THE AMERICAN ARCHITECT

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The Library of J. Pierpont Morgan, Esq.

IN an article published simultaneously in the *Times* of New York and London, on December 4, describing for the first time the interior of Mr. J. Pierpont Morgan's library, at No. 33 East Thirty-sixth Street, New York, the writer prefaces his article as follows:

"The Bookman's Paradise sung by Andrew Lang and Austin Dobson, the perfect library imagined by many another lover of volumes that are precious and beautiful, the vision that has seemed impossible of realization, the Soria-Maria Castle where all the dreams of the bibliophile come true—the Bookman's Paradise exists; and I have seen it. Come what may, I count myself happy and fortunate for that experience; doubly happy because I am the first to whom it has been permitted to describe what I have seen. Fortunate was he who had the first opportunity of describing mysterious Lhasa, the still more mysterious Jo-Kang; lucky was he who saw the Forbidden City in Peking and its wonders in porcelain and ivory and silk; but I have entered the most carefully, jealously guarded treasure-house in the world, and nothing in it has been hidden from me.

Mr. J. Pierpont Morgan is probably the greatest collector of things splendid and beautiful and rare who has ever lived. There is no one with whom we can compare him except, perhaps, Lorenzo de Medici, and he surpasses even that prince in the catholicity of his taste."

The exterior of Mr. Morgan's library was illustrated in the February 24, 1906, issue of the AMERICAN ARCHITECT, and it is now through the courtesy of Mr.

Morgan that we are permitted to present at this time the interesting series of interior views.

This building is constructed throughout of white marble. Its purity of classical design and delicacy of detail was conceived and planned by Messrs. McKim, Mead & White, architects.

Entering the loggia through the bronze sixteenth century Italian doors, which in the opinion of experts are as fine in workmanship as the celebrated doors of the Baptistery at Florence, the visitor is impressed by the beauty and quiet harmonies of this interior.

The vaulted ceiling, with the decorative paintings by Mr. H. Siddons Mowbray, the Mosaic paneling of the side walls, the beautiful pavement of rare and costly marbles, all present an ensemble the beauty of which cannot be adequately portrayed in a photograph.

Two fifteenth century chairs, and two dark inlaid coffers, recently withdrawn from the South Kensington Museum, together with a bronze bust of the Marquis of Pescari, assigned to Benvenuto Cellini, are the all-sufficient furnishings of this beautiful loggia.

At the rear, facing the entrance, is the librarian's room. The west room, or the one at the left as one enters, is Mr. Morgan's private room, and as such no description of it will be attempted here.

The east room, or properly speaking the stock room, holds the wonderful collection of books and prints gathered by Mr. Morgan.

The floors of the galleries and the book shelves are of glass, but the books are not enclosed in glass, the only protection being a light ornamented grill, permitting the titles to be read with ease. The ceiling of this room is a splendid example of the Italian renaissance, and is from the Aldobrandini Palace at Venice. In this room, as well as the others throughout the library, the stained glass used was secured by Mr. Morgan after many years of collecting. It is mostly of Swiss and German origin and has been adapted to its present use with the rarest skill.

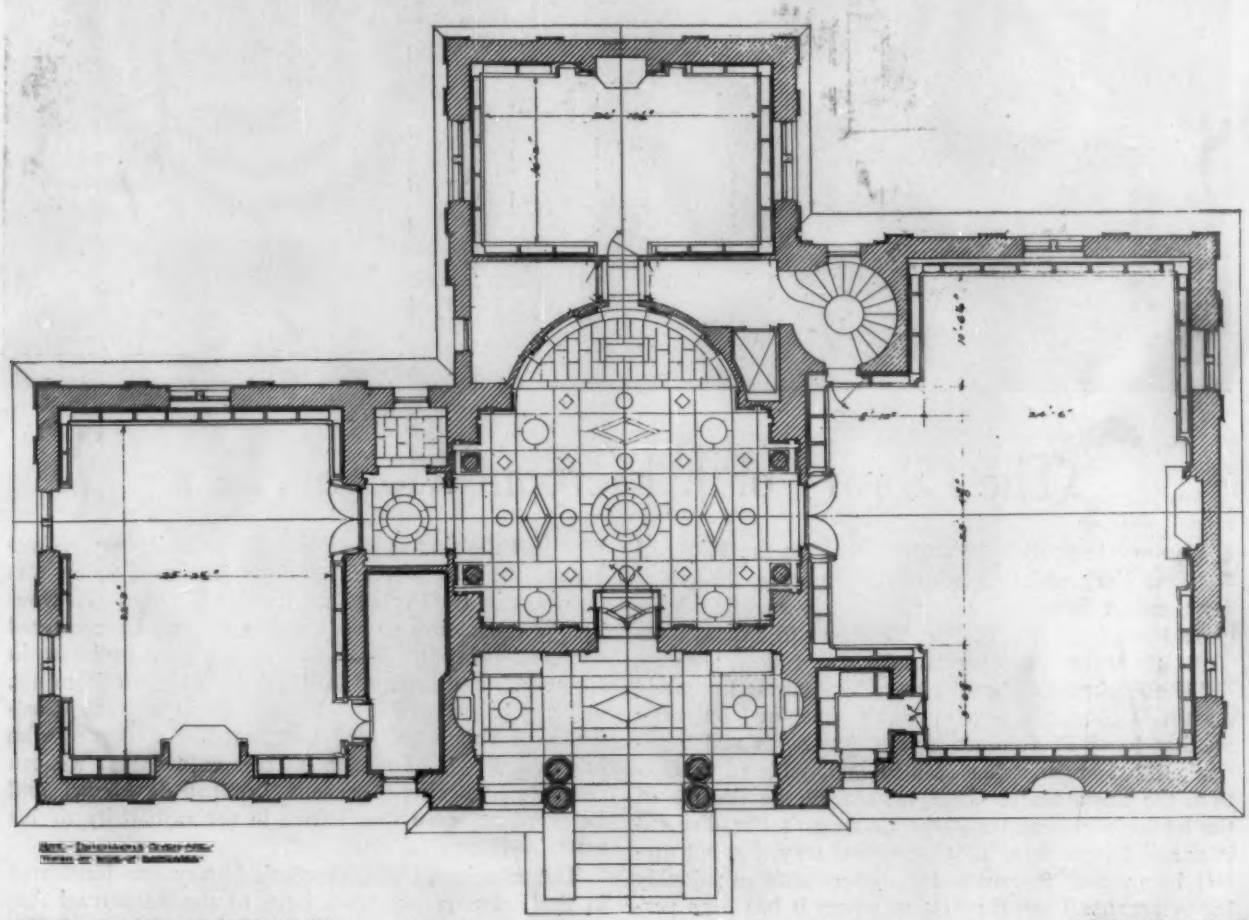
On the east wall of this room is a beautiful fifteenth century fireplace, over which is hung a rare and very beautiful green Flemish tapestry.

