensive plan. Populations are increasing in our cities, the conditions of business and recreation facilities are constantly demanding changes, and it is not too much to hope that from these small beginnings the public will soon develop so that the wisdom of carrying out the entire improvement in one plan will be seen. It is fortunate in this commercial age that finance and art are yearly coming closer together and each learning that it is in the combination of both that the peace, prosperity and happiness of the future lies.



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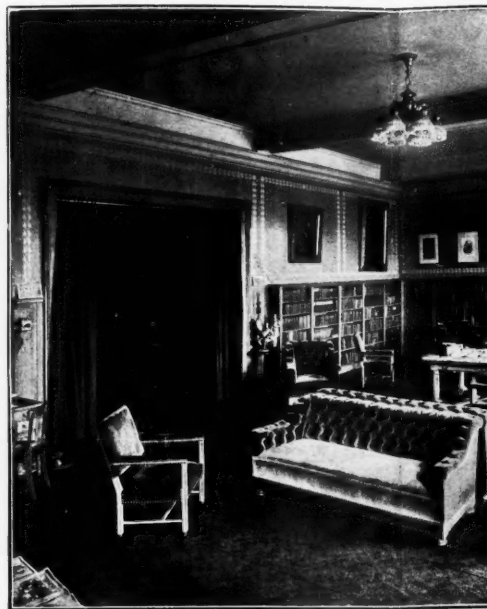
