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UNION THEOLOGICAL SEMINARY
NEW YORK, N. Y.

EARLY STUDY FOR MAIN TOWER

MESSRS. ALLEN & COLLENS
ARCHITECTS

The New Union Theological Seminary Buildings

ALLEN & COLLENS, ARCHITECTS

THE Union Theological Seminary is one of the oldest Schools of Theology in the United States. It is non-sectarian, giving instruction to students who expect to represent all of the denominations. Its growth has been such that for the third time the Seminary is building in New York City. Their first location was on University Place, in a building dedicated in 1836. In 1884 they moved to 700 Park Avenue, to a new building, which at the time seemed adequate for the needs of the seminary for many decades. In 1905, however, their continued growth, coupled with the ownership of two city blocks of land on Broadway between 120th and 122d Streets, the gift of Mr. D. Willis James, of New York, caused the trustees to undertake another move.

In 1906 Prof. Warren P. Laird, of the University of Pennsylvania, was commissioned to prepare a program for a competition for the new buildings. Thirty-five architects submitted plans, and the judgment was rendered in December, 1906. The jury awarded the commission to Messrs. Allen & Collens.

The original intent of the trustees was to preserve the northern third of the property for future expansion, but a careful consideration of the conditions supplemented by numerous studies by the architects led the committee to abandon the scheme of having two quadrangles and to throw the entire group into one large quadrangle with a terrace at the southern end to connect at a higher level the administrative elements of the group, thus adding dignity to the library,

chapel and administration building, as apart from the more domestic buildings, such as dormitories, refectory and professors' suites. This terrace is also a natural outgrowth of the contour of the property which drops about 15 feet from 120th Street to 122d Street.

The general layout of the buildings was originally determined by the following considerations. The corner of 120th Street and Broadway forms the natural entrance to the administrative group, as the seminary is a unit in the educational center, composed of Columbia College, Barnard College and the Teachers' College, all of which touch at the above corner. The library and administration buildings as being those used most in connection with this educational group naturally radiate from the main entrance, the library on Broadway, and the lecture halls, etc., on 120th Street. The chapel, requiring less usage and a certain seclusion, is placed on Claremont Avenue, directly opposite the library, with its tower on the axis of 121st Street, and opposite the low domestic tower of the library. The northern half of the lot contains the dormitory on Broadway, a building for professors' suites on 122d Street and the refectory, social halls and some additional dormitory rooms on Claremont Avenue. In the tower of the chapel is a fully equipped infirmary. A cloister at the level of the quadrangle connects all of the buildings. The president's house is placed at the corner of Claremont Avenue and 120th Street, with a clothes yard entirely isolated between the house and the low robing rooms of the chapel. These robing rooms with the refectory being only one story in height give open spaces above, which form two breaks in the continuity of the façade, through to the quadrangle, and provide light and a free circulation of air to the entire group of buildings.

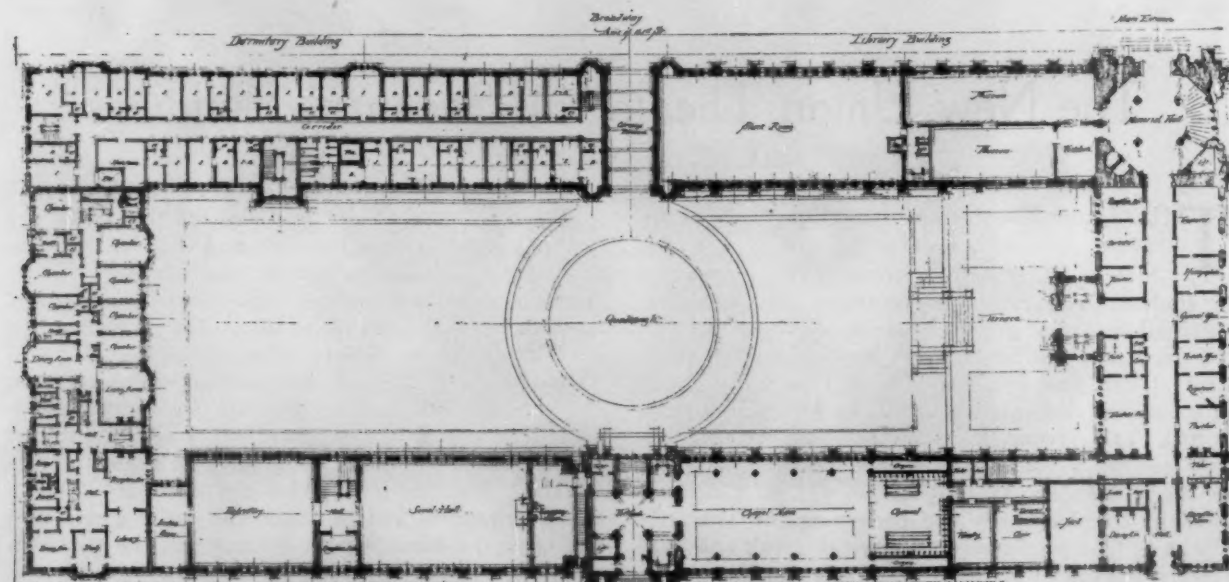
All of these buildings, except the refectory, social halls and the top of the main corner tower, are at present under contract for erection, or about to be erected.