It is difficult to describe the impression created by the general effect of this interior. It is probably the most artistic and complete structure in this country.

To enumerate only the most important items in Mr. Morgan's collection would be to compile a list of the most priceless incunabula. In the glass cases on the table, shown in the general view of this room, repose five of the rarest and most costly books in the world.

First in importance is the Ashburnham Gospels for which Mr. Morgan is said to have paid more than fifty thousand dollars. This book dates from about the ninth century. It is richly jeweled and superbly wrought. It is in size about eleven by fourteen inches.

This wonderful book displays more than 450 precious gems, which in their selection and setting represent the greatest amount of skill and care.



LIBRARY OF J. PIERPONT MORGAN, ESQ. GROUND FLOOR PLAN

MARBLE CUTTER USING THE MEASURING MACHINE TO REDUCE THE BLOCK OF MARBLE TO EXACT PROPORTIONS OF PLASTER MODEL

The Building of a Statue

BY JONATHAN SCOTT HARTLEY, N.A., Secretary of the National Sculpture Society

TO the lay mind, the making of a statue presents many mysteries. From the time of Phidias and the building of the Parthenon at Athens, to the present day, sculptors have worked along identical lines. Modern inventive genius, and newer materials have in a measure helped the sculptor to avoid much of the drudgery of his profession, leaving him freer to devote his efforts toward the creation of a work of art that will embody all his artistic perceptions.

It may be stated truthfully that when the subject in hand is ideal, and is original with the artist, he will do his best work. When he is required to take a given subject, he has first to study all the phases that would influence it: period, costume, significance—all must be carefully considered before the first step in the work is taken.

Having at last decided on the idea which he believes will best illustrate the subject to be portrayed, the next step is the sketch, the first tangible form of a long mental process.

In the hands of the painter or illustrator, the preliminary sketch takes definite shape in color or black and white, on canvas or paper. In this form it can be readily comprehended. But, the sculptor's sketch or conception is modeled in clay or other plastic material. In its crude form it generally conveys no meaning to the layman. When even the colossal figure is the work to be done, the sketch will be in most instances but a handful of clay, pinched and pressed into form unintelligible except to the sculptor. To him it conveys form, proportion, light and shade. It is the first realization in objective form of an imaginative idea. This sketch is for the sculptor's eye alone. Having decided on the major lines of his composition, the next step is the study. This is modeled in clay and is generally about twenty-four inches high. It is carried to a state of completion sufficient to afford an intelligent idea to the client or a committee, of the character of the work when completed. The study having been modeled, the artist proceeds with the making of the statute of the size intended when finished.

In this article, in order to convey to the reader as clearly as possible the various processes, one figure alone will be illustrated. This is the King Alfred, by the author. The figure, which is of marble, was six feet eight inches high, and forms a part of the sculptured ornament on the building for the Appellate Court, on Madison Square, New York.

The sculptor, having completed his study, in height, as previously stated, about two feet, the next step is to put up the supports for the large figure. This is called the "armiture."