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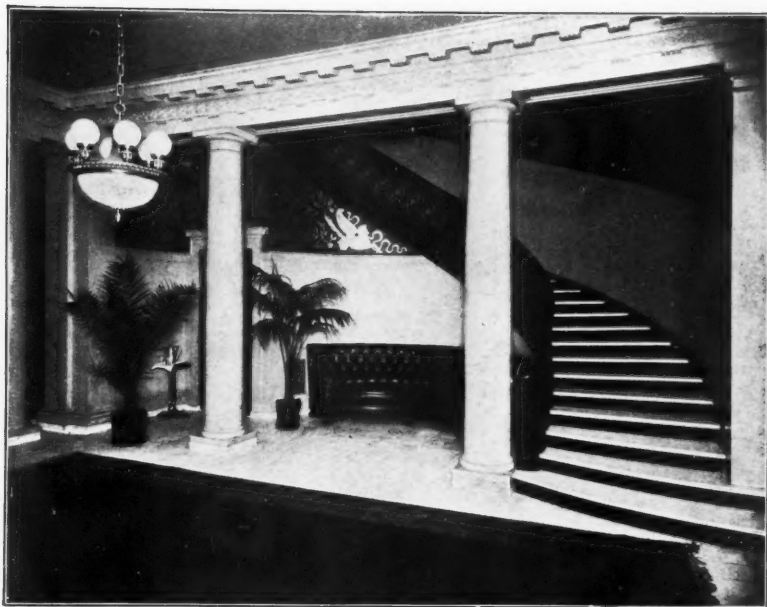
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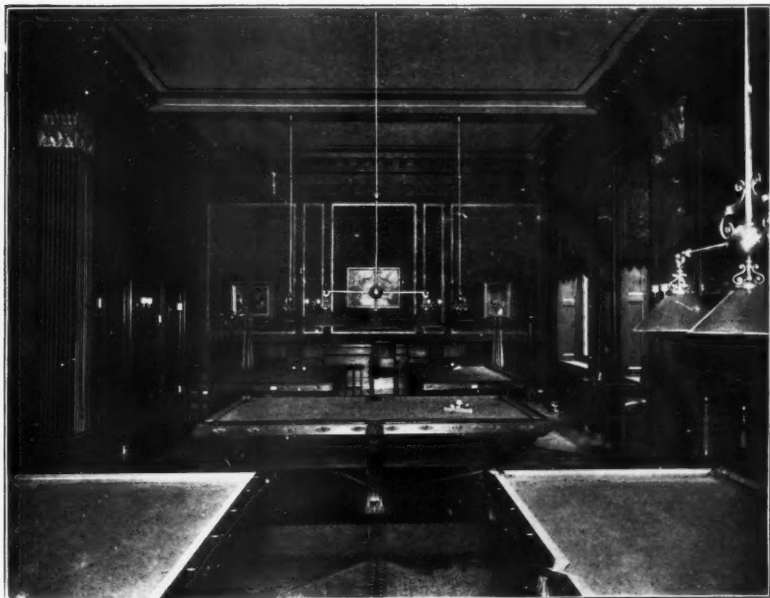
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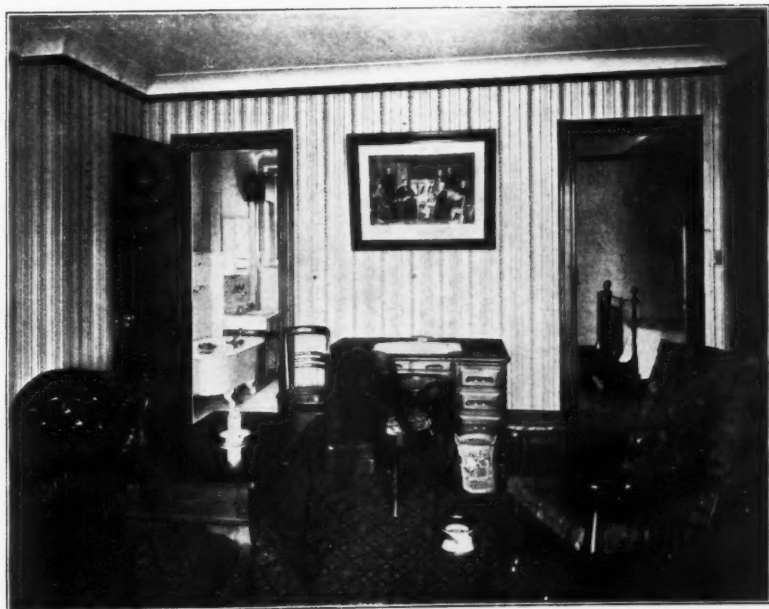
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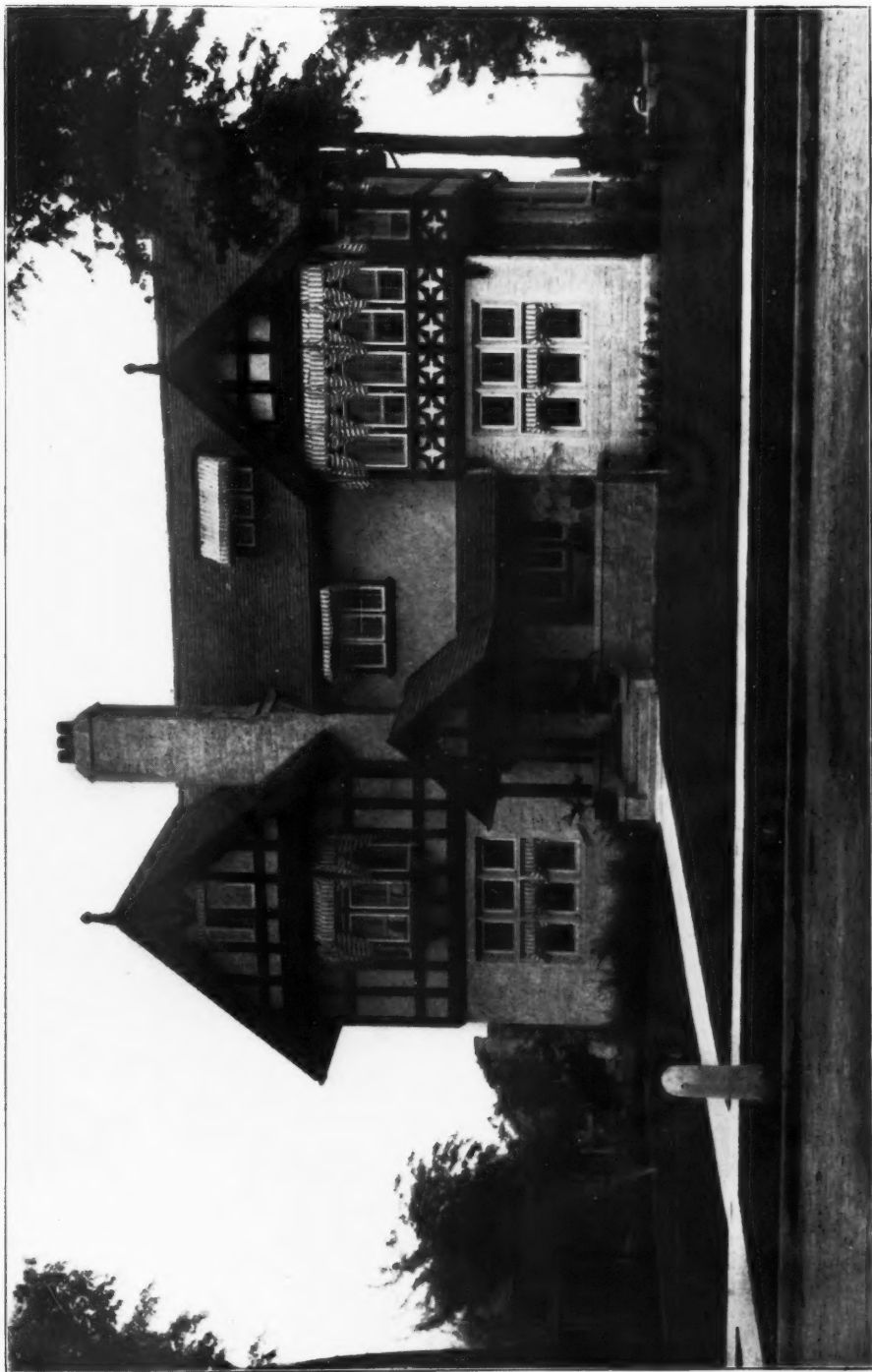
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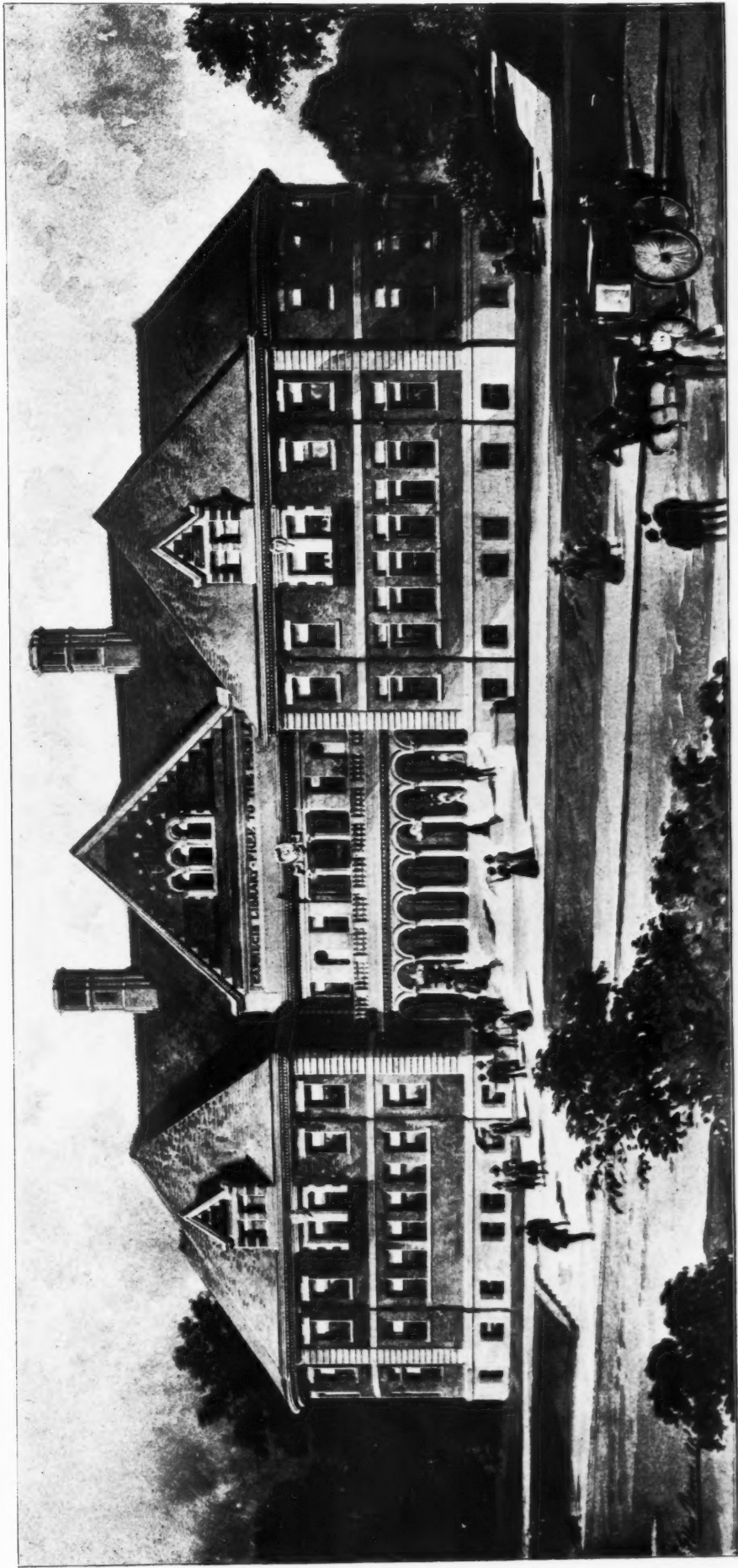
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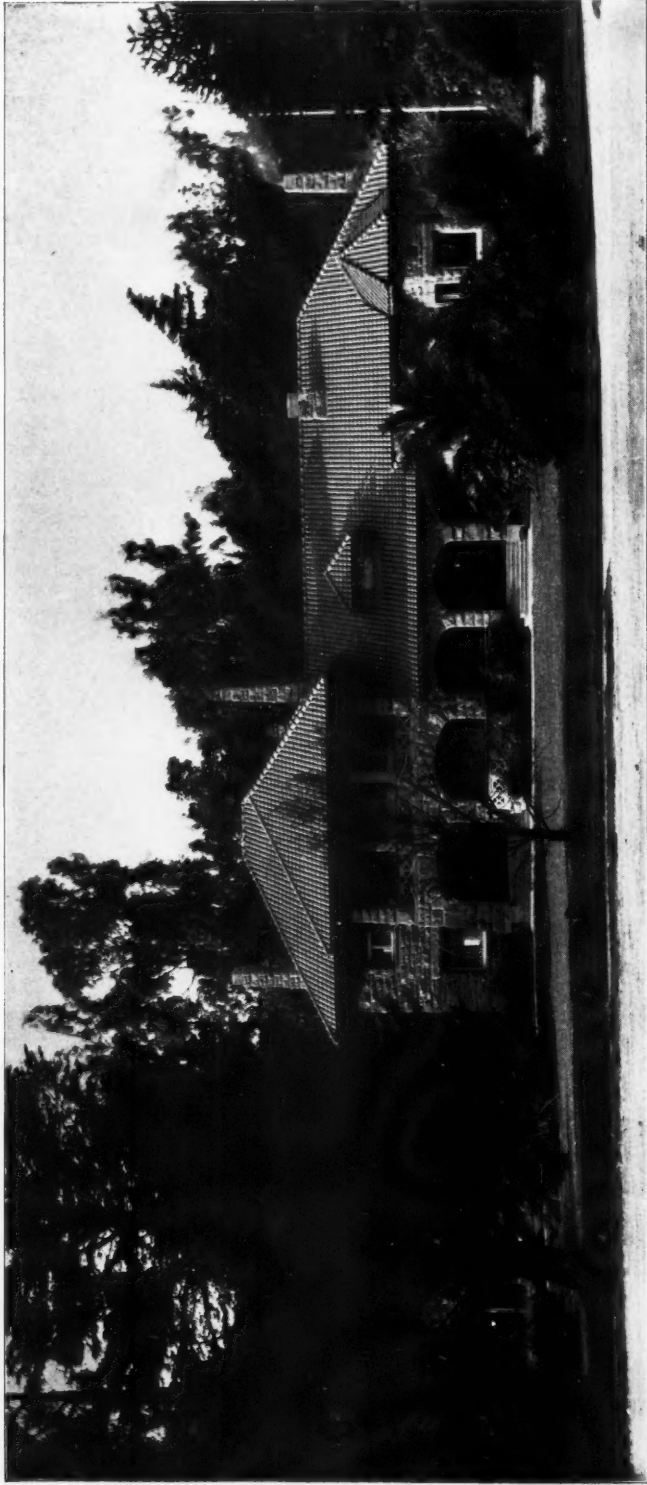
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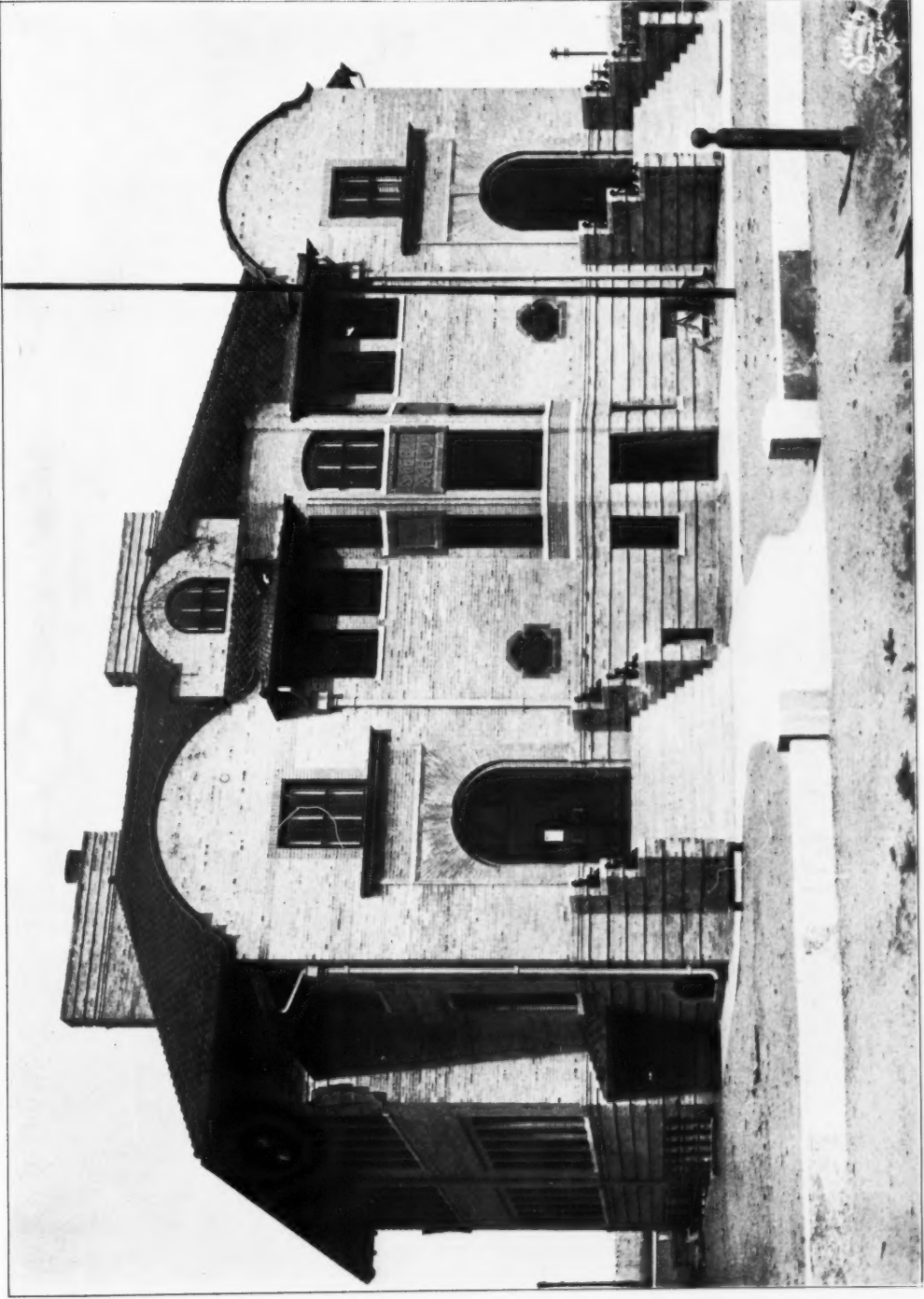