The lot on which the buildings stand has a dimension of 450 feet by 200. The buildings are of a uniform

width of 44 feet, set back about five feet from the lot line to allow of grass plots on the streets, and permit the buttresses and towers to project beyond the line of the façade. This makes a quadrangle 350 feet long and 100 feet wide.

The idea of the architects is to reproduce as closely as possible the feeling of one of the Old English quadrangles of Oxford or Cambridge, choosing the English perpendicular Gothic as an appropriate expression of a quiet theological atmosphere. Furthermore, an endeavor is being made to adhere almost in an archeological sense to the original detail rather than to attempt new forms of expression. The architects feel that the natural development of collegiate and ecclesiastical Gothic in England reached its climax in the perpendicular, and that any deviation from the established forms is a new type and should go under a new name just as "Classical Architecture" has grown into what is called "Modern French." Gothic as such, stopped with the advent of the Elizabethan. We can develop a new architecture using revised Gothic forms to cloak a new construction, but it is questionable if the pure types as developed under the best period of real Gothic can be improved upon.

All walls of the seminary buildings are solid stone. There is no skeleton construction. Experiments were made for the exterior ashlar from the stone quarried from the excavations. It was found that a great part of this stone was of a texture and quality very similar to the Germantown stone used so much in the neighborhood of Philadelphia. There is a great deal of mica and enough brown streaks running through the dark color of the stone to give the ashlar when laid up a very agreeable tone. The outside stone is laid with horizontal beds, the beds being at least two and one-half times the height of the stones. Small stones are distributed freely among the larger stones to vary the surface. None of the large stones exceed 8 inches in height. The builds are either vertical or at an angle, but are all cut to a straight line. This ashlar will all be pointed with Lafarge cement of a very light color in order to make the general tone as



SKETCH PLAN

SHOWING LOCATION OF BUILDINGS



PERSPECTIVE VIEW OF MODEL
(FROM SOUTHWEST)

SHOWING CLAREMONT AVENUE
AND 120TH STREET ELEVATIONS

light as possible. A wall of this nature blends very agreeably with the limestone which is used throughout as the bond stone. All copings, string course, window heads, jambs, tracery, buttresses, cloister, etc., are of this Bedford stone. The sample wall which has been set up has proved that the New York stone may be used, and with a result practically as effective as that of the Germantown stone with which the same architects built the Williams College Chapel and the Library for Vassar College.

The ornamentation is very restrained and only used where necessary to relieve the simplicity of the flat surfaces and window repetition.