A bar of iron of a height sufficient to support the figure is firmly bolted to a turn table. This turn table permits the sculptor, as the work progresses, to turn it so that he may always have it in the most favorable light. As the iron support has to bear the weight of the clay put upon it, about a ton in the present instance, its fastenings must be firm and secure. The iron represents the backbone of the figure. On this backbone, firmly fastened with wire, at the proper points are transverse bars of wood, representing the shoulders and the

THE ARMITURE, AND SMALL PLASTER MODEL

hips of the figure. To the bars, pieces of lead pipe are affixed, and these run into and reinforce the legs and arms. A piece of lead pipe is also fastened to the back bone and projects into the part forming the head of the figure. Lead pipe is used on account of its flexibility, so that the head and arms and legs may be bent to the angle desired.

Pendant from the bars are chains of varying lengths and sizes to hold up the lines of the drapery and other details of the figure. When the support is finally complete it presents an appearance as shown in the illustration.

Next, the core is formed. This is made by placing on the supports a mass of clay, keeping well within the lines of the figure, roughly following the contour of the form. Having applied sufficient clay to complete the core, the mass is allowed to stand about thirty-six hours, that it may harden. When the core is ready, the sculptor then commences the modeling of the figure. Adding bits of clay here, taking away in places, working with the small study, on a sculptor's pedestal (much like a modern high office stool) at the side of the large mass, he reproduces his original design in the larger size, making such changes or additions as he may deem necessary to enhance the artistic value of the figure.

All figures, whether in the round or in relief, are first modeled nude. The object of this is primarily to give a true sense of the figure under the clothes, to add life and structure to the body underneath.

When, as in the present instance, the figure is to be draped, it is only necessary to carry the modeling far enough to establish proportion, and the general character in a broad, simple way, without modeling the nude figure in all its details. It is at this point that the first use is made of the living model. First, the living model is worked from the nude, and then draped in the costume intended, adding the various draperies as the work progresses.

For the long and flowing draperies, a lay figure or "manikin" is frequently used, when only the folds of the costume is the motive on which the sculptor is working.

The working tools of the sculptor are few in number. His fingers and thumbs are the principal ones used. The moist clay responds readily to the manipulative fingers of the sculptor, and the few additional tools used, are simple pieces of box wood, to carve out and chisel the soft clay as desired. Each sculptor has tools of a pattern he finds best suited to his needs, and these he more often "whittles" out for himself. There are some recognized forms in general use, that can be purchased from the art stores, but it is safe to state that when modeling in clay the work is mostly done with the bare hands.

At the close of each day's work, that the clay may be kept in a moist and pliant state for the morrow, the figure is sprayed with water and encased in a moisture or damp-proof cover.

At last the work of the sculptor is complete. The figure is finished, in the sense that he has decided to let it remain as it is. The work has become part of his every-day life. To him it is a responsive thing. Every detail of its composition represents the care and study

THE CORE, WITH CHAINS ATTACHED FOR DRAPERY

NUDE FIGURE, READY FOR DRAPERY

of hours, and while he sees many things he would like to change, experience has taught him it is time to stop.

A remark once made to me by a layman, who was much interested in art, bluntly and forcibly illustrates this point. He said, "It takes two men to paint a picture, one to put the color on the canvas, and the other to take the canvas away from him when it is finished." This applies to a work in sculpture. It is well to know when to stop.

At last the figure may be said to be done. As will be understood by what is set down above, this may be accomplished in a comparatively short time, or it may take months or sometimes years to complete.

Dubois was seven years modeling his famous "Eve," Saint Gaudens was engaged for thirteen years on his Shaw monument.

But, in a case like the statue we are now engaged on, the owner, the architect and the builder are often apt to combine their importunities for an early delivery of a work which is to surmount a building, thus often making it impossible for the sculptor to give the time and the thought to his task that he believes it requires.

The figure at this stage is of the size desired, but it is of clay, kept soft by spraying with water, else it would become dry and crumble away. It will be readily seen that any work in clay or similar plastic material lacks the desirable quality of permanence, and must be transferred to some more durable material.

It is the custom to transfer the clay figure to plaster, pending its final reproduction in bronze or marble or other stone.

The first step, therefore, is the making of the plaster mould. Under the immediate supervision of the sculptor, his assistants proceed as follows:

The figure is laid out in sections, as many of these being marked as experience has taught is necessary to the successful casting of the figure. Thin pieces of stencil brass are inserted edgewise in the soft clay at the proper places. These mark the divisions of the various sections.

Over the entire figure is now applied, to a thickness of about a quarter of an inch, a coating of plaster to

COMPLETED FIGURE IN THE CLAY READY FOR CASTING IN THE MORE DURABLE PLASTER

FRONT VIEW

BACK VIEW

CLAY FIGURE ENCASED IN COLORED CAST OF PLASTER

which has been added some pigment to give it a decided color. This colored plaster is mixed with water to the consistency of a thick paste. It sets quickly. Then to the colored coating is applied a solution of clay water, to prevent the upper coating of the mould, added to give strength, from adhering to the colored plaster.