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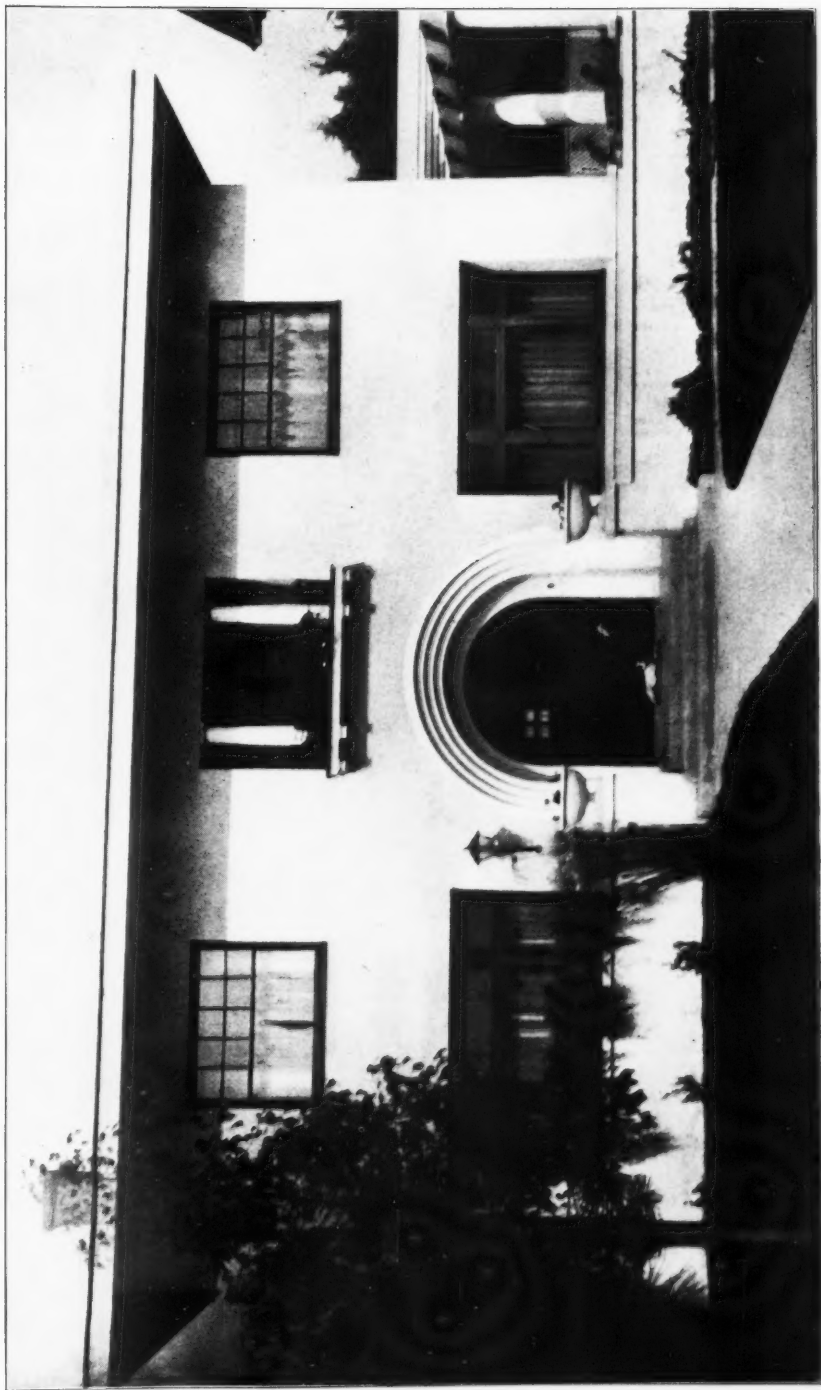


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SOME ENGLISH LANDSCAPE ARCHITECTURE.

BY THOMAS HAWKES, LANDSCAPE ARCHITECT, CHICAGO.

THE accompanying views of some of my executed work in England are illustrative of that admixture of formality and picturesque treatment that is essential to success in landscape architecture. As landscape gardening and architecture to produce the best results must be united, the architecture of the building must be well extended into the grounds to obtain the

sider than the harmony that comes from formality. Whatever formality is used must be directly connected with the building. It must not be apart from it. The revival of the strictly formal garden is a fashion that will last only for a short time; it will give way to common sense.

Now, the landscape architect should combine the two schools and make the grounds a perfect work of art, by dignifying them with his construction and adorning them with nature's growth. As the grounds recede from the building their quasi-formal

nature should be merged into natural picturesque treatment. Sir Uvedale Price exactly stated the case when he decided that the grounds around the house must be "formal," that the grounds beyond that must be in "landscape style," and the adjoining parkland itself "natural."

This has been the practice of the best English landscape architects, and the results are most felicitous. An illustration of this treatment is given in Fig. 1, which shows a portion of the Terrace Gardens at Heveningham Hall, the seat of Lord Huntingfield (an immense Renaissance palace). The level parterre with enclosing walls, connected to the mansion, gives a formal, dignified setting to it. The retaining walls, with their piers and tazzas, making an admirable foreground for the natural picturesque grounds beyond them, with their paths leading to sylvan retreats and quiet haunts, and the raised terrace walk making a delightful promenade from which to view the Parterre. (This is a reversion of the usual terrace.)

Fig. 2 shows a plan of the grounds immediately around the mansion of Sir Spencer Maryon Wilson, Bart., M.P., at his seat at "Searles." The terrace and courtyard walling is an extension of the house, which was thus united to the grounds in a symmetrical manner. Then this formal setting was insensibly merged into natural surroundings of unaffected elegance.

Figs. 3, 4 and 5 show views and plan of grounds at "Firle Place," seat of Lord Gage. The house was irregular in shape and the ground sloped around it as nature had formed it. I

necessary formality and dignity demanded. The spirit of order, precision and craftsmanship evidenced in the structure calls for a corresponding relationship with that part of the landscape which can be taken in at a glance, and any departure from that principle evidences either indifference or a lack of perception of congruity. The pleasure grounds should be as much an evidence of man's handiwork and skill as is the building itself, and should give a positive and distinct impression of individuality. There has always been a contention between the architect and the landscape designer, and it is a most excellent thing that there has been this difference between them, because out of it has come a more understanding treatment of the grounds adjacent to the building. The architect who has any pronounced views on the subject generally believes in a perfectly formal treatment of the grounds, and argues that as there is symmetry in architecture so there must be in the grounds surrounding it. That the buildings and grounds should be designed by one man would be desirable, but how few are capable of doing this and achieving anything beyond the mechanical and commonplace.

The landscape gardener is apt to talk too much in a general way about imitating nature, but does not define what particular phase of nature. He speaks of the picturesque, but the definition of that varies in most understandings. The architect insists on formality and quite naturally treats the ground as a plane surface for design.

It is perfectly true that a formal garden may bring the house and grounds into harmony and make them appear to be part of one design, so that the building, as it were, fits into the ground, but there are more important things to con-



FIG. 1.—RT. HON. LORD HUNTINGFIELD, HEVENINGHAM HALL.