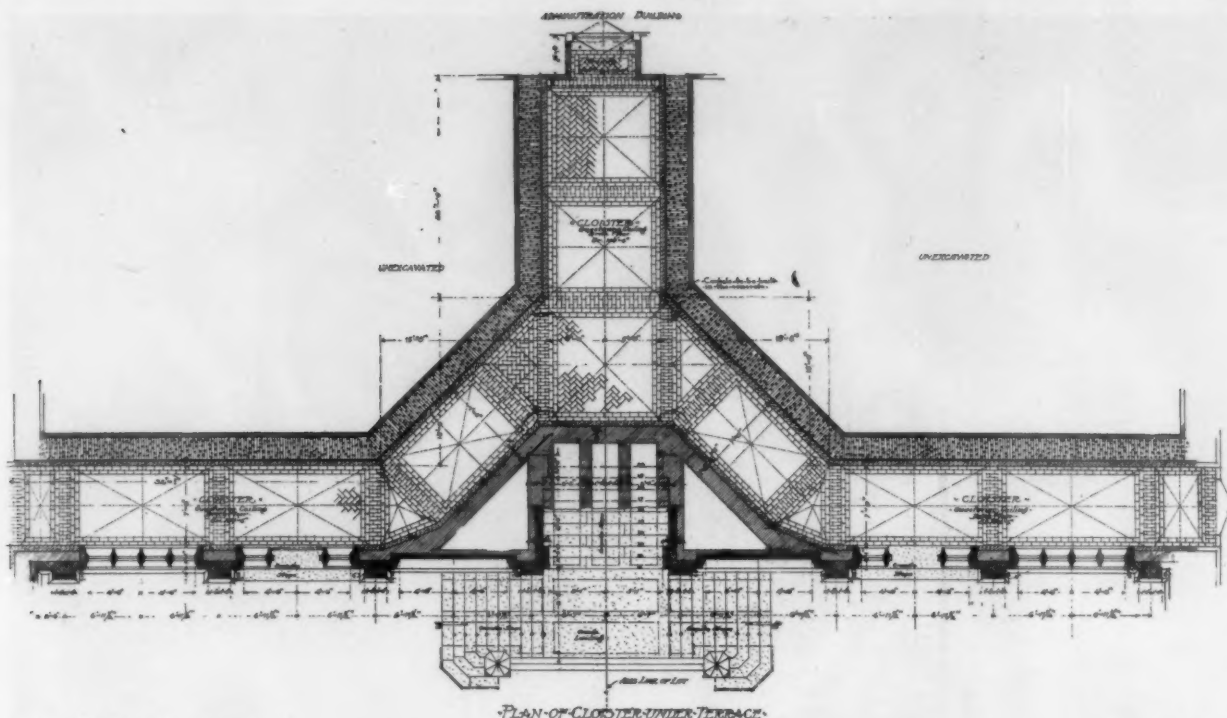
It may be interesting to start with the main entrance tower at the corner of Broadway and 120th Street and examine the various buildings in detail. Only the base of this great tower will be constructed at present, the upper part being reserved for future expansion with the growing needs of the seminary. The present walls are to be carried to the height of the main parapet and temporarily capped by gable ends. The lower three stories of this tower are occupied by a memorial entrance hall, in which four Gothic columns carry a fan-vaulted ceiling. Between these columns and the outer walls a circular marble staircase rises to the main entrance to the library which is at the third floor level. This staircase also connects with the lecture halls on the second and third floors of the administration building, over the offices which occupy the first story. The president's office is directly connected with the reception room in his house, these rooms having a common entrance so that

the president can hold receptions in his own house, for gatherings coming direct from the chapel or lecture halls.

The hallway in the first story of the administration building has a groined ceiling, and marble floor, and connects the main entrance hall with the secondary staircase hall on the quadrangle side. On the second floor in addition to the smaller class rooms is one large lecture hall running up two stories in height with walls panelled in oak and an oak beamed ceiling. The fourth and fifth floors of the administration building are occupied by the professors, there being twenty individual studies provided each with ample book shelving, and each large enough to act as a seminar for that particular professor if so desired.

The president's house is the end bay of the administration building on 120th Street, and forms the balancing motif to the main entrance tower. The president has every accommodation, a reception room and dining room in the first story, large library and own chamber suite on the second story, four large chambers on the third story, and four servants' rooms on the fourth floor, while all the service is in the basement. The fifth floor of the president's house is designed to be later thrown into the administration building for future expansion.

Continuing on through the cloister which connects with the corridor of the administration building, one reaches the robing rooms for the choir and faculty, a low, one-story annex to the chancel of the chapel. The students and public enter from the other end of the chapel under the tower, coming either direct from the



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quadrangle, Claremont Avenue, or up from the cloister, which, as above stated, joints the entire group of buildings through the lower stories, running also across the

front of the terrace and in to the court staircase of the administration building.

(To be continued)

FORTY-SECOND ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS—RESUME OF DEBATE ON THE SCHEDULE OF CHARGES—(Concluded)

MR. GILBERT: As the mover of the motion for adoption, I would say that I concur in Mr. Young's expression, and also in Mr. Day's expressions, regarding the foot note. The foot note is, as you will observe, simply a definition of the word "value." It does not create a variation of the schedule in principle, or of the wording of the paragraph in question. It is explanatory to the foot note, and I believe that the board might be authorized—if the schedule is adopted by the convention—to more clearly, perhaps, express the intention in the foot note. As the mover of the resolution, I would be entirely willing to accept that, if it is offered as an amendment.