The reader, in order to understand the process of making the mould, must bear in mind that from this mould is made the final cast in white plaster. It is, therefore, necessary to have the mould a different color when it comes in contact with the cast, so that when the mould is finally chipped away, the chisel may not touch the cast and mar it. The color marks the division between the mould and the cast.

When the colored plaster has been put on, and the clay water applied, as described above, the mould is reinforced with iron bars, to give it necessary strength, and the white plaster added to a thickness deemed necessary.

In about an hour the plaster mould will have become hard, and the sections may be removed, thus freeing the mould, to which of course much of the clay adheres.

It will be seen that the clay, on which so many hours of work has been spent, has fulfilled its present purpose, and it is taken out of the mould and put in the clay box for future use. The clay which has adhered to the mould when it was taken from the figure is carefully removed, and cleaned with sponges and brushes dipped in water, the mould being allowed to absorb as much as it will. The mould is now ready for the plaster, which will form the completed figure in its new and more durable material. The plaster is now poured into the mould and allowed to dry.

Let the reader bear in mind that in the first instance the mould is made by removing all the clay used in modeling the figure. Now, in like manner, the plaster mould, which covers the plaster figure beneath, is chipped away, leaving the completed statue, an exact duplicate of the original clay figure, but now in durable plaster, ready for the marble cutter or the bronze caster.

If the statue is to be in bronze, the cast is sent to the bronze foundry, where it is cast from sand moulds, but if it is to be done in marble, or other stone, or in wood, the process of reproduction takes on a new and most interesting form.

As previously stated, the statue we are now building was done in marble, and that we may follow it from its inception in the lump of clay to the completed marble figure and view it in its final resting place, we will describe as briefly as possible with a clear idea of the process, the work yet to be done to complete the figure.

A block of marble of the proper size having been selected, the marble cutter next proceeds to make pencil dots all over the plaster model at points where

REMOVING CLAY FROM MOULD

CLEANING MOULD

CHIPPING PLASTER MOULD AWAY FROM CAST

he desires to make measurements.

The pointing or measuring machine is then placed in position on the plaster model and the cutter proceeds to take his measurements, which he applies to the block of marble lying alongside the plaster model.

Step by step, little by little he reduces the block of marble to a rough semblance of the completed model. Each measurement must be tried and proven, and when he has reduced the proportion of the marble to correspond to the model, the work of the marble cutter is completed.

As will be readily seen, this process is purely mechanical in its operation. It simply requires care in making measurements and a proper technical skill in the working of the marble. When the marble cutter has reached the end of his work, the resultant figure, while of the form and proportion of the original cast, lacks the finish and detail that it can only receive at the hands of the sculptor.

And this finishing process, while apparently simple, puts the soul into the finished work and stamps it as a work of art.

A Correction

In the American Architect, issue of December 23, 1908, reviewing the exhibition of the National Academy of Design and the National Sculpture Society, it was stated that the annex wherein was exhibited the sculpture was placed at the disposal of the Sculpture Society by Mr. Howard Gould. This was an error. The riding circle is the property of Mr. Frank Jay Gould. Mr. Gould's generosity made it possible for the National Sculpture Society to show for the first time in New York, an isolated exhibition of sculpture in connection with the regular Academy exhibition.