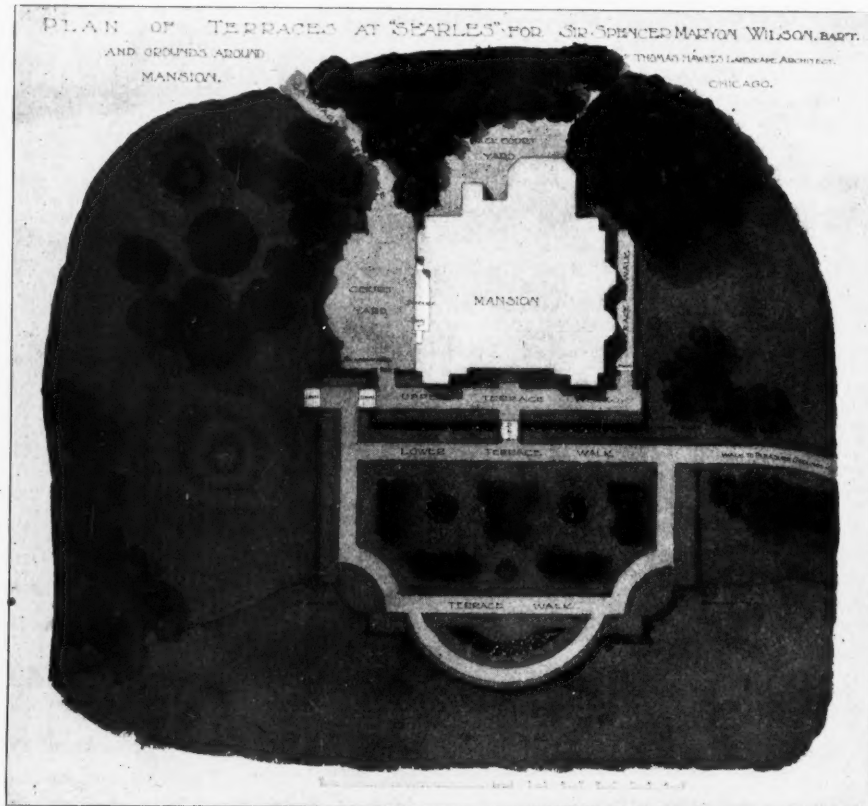


FIG. 2.

built the wall near the house, as shown in Fig. 3, in order to give a base to the building, then formed a grass slope to the level of the parterre and enclosed that with a terrace wall, which retained the earth and formed a barrier to the cattle without obstructing the view of the park from the grounds or the building, or cutting off the base of the building from the park view. Fig. 4 is a plan of the building and grounds and shows the proportion of formal treatment necessary for a house of this character and magnitude. Fig. 5 shows how formal and informal treatment can be combined with happy effect—the masonry giving added charms to the scenery. The effect of the ivy growing on the house in deep masses is very beautiful.

Figs. 6 and 7 are views of "Nether Hall," the seat of Sir Walter Greene, Bart., M.P. (Observe the cattle in the foreground in Fig. 6.) They are in the park, which is separated from the well-kept pleasure grounds by a sunken fence or "Ha-ha." The terrace walling, as shown in Fig. 7, gives a base to the building and a dignified setting. The conservatory is connected with the



FIG. 3.—FIRLIE PLACE, LORD GAGE—FRONT TERRACE.

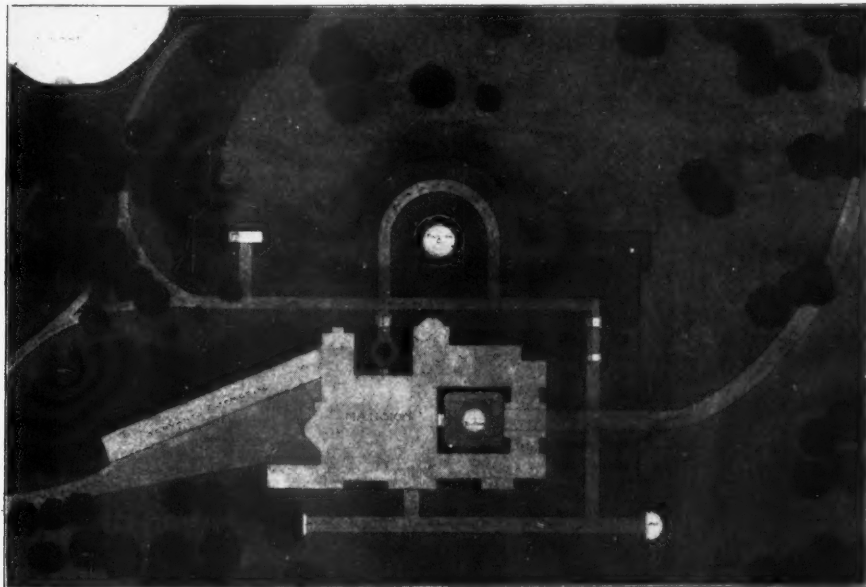


FIG. 4.—PLAN OF TERRACES, FIRLIE PLACE, SUSSEX, ENGLAND—RT. HON VISCOUNT GAGE.

building and the carriage approach is to the north of it.

Fig. 8 shows plan of grounds of "Crawley Court," the estate of Adam Kennard, Esq., M.P. The carriage entrance is at the head of the village street and approaches the mansion through a magnificent grove of trees. Owing to the unusual formation of the ground, the back road had to bisect the carriage drive, but it was not by any means objectionable. The general treatment of the grounds was a happy blending of formality and "landscape style."

None of these houses face the cardinal points. They have their inclinations to the southeast, so that the healthful sunlight may penetrate all the dwelling rooms. Consideration was also given to protect them from the prevailing winds.

The true art of landscape architecture is to adopt the character of treatment that is best suited to its environments, with due regard to climatic conditions and to comfort and convenience, and in creating homelike surroundings, to obtain dignity without ostentation and to blend architecture with landscape gardening. That the improvement

of landscape has been more extensively and understandingly practiced in England than elsewhere is known by those who have given the subject attention. One of our great American authors has said: "The taste of the English in the cultivation

of land, and in what is called landscape gardening, is unrivaled. They have studied nature intently and discovered an exquisite sense of her beautiful forms and harmonious combinations. Those charms which in other countries she lavishes in wild solitudes, are here assembled round the haunts of domestic life. They seem to have caught her coy and furtive graces, and spread them, like witchery about their rural abodes.

"Nothing can be more imposing than the magnificence of English park scenery. Vast lawns that extend like sheets of vivid green, with here and there clumps of gigantic trees, heaping up rich piles of foliage; the solemn pomp of groves and woodland glades, with the deer trooping in silent herds across them; the hare bounding away to the covert; or the pheasant, suddenly bursting upon the wing; the brook taught to wind in natural meanderings, or expand into a glassy lake; the sequestered pool reflecting the quivering trees with the yellow leaf

sleeping on its bosom, and the trout roaming fearlessly about its limpid waters; while some rustic temple or sylvan statue, grown green and dank with age, gives an air of classic sanctity to the seclusion. These are but a few of the features of park scenery.



FIG. 5.—FIRLIE PLACE, LORD GAGE—TERRACE FROM TENNIS LAWN.



FIG. 6.—NETHER HALL, SIR WALTER GREENE—SOUTH FRONT.

"The most unpromising and scanty portion of land in the hands of an Englishman of taste becomes a little paradise. With a nicely discriminating eye he seizes at once upon its capabilities, and pictures in his mind the future landscape. The sterile spot grows into loveliness under his hand; and yet the operations of art which produce the effect are scarcely to be perceived. The cherishing and training of some trees; the cautious pruning of others; the nice distribution of flowers and plants of tender and graceful foliage; the introduction of a green slope of velvet turf; the partial opening to a peep of blue distance, or silver gleam of water—all these are managed with a delicate tact, a pervading yet quiet assiduity, like the magic touches with which a painter finishes up a favorite picture.



FIG. 7.—NETHER HALL, SIR WALTER GREENE—SOUTHEAST TERRACE.

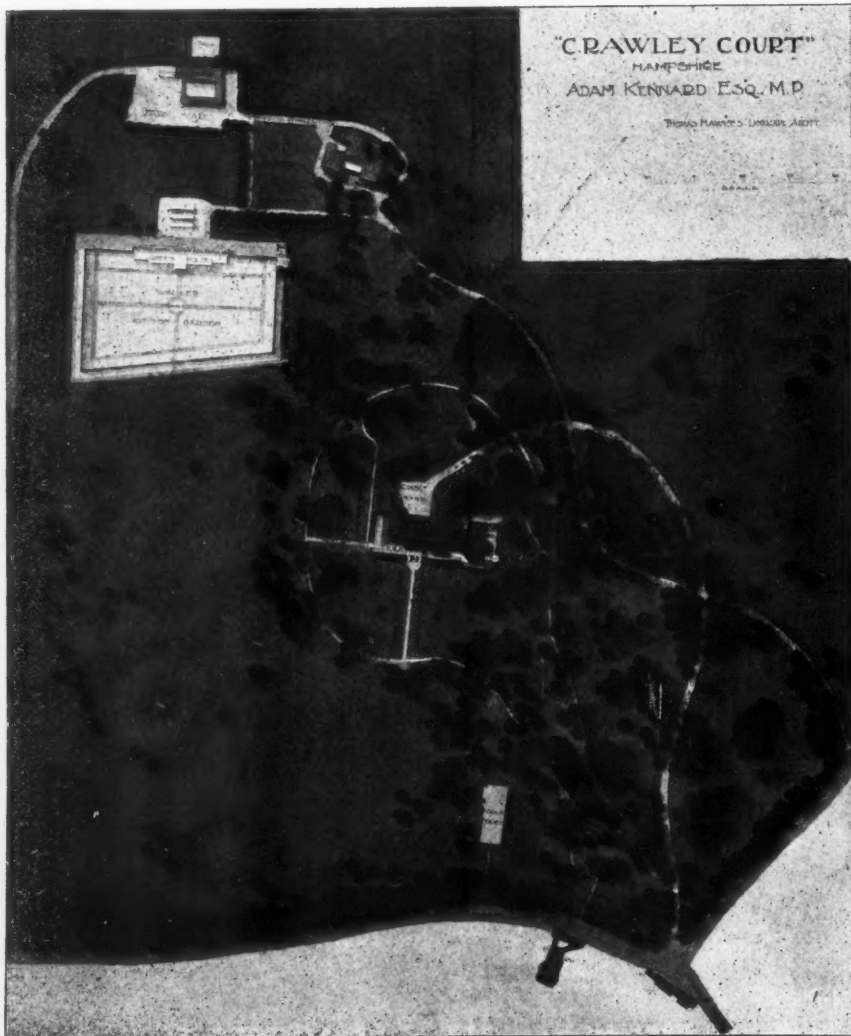


FIG. 8.