MR. YOUNG: I withdraw my amendment.

A DELEGATE: Mr. Chairman, in regard to this change in the present schedule, I see that the convention is very nearly a unit in favor of it, but the chapter I have the honor to represent has instructed its delegates. They are very much opposed to any change from the 5 per cent; that is, that it makes the minimum charge 5 per cent—any charge over that is all right if you can get it, as I understand it is now, but we were instructed as delegates to oppose any change from that. I merely make this statement in behalf of my chapter, but I believe it would be extremely difficult outside of the larger cities. I come from the smaller cities, and the smaller States, and for years we have had the greatest difficulty to even get 5 per cent. There are only a few men of my State members of this Institute where there is 5 per cent. reached. The city I represent is of 100,000 inhabitants. I am the only man (and I have been there for twenty years) that gets 5 per cent.; if we put on 6 per cent. it is going to make it more difficult. It is so all through the State. I agree that compensation should

be increased, which is easy in the large cities. However, this Institute represents the whole country. It seems to me it would be better to adhere to the minimum of 5 per cent. and then charge as much more as we can get. There is no reason why we cannot charge 7½ or 10, or even more than that, but 5 per cent. should be a minimum charge at this time.

THE CHAIRMAN: That, of course, will have to be settled by the vote of the convention.

A DELEGATE (continuing): I understand. I wished to make those remarks explanatory. I am heartily in favor of the increase, as Mr. Post says, to 7½ per cent., if possible, but I realize the difficulties of the increase in the section I come from.

THE CHAIRMAN: The question is on the adoption of item 1, as read, with the understanding that the foot note shall be amended by the board of directors. Those in favor will say aye; (after a pause) the contrary, no. The ayes appear to have it—the ayes have it. The motion is carried.

MR. DAY: I will read item 2.

MR. DAY read item 2.

THE CHAIRMAN: A motion will be entertained to adopt item 2, as read.

MR. PEABODY (interrupting): Why is not "usual" an improper word, just as much as it is in the heading? Certainly it is not the usual practice throughout the country to charge more than 6 per cent. for residential work. It is not the usual practice throughout the country.

THE CHAIRMAN: The vote not having been completed, Mr. Peabody, will you offer that as an amendment to the motion? Mr. Peabody makes that amendment, which has been seconded. Those in favor of the adoption of this motion that item 2 shall be adopted by striking out the words "usual and," making it proper to make a higher charge—

MR. PEABODY: I would suggest that we vote upon the amendment first, and then upon the adoption of the paragraph.

THE CHAIRMAN: We will vote upon the amendment to strike out the words "usual and." The motion as to the

amendment is carried. We will therefore proceed to the original motion, adopting item 2 as amended. Motion carried.

MR. DAY: Item 3 reads as follows (reading):

THE CHAIRMAN: Is there a motion to adopt?

A DELEGATE: I make a motion to adopt paragraph No. 3.

THE CHAIRMAN: It is moved and seconded that item No. 3 be adopted. The motion is adopted.

MR. DAY: Item No. 4, substituting, where the misprint occurs, the words "adopted at Chicago," that paragraph would then read, "If an operation is conducted under more than one contract, and a special fee is charged in addition to the charges mentioned elsewhere in this schedule." I move then its adoption, subject to the word, and change "a series of" to "separate."

MR. YOUNG: I am asking for information largely under this head because I take it that this schedule is for the information of our clients, and if it does not inform, why, I cannot inform them. What I would like to know is how much of that additional fee would be proper in case of the subletting of a large contract. I know it is the practice coming into vogue, but it is very hard to establish a precedent of that kind unless there is authority to do it on, and I confess that I do not know how to do it, or what is the custom in the profession, and I would like information on that point.

THE CHAIRMAN: It has been the intention in framing this schedule, Mr. Young, to have adopted the minimum of 6 per cent. and to leave everything else to each individual architect.

MR. GILBERT: I perhaps can answer Mr. Young's questions in this fashion. That, as he states that the custom is coming into vogue of handling building operations through separate contracts by many contracts, that I would like to correct the phraseology that it is a recurrence to the old custom of the years when we had masons, plumbers and iron men, and so on; and the board felt that, just as it leaves the question of an additional, more advanced charge upon residential changes or alterations, etc., to the discretion of the practitioners, so it might fairly leave and properly leave the operation of this paragraph in the same manner, and, realizing that the practitioners would exercise this discretion, and that the amount of their fee would depend upon the amount of labor involved, and the number of separate contracts that might be made, the minimum charge being, as above stated, 6 per cent.