COMPLETED MARBLE FIGURE (MARKED WITH CROSS) IN POSITION ON APPELLATE COURT BUILDING, MADISON SQUARE NEW YORK

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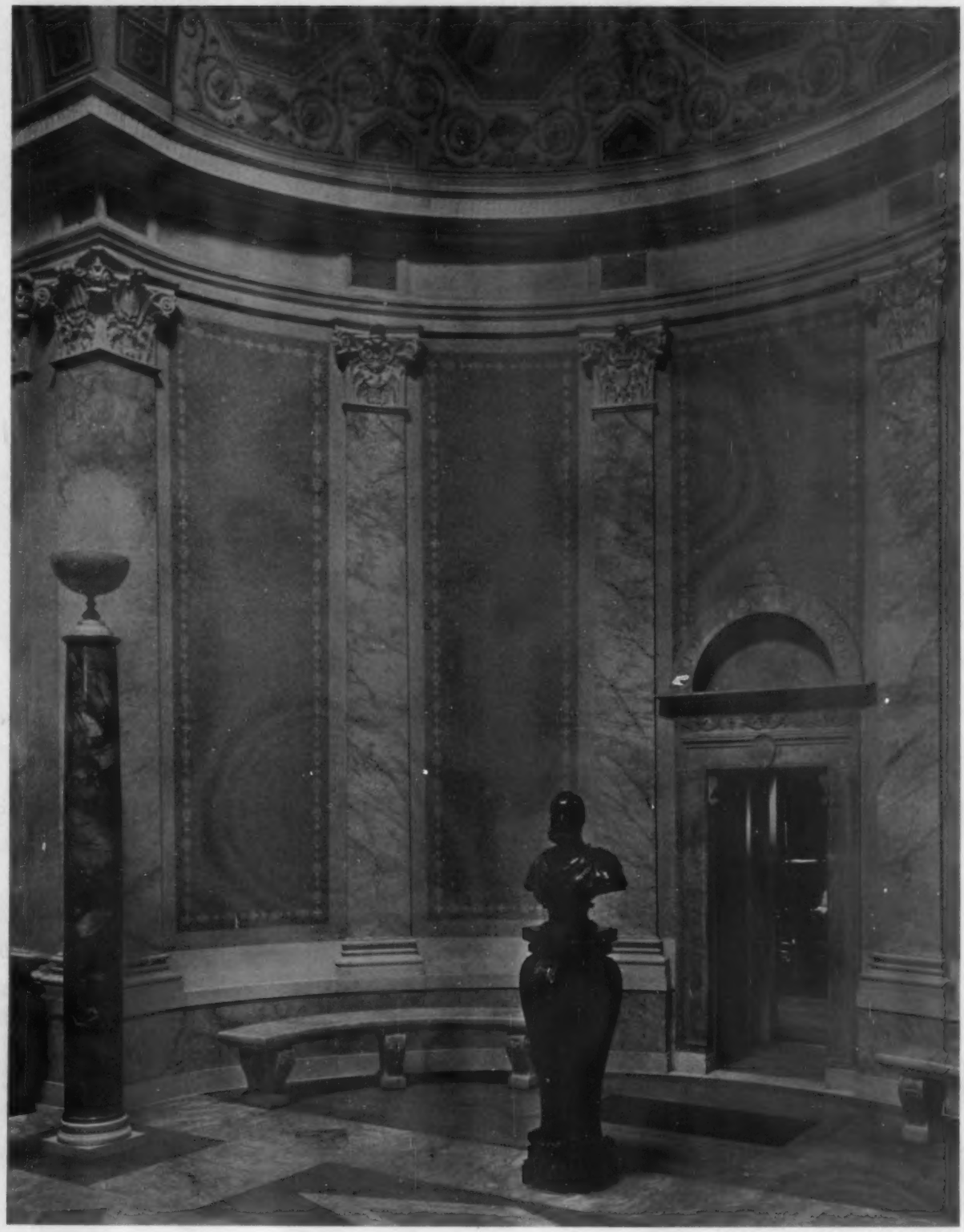
Frontispiece—Detail in East Room, Library of J. Pierpont Morgan, Esq.

IN May of 1907 a notice appeared in these columns announcing the purchase of THE AMERICAN ARCHITECT by the Swetland Publishing Company. Since that time it has been the constant endeavor of the owners to develop and build up the property in a manner that would not only lead eventually to the establishment of a really great and authoritative journal, but would constantly meet with the approval of the profession during the period of reconstruction. Sound legitimate development of a publication is of necessity a slow process, accomplished step by step. These have been taken from time to time during the past year and a half, and while it is freely acknowledged that there is still much to be done, it is felt by the publishers that another important step was taken on January 1, 1909. On that date *The Inland Architect,* of Chicago, was merged with this publication. Henceforth the consolidated journal will be issued from this office, and no labor or expense will be spared in an effort to represent and serve all sections of America and all interests that have properly been served heretofore by the separate papers. In fact, it would seem that with an increased and rapidly increasing circulation, an enlarged property, which provides every facility of publication, and the fixed purpose of the publishers supported by ample means to excel in their field, THE AMERICAN ARCHITECT will not only be prepared to do this, but will be in a position to serve more and wider interests and serve all immeasurably better.

PERHAPS Senator Newland's knowledge of art is, as he modestly states, quite limited, but there can be no doubt whatever of his appreciation of its value in both the economic and commercial development of the country. Moreover his speech before the delegates to the A. I. A. convention demonstrated beyond question his knowledge of the obstacles to be overcome by the Institute in its efforts to establish a Bureau of Fine Arts as a part of the governmental machinery, and the methods suggested by him of approaching these obstacles would seem to merit the most careful consideration. His statement that Congress rarely or practically never leads in public opinion, is unhappily too true. Congress only records public opinion, and the reluctance displayed in even performing that function has often been marked. And yet public opinion, which is in effect public demand, is the only power that will produce the desired results. If on every occasion our lawmakers are brought face to face with an unmistakable public demand for the Bureau, the final outcome of the matter cannot be doubted. To do this Senator Newlands recommends that an organization be formed to keep accurate account in a businesslike way of the pressure brought to bear on each individual member of Congress. In the case of a member who did not respond readily to the representations of the organization it is suggested that the art societies of his district be advised in order that they might persistently memorialize him. If in addition the obtuse gentleman was met by insistent delegations whenever he returned to his constituency it would seem that some impression of the importance and earnestness of the movement would be conveyed to him. In fact that even if he were incapable of appreciation, his sense or instinct of self-preservation would unerringly point the only way in which he might reasonably hope to survive politically.