"The English, in fact, are strongly gifted with the rural feeling. They possess a quick sensibility to the beauties of nature, and a keen relish for the pleasures and employments of the country. This passion seems inherent in them.

"The effect of this devotion of elegant minds to rural occupation has been wonderful on the face of the country. A great part of the island is rather level, and would be monotonous were it not for the charms of culture; but it is studded and gemmed, as it were, with castles and palaces, and em-

broidered with parks and gardens. It does not abound in grand and sublime prospects, but rather in home scenes of rural repose and sheltered quiet.

"It is this sweet home feeling, this settled repose of affection in the domestic scene that is, after all, the parent of the steadiest virtues and purest enjoyments."

Without question landscape gardening has been more practiced in England than elsewhere in Europe and is an object lesson of costly experimenting in the art, and if we seek inspiration from her we must avoid the mistakes made there, and learn with advantage to adopt her most successful achievements. The best examples of the English school unite refined dignity with unostentatious simplicity. They are free from the assumption of grandeur and display of the continental schools. One must, therefore, determine which is the best school to school oneself in. The average American has a keen appreciation of art, but usually life is too strenuous for him to devote time to its pursuit and he is "contented if he might enjoy the things that others understood." Now, men love those things they know, and as time rolls on and our leisure, traveled classes are increased, landscape gardening certainly will be more generally practiced and understood. Then the professional landscape architect will no longer be confounded with the gardener, nurseryman, florist or grader, but his services will be in demand by the cultured owner as well as the esthetic building architect and this vast continent will be embellished with many evidences of his skill, that doubtless will rival the achievements of the old world.

The desire for garden improvements

will then spread among the masses, until every home will have its clustering vines, its flower beds and grass plots, and the influence of good taste shown by the owners of large estates will result in a general education of the people in this respect. The rural aspect of the country will be changed from its present barrenness. The squalid surroundings of the farm will take on a cheerful pastoral appearance and every home, however humble, will become a picture. In the pleasurable occupation which this entails there is no coarse element; the influence is elevating and refining, but, like water, it must flow from its higher source to reach the lower levels.

The influence of the landscape gardener and the landscape architect being so generally diffused, their responsibility is great, that of the latter more so than that of the former, as part of the work of the landscape architect is permanent and will affect future generations, while the fashions of planting and flower decorations may change.

FRENCH PAINTING AND SCULPTURE OF THE YEAR.

THOSE who may go to Paris to see this year's Salons, according to *The Builder*, should beware of being misled by the foolish cant of newspaper "art-critics," repeated by rote for the last four or five years, that the New Salon is the exhibition of the higher and more intellectual artistic interest. It is now the fashion to say so, as it is the fashion to sneer at the Royal Academy exhibitions, if you want to take ground as an aesthetic and up-to-date critic; but there is no truth in it. The Old Salon no doubt contains a great many coarse and glaring works, though even in these a certain standard of execution is always maintained; the New Salon seems, at first sight, less glaring and better-arranged and hung. But it contains worse things than would ever be admitted into the Société des Artistes Français; and it would be interesting to know how the critics who maintain the peculiarly artistic atmosphere of the New Salon justify the presence there of such things as M. Anquetin's ceiling painting, or M. Jules Flandrin's childish "La Mascarade"; M. Koo's "La Vie Heureuse," with its figures of the color and texture of sandstone; M. Desvallières' daubs of figures at the Moulin-Rouge, or M. Raffaelli's "Paysage de Bretagne," which looks like a landscape drawn in what schoolboys call "red raddle" on a surface of coarse sandpaper. There are some beautiful things in the New Salon, and they are all the better appreciated, it may be admitted, because the pictures are less crowded and better grouped; but the fact remains that if you were to pick out all the good pictures in the Old Salon, you would have an exhibition which for power and variety would leave the New Salon nowhere. As to sculpture, there is no possible comparison; the sculptors, like the architects, cling nearly in a body to the old institution, M. Rodin being the sole exception of any importance.

The New Salon may boast, however, of the largest picture of the year, and a fine one too—M. Berteaux' immense canvas, "Bretagne Mystique," some 70 feet in length, hung in one of the staircase halls, and intended for the staircase of the Art-Museum of Nantes. It represents a long votive procession coming along the cliffs overlooking the sea, and is a very favorable example of those large decorative pictures for public institutions, of which so many are produced in France, and so few, for want of any encouragement and opportunity, in England. The whole effect is fine and luminous, and the separate groups in the procession are interesting and carefully studied. A decorative picture is also the largest and one of the finest works in the Old Salon, M. Henri Martin's triptych "Travail," representing in its three compartments morning, midday, and evening. Like the "Bretagne" picture, this is art glorifying every-day life; and M. Martin's peculiar technique (carried almost to excess here), in which the pigment seems to be put on in ridges, assists in this case in giving an abstract effect to the picture and enabling him to treat real life without becoming too realistic; the "midday" section of the picture, representing work at the docks, is a remarkable example of rich yet subdued color obtained from a representation of ordinary workingmen at an every-day task, the result depending to a great extent on the rough texture and surface of the painting, which gives depth and precludes hardness. This picture is for the decoration of the Savings Bank at Marseilles. There are one or two of those official paintings by which the authorities generally like to memorialize a public ceremony; M. Tattgrain has been told off to commemorate the "Cérémonie des Récompenses" in connexion with the 1900 exhibition—a task which suits his special gifts well enough, though, if better painted, it is not more interesting than such pictures usually are; and M. Chartran paints, by state commission, the celebration of the Victor Hugo centenary in the Panthéon; one would wish to see him employed at another kind of task, but he has made a bright and effective representation of the scene.

There is no indication of any special movement in French art this year, unless it be that there is rather a tendency toward pictures with a moral or meaning of some kind. Thus M. J.

Paul Laurens exhibits as his principal work a very large painting called "Les Mineurs," a melancholy scene in which a long file of miners, men and women, released from their work, tramp over mounds of mine and furnace refuse, with sad worn faces; smoke and chimneys filling up the background. It is a somber painting, the main object of which is an appeal to our humanitarian sympathies. His other work, "Luther et ses Disciples," where Luther lectures to a few of his followers in a Gothic chamber (perhaps Wurtzberg), behind an open Bible lighted by a candle in front, is also obviously didactic in its tendency; but it is a finely imagined and effective scene. The desire to point a meaning relative to the present day has rather wrecked M. Gervais for this year; his "Vers la Lumière," a ceiling painting for a library, is a kind of symbolism of the modern effect of electric power, by no means very decorative or pictorial, with its engines and telegraph-wires twisted about among flying figures; he has rather thrown away his genius both on this and on his satirical picture of centaurs and nude nymphs flying in alarm up the banks at the sight of an automobile on the road; the classic groups are very good, no doubt, but the picture is an elaborate joke that was hardly worth the ability displayed in it. M. Hippolyte Flandrin has produced a moral work of more serious and pathetic import in his "Jésus pleure sur la Ville," illustrating the verse, "and when he beheld the city, he wept over it," etc. "La Ville" is not Jerusalem, but modern Paris, which forms the background to the very beautiful and expressive figure of Christ; there is a fine solemn feeling about it, and it is certainly a far superior work, both in sentiment and in artistic refinement, to the one in the Royal Academy, in which the same kind of contrast between the figure of Christ and the vanities of the world is symbolized; there is no harsh and theatrical contrast of real and ideal, for the view of the modern city is quite subordinate in the composition, only sufficient to show what is intended. While on Biblical subjects one may mention also M. Humbert's fine picture "L'Inévitable," in which something of a new turn is given to the old subject of the expulsion of Adam and Eve from Paradise, the dark avenging angel hovering immediately behind them; there is a pathos in the face of Eve which raises this quite out of the category of the ordinary "Bible picture."

The keen aesthetic perception of French artists in regard to the relation between design and material is admirably illustrated in M. Toudouze's "La Mort de du Guesclin," an extraordinary looking work with flat figures as if cut out, and decorative angels in the foreground, which, seen among the other paintings, impresses one at first as a mere piece of eccentricity; until we find, on reference to the catalogue, that it is a painting to be executed in tapestry at the Gobelins. Then we see what the artist was aiming at and recognize that he has produced exactly the kind of thing that is best suited for tapestry. The work, when carried out, is to form a decoration for the principal chamber of the Parliament House of Rennes.

The taste for surgical and clinical pictures is still kept up, as witness M. Jonas' very realistic and unpleasant picture, "La Leçon de Dissection," not redeemed, as in the dissection picture of a greater master, by any nobility in the heads or the composition. Among other uncomely features of the Old Salon are such vulgarities as M. Galand's "American Bar" and the "Mi-Carême" of Mr. Mac-Cameron, a Chicago-born painter who is (save the mark!) a pupil of M. Raphael Collin; one can but wonder what that painter of lovely poetic visions thinks of this work of his pupil. Among this class of pictures of the realities of Parisian life M. Buland's "L'Inquisition chez les bouilleurs de cru, en 1901" is redeemed by its dramatic vivacity of character, especially in the figure of the official taking notes with his eye on the delinquent. It is not decorative certainly, but it is a phase of modern life represented with great force and humor.

Among the class of pictures which are purely decorative and imaginative there is perhaps not one which touches the highest of which French art is capable, but there are some fine things; notably M. Benner's "Dans l'Ombre de la Pensée," two draped ideal figures regarding each other solemnly by a dark and lonely water in a deep ravine. M. Raphael Collin shows all his usual poetry and delicacy both of artistic style and sentiment in his beautiful half-length of a nymph under trees, with the title "Silence." Some of the best drawn and best executed works of this class fail of effect from a total lack of poetic sentiment. M. Bouguereau of course fails in this respect; his one picture, "Une Dryade," a nude with one leg drawn up in a rather awkward attitude, is a masterpiece of drawing, but when you have said that you have said all. M. Zier's "Crépuscule," a nude figure seated among sea-weed covered rocks, the upper part of the figure relieved against the evening sky, would have been a fine thing if he had but put some expression into the head; but there he fails us, and loses a fine opportunity. Among pictures which are simply figure-studies and hardly profess to be more, there is one small work by M. Friant in the New Salon—"Peinture mystique," where a nude model poses for an artist who is painting an angel; the figure of the model, only a few inches high, may perhaps justly be said to be the finest piece of painting, purely as perfection of execution, in the whole of the two Salons; and perfection of execution is always something. A larger size nude study, "Paresse," by Mme. Lee-Robbins, an American by birth, also

in the New Salon, is a masterly piece of work of its kind, simply as an "Etude" in position and drawing, though the color is somewhat dingy and uncertain. Of what the French students call "conscientious nudes" there are of course plenty of examples, many of them very good, but their interest is rather academical.

Paintings of society scenes, indoors and outdoors, seem very much in vogue, and many of them do not show much to justify their scale and the degree of talent in mere execution displayed in them. Pictures of this class should either illustrate some problem in execution, or suggest something beyond the mere representation, if they are to be taken seriously. A dinner-table scene in the New Salon, "Entre Intimes," for instance, by M. Bouvet, is a most realistic representation of a dinner table and of a middle-class French family; one can almost fancy one knew the people, but one could not fancy them interesting to know; nor does the picture, clever as it is in a way, amount to anything more than clever imitation. M. Carodellaville's "Ma Femme et ses Sœurs" is just as uninteresting, save that it has a little more of decisively marked style in the treatment of the subject; this has been purchased by the State, why it would be hard to say; perhaps to encourage a new man. The State purchases from the Salons are very capricious and devoid of any guiding principle. Topographical landscapes seem to be rather favored, perhaps with the intention of presenting them to some public building in town or neighborhood illustrated; at all events they are seldom among the most remarkable works of the year, though always meritorious; the government is well advised on that score and will hardly be found purchasing a bad picture. Probably personal considerations, or the popular interest of a subject, weigh a good deal; though this is hardly the best way for the State to encourage art. In the Old Salon there are one or two society pictures which stand out from the ordinary run for their special interest and significance. Among these is M. Ridet's "Histoire d'un Passé," an earnest conversation between two ladies over their dessert, the one bending over and evidently speaking low to the other; there is a dramatic interest in this; it affects us like a scene out of one of Brada's novels; and as to style, M. Ridet is never weak or commonplace. Another is M. Rieder's "Soir d'Été," an interior with one figure seated by lamplight, another leaning over a balcony in the twilight, looking out on the sea; this also stirs the fancy and suggests a story, and is more than a mere representation of ordinary surroundings. One small society picture, the "Punch" of M. Michaud, though it tells no story, attracts one by sheer ability and force of composition and color; it is merely a girl standing in an ante-room making the punch, with part of the lighted dining-room seen through a door—commonplace enough in idea, but the admirable treatment of the whole scene gives it individuality. An interesting example of the treatment of a scene of *vie intime* in a decorative sense is furnished by M. Aman-Jean's "La Confidence (Panneau Decoratif)," in the New Salon; a large outdoor picture where a lady sits on a garden seat and another leans over it from behind to talk with her; a mass of foliage fills up the background; the work is truly decorative in effect, and at the same time suggestive in the way of sentiment, a combination of interest that is not very often found in painting, and is proportionately interesting. Then there is M. Béraud's small and most minutely studied painting "Le Cercle," which is certainly not decorative any more than men in a clubroom are usually decorative; it is a kind of painting that constitutes a criticism of life, and a very shrewd and merciless one; as such it is rigorous and pointed to a degree, and evidently finished *con amore*; style, it must be admitted, there is none, but most conscientious finish of detail, and great satirical power. Among the few figure pictures of the New Salon that are really interesting are to be noted M. Agache's "Deuil," two women kneeling by a crimson-draped coffin; a picture which combines pathos with fine lines of composition; and M. La Touche's "La Fille des Fauns," another of the paintings of the year with a moral, and (if we read it right) a very striking one, though hardly one to be understood by chance spectators. As a matter of color and effect it is one of the artist's most effective works. In "Sur les Cimes," a figure of a bloodless lady seated among mountain peaks, M. Dagnan-Bouveret is doing the kind of thing that Leighton used to do, but by no means so well. There is some interest in M. Louis Picard's experiments with female figures half lost in a kind of golden haze of light; it is a trick of art, but the results in this case are certainly not without poetic suggestiveness. M. Cottet, who promised to be a remarkable painter, now goes to the opposite extreme from M. Picard, and paints figures in the middle of landscape in so hard and crude a fashion that they look as if cut out of pasteboard; and in his "Jour de Fête," moreover, the faces of the figures are hardly distinguishable in color and texture from the middle distance field behind them. M. Cottet is a lost man unless he gets out of this groove.

There are many fine and effective portraits this year; no single one that can be picked out as the portrait of the year, but perhaps a larger number than usual that are striking successes as combining artistic and original pictorial effect with (it is to be assumed) personal verisimilitude. M. Bonnat's leading work is a simple, straightforward portrait of an American gentleman; a likeness merely, but a vigorously painted one.

Among portraits of more special artistic interest M. Chabas has a group of four round a table ("Coin de Table") which makes a most completely balanced picture. Among many others one may pick out especially M. François Flameng's "Portrait de la Baronne de R—," seated, in a purple cloak; a very fine and forcible painting; that the lady's waist is too small is probably not the fault of the artist. There is M. Aimé Morot's charming group of his own wife and daughter; and in the New Salon a very attractive portrait group of a mother and boy by M. Morisset, exceptionally good both in composition and color. But by far the majority of the really fine portraits are to be found in the Old Salon. To the latter belong also the successes in battle pictures; among them is M. Sergent's small painting of Ney, bare-headed, charging at the head of a body of cavalry at Waterloo, and a large picture by M. Hoffbauer (who, in spite of his name, is a Parisian by birth and the pupil of three leading Paris artists) "Coin de Bataille," a kind of Erckmann-Chatrian painting of the ugly realities of war; a corner of a wood where there has been a fight, and only the results of it are visible. This also, we supposed, may be grouped among the pictures with a moral. In the matter of still-life painting, too, one may say that the Old Salon carries off all the honors, culminating in M. Grun's "Interieur Breton," which is quite sublime in the painting of the great brass vessel that forms the salient feature of the scene.

Landscapes at the Old Salon raise "obstinate questionings" concerning the real object of landscape painting; some of the finest differ so greatly in their aims and methods. M. Harpignies' two works are the perfection of a noble and intellectual convention of style, not so much imitating as translating nature. M. Didier-Pouget's large painting, "Le Matin dans la Corrèze," is a piece of actual creation over again of a romantic piece of landscape, with a vividness and force of realism which are quite astonishing; as a mere piece of representation of nature it would crush everything in our London exhibition, and almost converts one to realistic landscape. On a smaller scale and in less romantic subjects M. Biva has achieved an astonishing truth of effect in his representations of foliage and its reflection in water; but here one must admit that the quality shown is talent and painstaking rather than genius; Harpignies represents the higher school, the higher theory of landscape painting. Both salons are strong in landscape; in the old one may mention especially M. Lecomte's exceedingly fine picture, "Mortefontaine," so perfectly balanced in all its elements; one is not surprised to find that he is a pupil of M. Harpignies. And in the New Salon M. Lhermitte's "Moisson dans la Vallée" is perhaps the most perfectly satisfactory picture to be found there. There is also a group of small landscapes by M. Iwill which are of remarkable excellence; and M. Albert Dagnaux, in two small pictures, has made the interesting experiment, which we do not remember to have seen made before, of painting the same scene, "Bords de la Seine à Mantes," twice over from almost the same point of view, in sunshine and in storm; an instructive comparative study of effect.