THE plan looks feasible, and that it or some other scheme of equal or greater promise should receive immediate attention is self-evident. We are just entering upon an era of great constructive enterprises, and the value of all these works will be immeasurably enhanced if competent artistic direction is given them. It seems appropriate and fitting that the American Institute of Architects should be most active and prominent in this work but it will need the cooperation of every club, organization and individual it is possible to enlist in the campaign. Senator Newland's résumé of the trials and tribulations through which the schemes for the reclamation of our arid lands and the development of waterways passed before even a fair promise of realization has been obtained dispels any illusions as to the difficulties that will be encountered in the present instance. And, too, in the cases of the waterways and arid lands almost anyone admitted the value to be derived, whereas it is a regrettable though patent fact that although there is a growing appreciation of the value of art in this country, those who still regard it as a useless and expensive luxury are an overwhelming majority. To convert this majority may be necessary before public opinion or public demand will be strong enough to seriously interest the great body of our lawmakers, but if so now is the appointed time to undertake the task.



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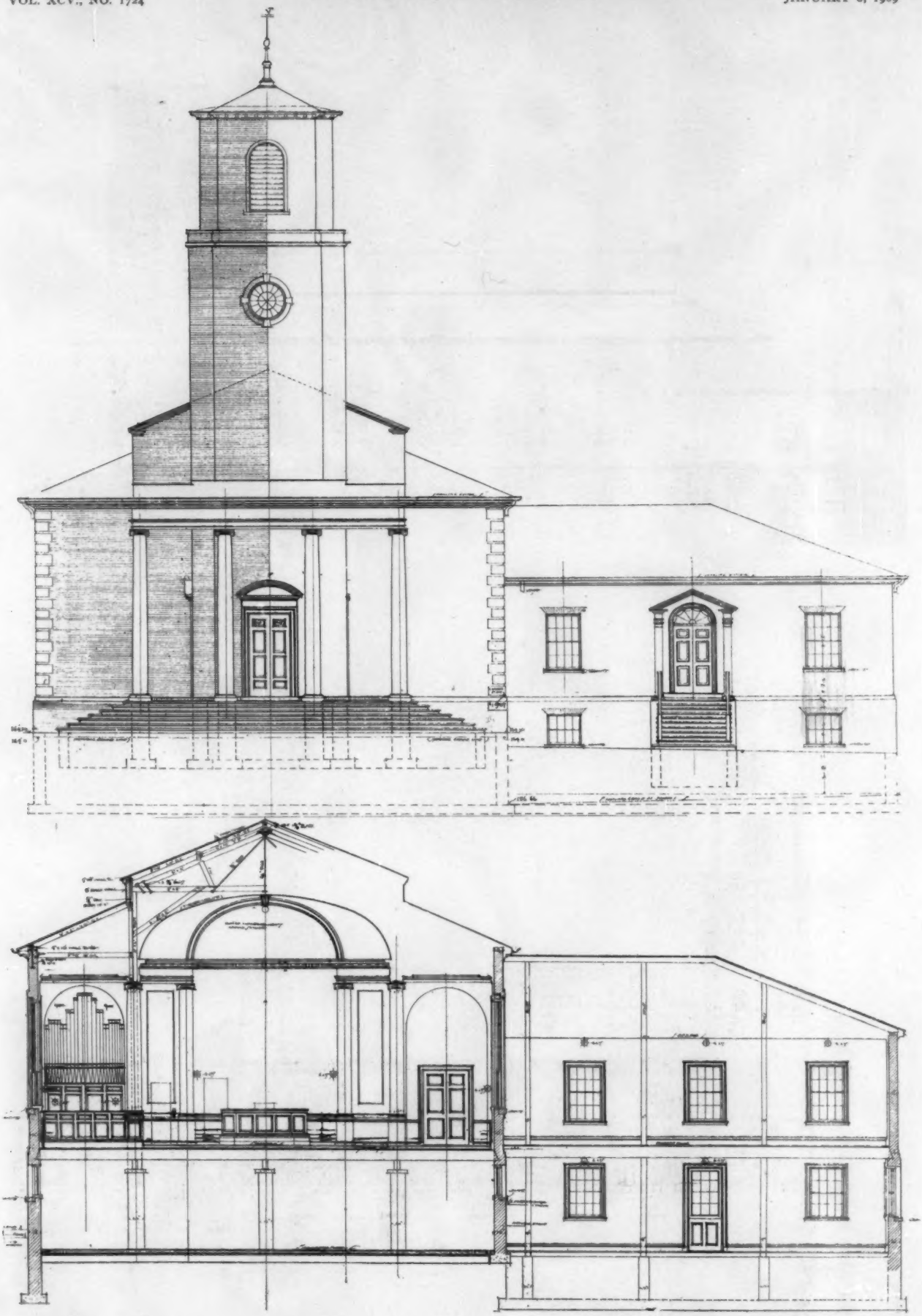

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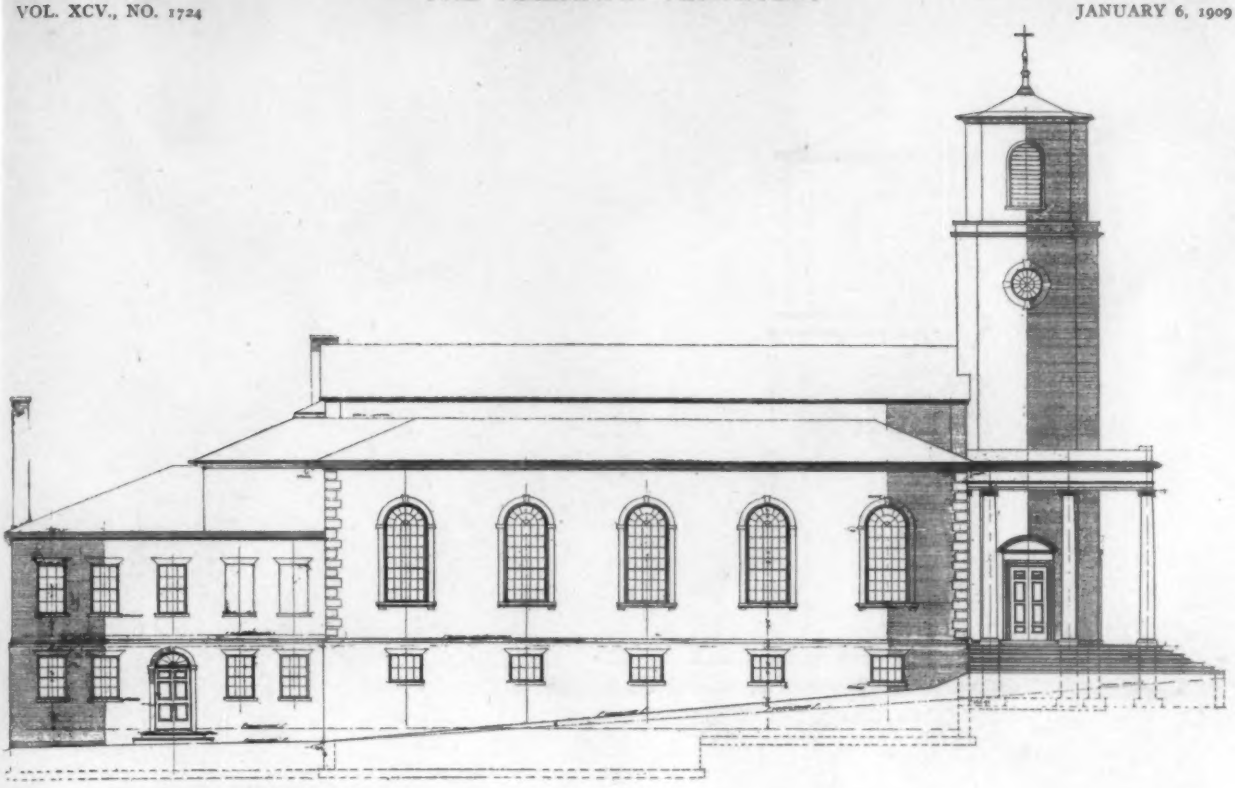