In sculpture there is no work of supreme interest this year: no one of those productions which, once seen, can ever be forgotten; yet the vitality and energy of French sculpture, and the generally high standard of execution, are astonishing. It is no exaggeration to say that from the crowd of works in the central court of the Old Salon you could pick out a sufficient number of really good works—not all of the same interest, but all up to a high standard—to fill the whole of the rooms at the Royal Academy, supposing the works to be spaced so as to be properly seen. The popular attraction this year is Gérôme's posthumous work "Corinth," a nude figure seated cross-legged on the top of a gilded Corinthian capital, bedecked with jewelry executed in enamels, and tinted to something approaching the color of nature. Its exhibition in London would send the "British matron" into hysterics—not altogether without excuse. It is a very sensuous piece of work, absolutely devoid of intellectual interest. The exhibition is fortunately not without some of those examples of an intellectual idea expressed through sculpture which form the highest achievements of the art; among them M. Gustave Michel's figure of an astronomer with a chart of orbits in one hand, and with the title "Extase de l'Infini"; a truly noble work in every sense. M. Mercié exhibits his monument to de Musset, in which the poet, looking very sentimental in a cloak, sits on a rock, while a draped Muse on tiptoe behind him points with one hand. One would guess from it that the sculptor was not very much in sympathy with de Musset, who in fact is now regarded in France as rather out of date. M. Coutan exhibits a front of a funeral chapel, with fine figures representing "l'Espérance et La Prière" on either side of the portal; the whole composition is completed by a large crowning group, "Vers l'Infini," exhibited separately; a figure rising from the tomb amid marble clouds and angels, which is far too boisterous in its movement for sculpture, and reminds one too much of the sensational monuments of Roubilac. Among works connected more or less with architecture are M. Bartholdi's model for a monument in memory of the balloon and pigeon service of the siege; M. Carlier's "La Danse Profane," a spirited figure for the decoration of the garden of the Palais de l'Elysée; M. Desvergues' fountain with nymph figures, for a dining-room in the Magasins de Louvre; M. Ducuing's robust caryatide, "L'Automne," for the Palais de Sorrento; and M. Graf's fine

bas-relief "Les Arts," for the façade of the new museum at Clermont-Ferrand. Among other striking works are M. Jean Boucher's "Devant la Mer," a nude group composed on very severe lines, and M. Carlus' monument to Pierre Vaux. But another column could be filled with notes of things that are all more or less worth looking at. It is a remarkable spectacle.

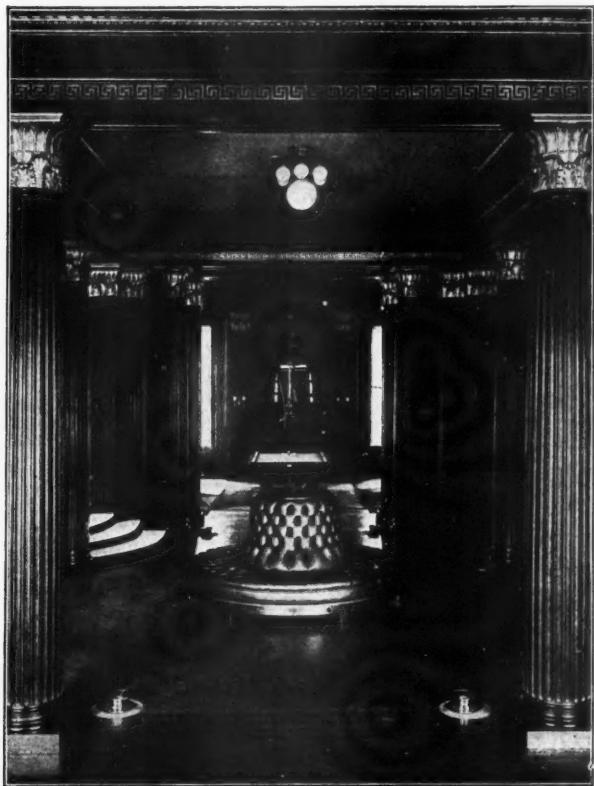
THE REPUBLICAN CLUB OF THE CITY OF NEW YORK.



THE REPUBLICAN CLUB OF THE CITY OF NEW YORK.

the Lenox-Tilden library is being erected. It is the center of the best in New York city's life as it is also the center of the nation's political life in its highest sense, as each of its 1,500 members represent some trust and some part in the nation's activity. It is not local but reaches into every State and Territory, and from the furthest cities of the States its members look

THE recently completed clubhouse of The Republican Club of the City of New York, from designs by York & Sawyer, illustrated in this number, is not only unique in its plan and design as a clubhouse but is an appropriate home for the greatest Republican club in the country. It is eleven stories in height, and as the illustrations show enters fully into the requirements of intellectual men in the arrangements for the convenience and comfort of members. It is located on Fortieth street and faces what is known now as Bryant Park, the oldest and most historic park in New York, for it was on this spot that the first world's fair was held fifty years ago. To the right of the park, replacing the old reservoir,



FOYER HALL FROM LOUNGING ROOM.

toward the club's home in New York for the center of their political faith. In design all this has been expressed in the architecture of the building and the design of the interior. Here everything is plain yet harmonious and strengthful, welcoming all from a broad and massive doorway and leading through broad

halls to grill-rooms, library and sleeping apartments, that in appointments are in their turn just what is most expressive of rest and quiet comfort. It is the desire of its membership, from the President of the United States and the cabinet officers to the business man who in the most remote city sees in the cause represented by them the commercial and ethical advancement of their country, that the club's activities and membership shall be continental in its scope and that there will be no city or town in the land where the club is not represented by a member.

Mr. Louis Stern, one of the foremost figures in New York's business activities, is the president of the club, and is assisted by a strong directorate of representative Republicans. The club will celebrate its thirty-fifth anniversary next September. It is indicative of the spirit of the club membership that it sent a large delegation in three Pullman coaches to the national convention at Chicago as a tribute of esteem to President Roosevelt, who has been an active member of the club for twenty years.

In thus standing for a political principle that has already done so much for architecture and commerce in the upbuilding of cities and the distribution of their manufactures, there is also hope for future greatness in the advancement of the higher arts through this club that has done well in establishing a fitting home where its members can meet in social freedom.

DEATH OF JAMES FARRINGTON GOOKINS.

IN the death of Col. James F. Gookins, artist, writer, poet and engineer, the world has lost one more of those spirits, that — all too few — seem to be made for great purposes, yet, through the limitations of human life, are deprived of the joy of seeing their complete fruition.

Mr. Gookins died in New York of apoplexy, May 23, 1904, and was sixty-four years old. He was probably born at Terre Haute, Indiana, and at the old family mansion called Strawberry Hill, though this is not certain. His father was a judge of the supreme court of the State, and both father and mother were connected with families that were noted in the early days of that State.

While it is in the personal traits and anecdotes of personal experiences that the biographer finds the best and most correct impressions of Colonel Gookins, his aim was always for the greatest and best in whatever line of activity his energies were engaged. It may have been his extreme optimistic temperament that directed this, but with his artistic and poetic temperament was combined a rare practicability that always worked out with the precision of a mathematical problem. When a boy of fifteen, the local library society gave him charge of an entertainment. Bayard Taylor was the best-known lecturer in the country, and he not only secured him, but under circumstances that made that noted traveler and writer a lifelong friend. He left Wabash College, at Crawfordsville, to enlist, and served on Gen. Lew Wallace's personal staff in many engagements. He was, during this time, engaged as artist for *Harper's Weekly*.

After the war he resided in Cincinnati for some time and gave his attention to art, which was always the talent that dominated his nature. Here he was surrounded by a coterie of men who were famous in a dozen different fields. The Bairds, of whom Frank Baird, the cartoonist, is now best known, were his friends. A walk to the news-stand with Thomas B. Read and the report of a battle caused him to suggest and Read to write "Sheridan's Ride." In fact, in the quiet evening with a friend, when his mind was reminiscent, it seemed to turn to those bohemian days in the reconstructive period when the Toms, Jims and Franks of that bohemia were working and laughing together — before the world found them out and called them famous.

This life did not last long, for in 1866 he spent the summer painting in Colorado, and his "Long's Peak," "The Little Red Wishing Cap" and "The Fairy Marauders" were long famous among the early paintings in Chicago, and many of the older residents have paintings by him that at that time were remarkable. For it was later that he took up his art work in real earnest.

Returning to Chicago, he gathered the artists (Henry Spread and Sherlaw were among them), and in 1867 they organized the Academy of Design, which was the art center of the West for many years and the foundation of the Art Institute of Chicago.

In fact, as a matter of record, it should be noted that the names most prominent in connection with the Art Institute were trustees of the parent institution. These were Marshall Field, N. K. Fairbank, Mark Skinner, George L. Dunlop, T. B. Blackstone, Murray Nelson, S. M. Nickerson, Thomas Hoyne, E. G. Asay and H. W. King.