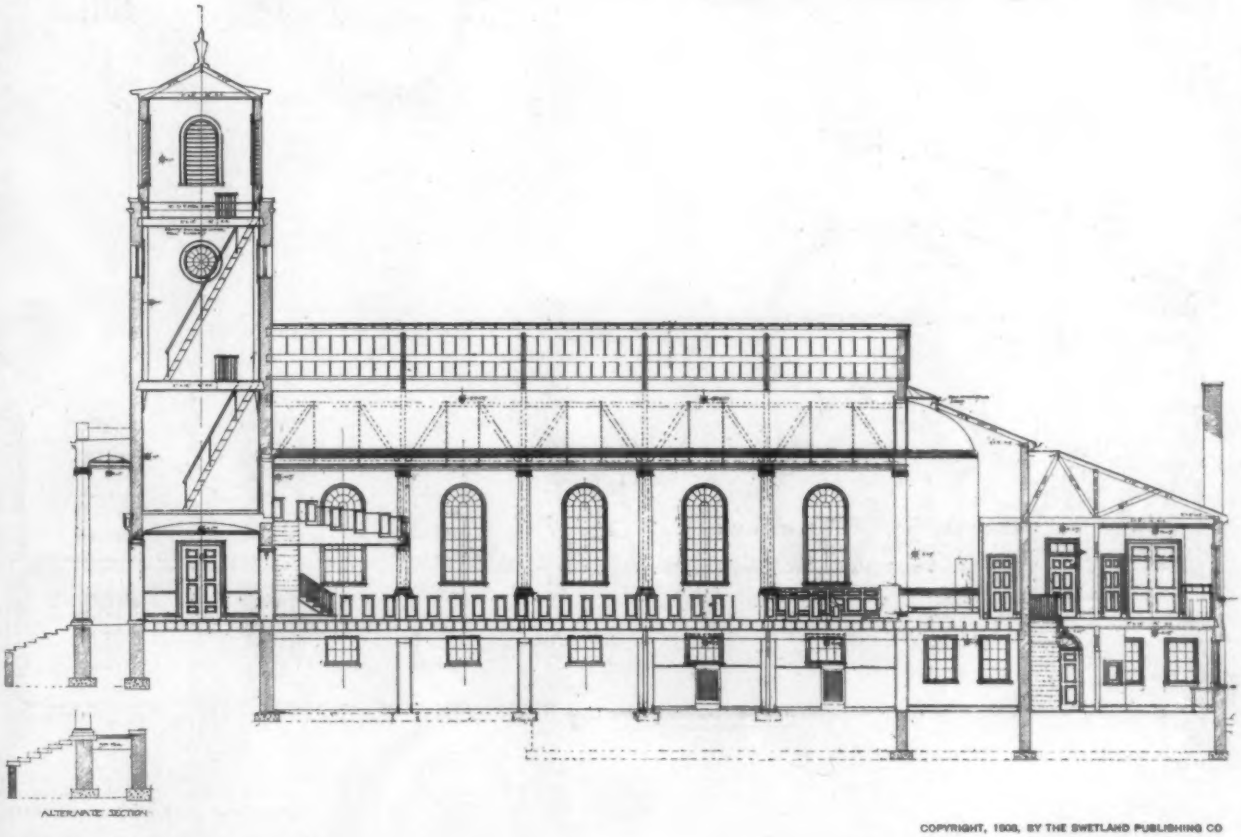

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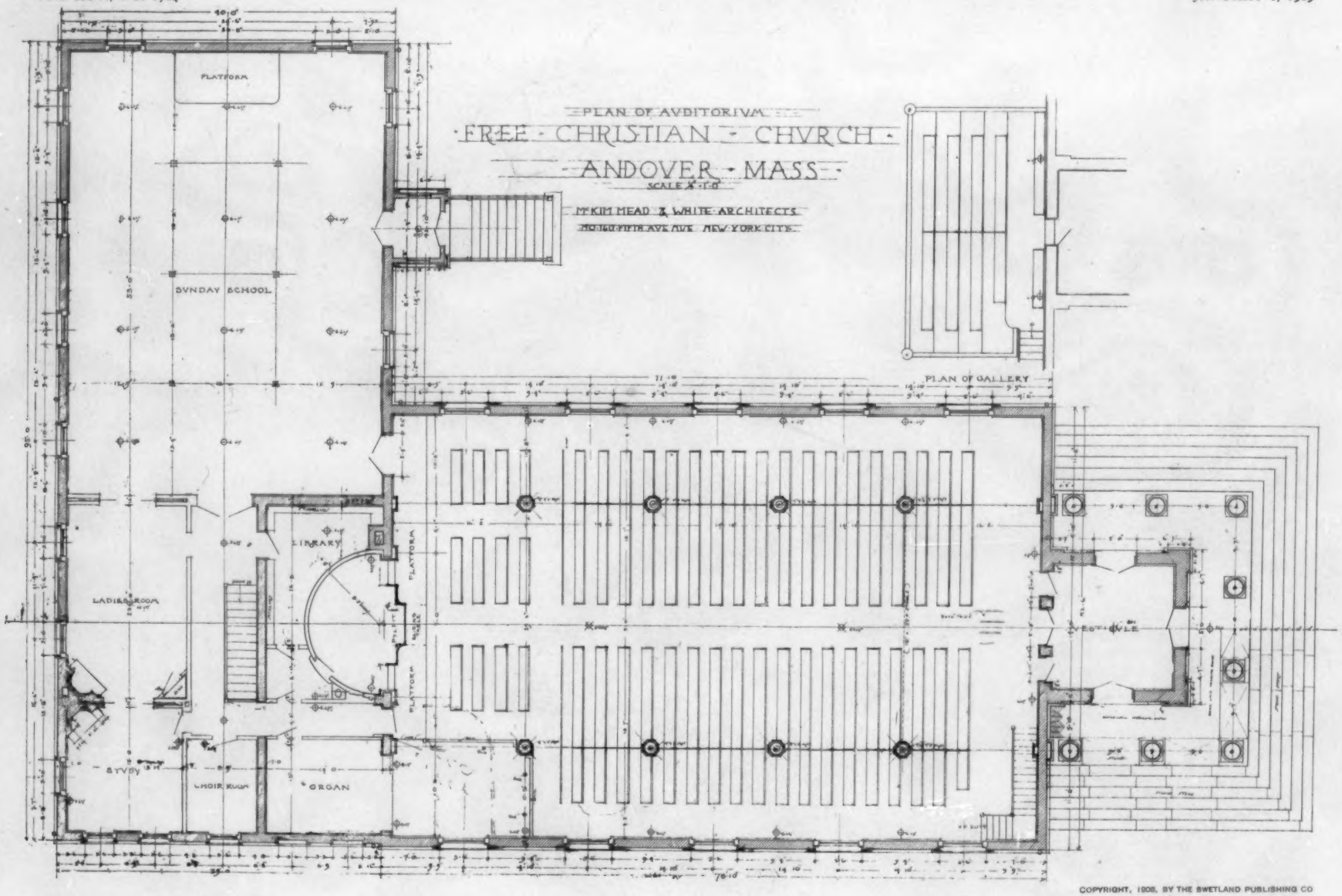

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