About this time the World's Fair was held at Vienna, and Mr. Gookins was appointed a member of the art commission from Indiana and also served there on the art jury. Then the desire of his life, to perfect himself in his artwork under a great master, was realized, for he spent four years at Munich under the great Piloty, and his paintings became known throughout Europe for their breadth of thought and exquisite technic.

There was another phase of his great nature that went hand in hand with the artistic temperament. It might be called humanitarian, as it was a desire to work for the advancement of the whole people, and it was his belief that this could only be accomplished through art. He told the writer an anecdote that illustrated this.

It was a Chicago pork-packer who censured a member of his family for paying a few hundred dollars for a painting, saying that there was no money in art. But he was in a degree converted when his pork was shut out of France because this country taxed foreign paintings, and he found that the French nation flourished because it was artistic, and the piece of clay in the artist's hands soon grew into a work of art worth thousands of dollars. He could understand then that art meant national wealth.

In 1876, while connected with the art department of the Centennial, the subject of the next world's fair was mentioned. It was after the close of the fair that Secretary Campbell, formerly Mr. Gookins' professor at Wabash College, said that it should be at Chicago and to celebrate the discovery by Columbus. In 1884 the records show that he had begun to organize for such a fair, but this work was interrupted by his being called to Indianapolis in 1887 to act as secretary of the Soldiers' and Sailors' Monument Commission.

This commission was composed of public men of prominence in the State, but the members had little conception of the artistic importance of the work. On the appointment of Mr. Gookins all this was changed. He not only desired that this should be the greatest, but the most artistic monument yet built in the country. To secure this he organized a world's competition among architects and sculptors. The conditions were such as to draw designs from the best artists at home and abroad, and the accepted design was by Bruno Schmidt, of Berlin, now Germany's greatest sculptor.

Completing these labors in 1889, Mr. Gookins returned to Chicago and devoted his attention to legislative matters preparatory to the Columbian Exposition, and these were carried out with such foresight and comprehension that that greatest of world's fairs was successful. It is true that he wished it to be placed on the lake front, seeing as a result a permanent benefit to the city, but the hostility of some of the local press, from interested motives of the proprietors, or because it looked as though a railroad corporation would be largely benefited, this was defeated, and as a result it has since cost the city many thousands of dollars in securing what his plan would have given the people for nothing.

After the close of the fair, Mr. Gookins commenced a work that was so large, so comprehensive and so practical that after twelve years of labor and just as his plans and hopes were about to take a concrete form he was stricken in the midst of his labors and died. Details of this work can not be here given, but it was not for Chicago alone, but was so far-reaching as to be a benefit to the whole country, as the Panama Canal is to the world. If the work can go on, it will be the greatest advance in commercial and artistic greatness this country has ever seen. There is nothing except the weakness and selfishness of men to prevent it, for every plan was made, each artistic, engineering and commercial result computed and demonstrated with that minute detail that is as convincing to those whose business it is to review great commercial projects as it is attractive to the greatest artists and architects.

To this seemingly complex nature that was so thoroughly grounded upon large principles, that was so thorough in endeavor, so gentle and charitable in its outlook upon men and their failings, and so profound in its belief in ultimate success and in ultimate good, the end came; and he, with the same cheerful spirit, laid down his lifework and left it to others to accomplish. It is the strongest characteristic of Mr. Gookins shown in these later activities, in which commercial advancement was sought for, that the financial gain which would accrue to himself never seemed to be considered, except as a means to lead to further accomplishments. He aimed to produce the best. The recompense would come with accomplishment and could be left to take care of itself. Thus, selfishness never found a lodgment in his heart, and his kindly eyes looked out upon a world that was always bright with promise. To him, good was always coming to the race and not evil, and in the greatest disaster he always found some providence that would bring an ultimate good.

It had always been his wish that after death his body be cremated, and this was done, the services taking place in New York. He leaves a wife, a son, Sherlaw Don, and daughter, Marguerite, and was a member of the Phi Delta Theta Society.

ARCHITECTURAL NOTES.

SAN FRANCISCO ARCHITECTURAL CLUB.

The San Francisco Architectural Club held a house warming and reception May 14 to christen its new rooms at 425 Montgomery street. The new quarters have been effectively decorated and furnished with chairs, rugs, pictures, plaster bas-reliefs, all shown to advantage beneath the glistening incandescent lights. Great American flags and Japanese lanterns completed the decorative scheme.

The club organized in 1901, its membership consisting principally of architectural draftsmen. It aims to broaden the field of public interest in architecture and to improve its members by lectures, exhibitions and other means. The officers of the club are: Earl B. Scott, president; Herman Scheffauer, vice-president; Norman Mohr, secretary; H. G. Corwin, treasurer; August G. Headman and Thomas Smith, directors.

THE STEWARDSON MEMORIAL SCHOLARSHIP PRIZE.

Christian G. Spoerl has been awarded the \$1,000 John Stewardson Memorial Scholarship in Architecture. The award was made May 19, on the recommendation of the jury in charge of the eighth annual competition, which consisted of James R. Marshall, Washington, D. C.; Donn Barber, New York city, and Frank E. Rutan, Pittsburg. The subject of the competition was a terminal station for an underground electric railway.

OBITUARY.

MIFFLIN E. BELL.

Mifflin E. Bell, the architect, died of pneumonia at his home, 117 E. Forty-ninth street, on Tuesday, May 31, after an illness of ten days.

Mr. Bell was born in Chester county, Pennsylvania, on October 20, 1847. When a boy he came West with his parents, locating near Bloomington, Illinois. He was educated at Friend's West-town Boarding School, just west of Philadelphia. His relatives all belong to Friends Society in the East. When about twenty years of age Mr. Bell came to Chicago to study architecture under Mr. A. H. Piquenard, who later designed the Illinois State Capitol. Mr. Bell, at the age of twenty-six, was made superintendent of construction on that building. He, with Mr. W. F. Hackney, were chosen architects of the Iowa State Capitol, but before the building was quite completed Mr. Bell was appointed supervising architect of the treasury department in Washington. He had just passed his thirty-sixth birthday and was the youngest man ever appointed to that position. He served under Presidents Arthur and Cleveland, and during his term of office the Washington monument was finished, and Mr. Bell's name, with the other members of the joint commission, is inscribed on one side of the aluminum tip which forms the extreme point of the monument.

Mr. Bell came to Chicago in 1887 where he has carried on his profession ever since, having designed many courthouses and high school buildings, churches, bank buildings, etc., besides a large number of residences in Chicago and vicinity.

Mr. Bell's latest work of importance was the designing of the Gayoso hotel at Memphis, which involved an intricate problem in planning. A review of Mr. Bell's professional life is interesting from a historical standpoint through his long connection with public building design and construction. His last employer, Piquenard, was a designer of ability and was the partner of John C. Cochran, who secured the designing of the Illinois State Capitol and afterward the Iowa State Capitol. Subsequently the partnership between Cochran and Piquenard was dissolved, the latter retaining the Iowa building. On Mr. Piquenard's death the commissioners placed the completion of the building in the hands of Mr. Bell and a companion draftsman, Hackney, and under them the building was completed, their work marking the change from the régime of the "courthouse architect," who was much of a politician, to that of the professional man whose highest recommendation was his capability for the work.

In personality Mr. Bell was genial yet retiring in disposition, giving his time and thought entirely to his profession, and his successes were those of merit, as his professional reputation was based on his honesty of purpose.

Mr. Bell leaves a wife and five children besides three brothers and one sister.

OUR ILLUSTRATIONS.

- Residence, Detroit, Michigan. Albert Kahn, architect.
- Apartment Building, Chicago. S. N. Crowen, architect.
- Residence, Detroit, Michigan. Stratton & Baldwin, architects.
- Residence, Los Angeles, California. Hunt & Eager, architects.
- Residence of H. A. Kelly, Mead & Garfield, architects, Cleveland, Ohio.
- Residence of C. Sprague, Pasadena, California. F. L. Roehrig, architect.
- The Steele School, Colorado Springs, Colorado. T. MacLaren, architect.
- Residence of Mrs. Mary E. Moore, Los Angeles, California. Hunt & Eager, architects.
- Gatekeeper's Lodge, Golden Gate Park, San Francisco, California. Newton Thorp, architect.
- Republican Club of New York, New York city. York & Sawyer, architects. Ten interior views.
- Duquesne Carnegie Library, Library Music Hall and Club House. Alden & Harlow, architects.
- Photogravure Plate: Law Building, University of Chicago. Shepley, Rutan & Coolidge, architects.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

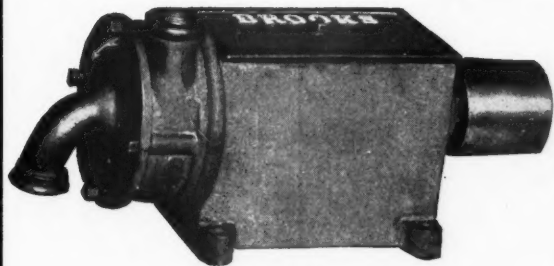
- The Rialto Building, San Francisco, California.
- School Building, Chicago. W. B. Mundie, architect.
- Euclid Heights Club. Mead & Garfield, architects, Cleveland.
- Ingalls Building, Cincinnati, Ohio. Elzner & Anderson, architects.
- Views, Law Building, University of Chicago. Shepley, Rutan & Coolidge, architects. Detail of entrance and two interior views are shown.

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