MR. KELLEY: I think it was the intention of the schedule that this should be left to the discretion of each architect, for each individual case, but it does not say that a special fee is proper, in addition, but the special fee is charged as if it were something that were essential.

MR. CARRERE: I was going to make that same point. Now that Mr. Post's suggestion of leaving the words "most usual" in the heading out of the schedule, it seems to me that this paragraph and some of the following paragraphs should be modified in its wording so that it would read, for instance, "It is proper to charge a fee in addition," instead of "a fee is charged," and adopting that wording throughout. I offer that as an amendment.

MR. SCOTT: Mr. Chairman, I would just want to make a suggestion in reference to any obligation to make an extra charge for having separate contracts. Now, this Institute has gone on record as trying to avoid and do away with the general contract scheme. Now, the only way we can bring that about is with the help of the owners. We are starting to penalize the owners by charging an extra fee for doing just what we want.

MR. BERG: I simply make the suggestion that, instead of the word "proper," we use "may be," so that it would read, "a special fee may be charged in addition," etc.

MR. BRUNNER: I noticed that originally the wording was "under a series of contracts." Evidently the committee having this in charge thought of subdividing the building operations into a series of very small contracts, doing away with the general contractor entirely; on the other hand, stating "under separate contracts" might mean giving the general contractor the entire work, with the exception of the mechanical plans, we will say, making the two which might any day mean the same thing—in other words, it would not involve a great deal of work to the architect.

THE CHAIRMAN: Mr. Brunner, Mr. Day has stated that that was a misprint in the schedule; that the board recommended the word "separate" instead of "a series of."

MR. GILBERT: I think I can answer Mr. Brunner's question.

The wording of the Chicago schedule, if I recall it correctly, was "more than one contract made." The board, in consideration of this question, was confronted with exactly the difficulty which Mr. Brunner suggests, and among the suggested modifications was the use of the word "series"; and yet on further consideration the word "series" might mean a contract this year and a contract next year, and a contract the year following. The objection to the words "more than one" lay in the fact that we might have a general contract with one contractor for the installation of a mantelpiece. Therefore, the board thought that it was wise to recommend that the words "under a separate contract."

THE CHAIRMAN: The rewording of this contract seems to be understood, and if the maker of the motion is willing to accept Mr. Carrere's amendment we will put the question.

MR. YOUNG: I took it that what was meant was the customer of the architect letting the subcontract. That was what was intended to be covered by this, and I suggest that it would be plainer if that wording was used; that if the architect lets the work by subcontract—I have not got the language of that quite right, but that is the meaning, and it is not easy to express.

MR. POST: I suggest that the words "under separate contracts" rather than "one general contract" would cover the whole business.

The amendment was duly seconded.

THE CHAIRMAN: The clause has been amended to add the words "rather than under one general contract."

MR. GILBERT: I rise to ask the careful consideration of that wording just offered. It seems to me to have much merit, and for a moment I was in doubt as to my own contention, and I feel that, on the whole, it would not be desirable, for the reason that the Institute, as has been stated, as attacking this question of general contracts, not in all cases but in some, but that, as a matter of policy, it probably would be inadvisable. The word "separate" really conveys the meaning. The paragraph is simpler, there are fewer words, and I rise to oppose the amendment to the amendment.

THE CHAIRMAN: We shall have to take a vote on Mr. Post's motion, as it really has the floor.

The motion as amended was carried.

Paragraphs Nos. 6 to 12, inclusive, were after debate adopted as printed in the foregoing schedule.

MR. KELLEY: Before the motion is put to accept the schedule as a whole, I wish to move a resolution, and I will recite it and explain the reasons for it afterwards. My resolution is to the effect that the schedule be printed in a little different form than heretofore, not altering in any sense the wording or the spacing or paragraphs, but to print it on another sheet of paper, with six or eight dotted lines at the bottom of the sheet, so that it may be used, if the members desire to use it as a contract, so that signatures may be appended, and so that a person may accept this in a hurry, for instance; this is a minimum schedule, calling for 6 per cent. Now, a person could quickly sign a contract, say, on a 6, 7 or 8 per cent. basis, and in accordance with this schedule. My resolution simply calls for a change in the printing.

THE CHAIRMAN: I understand, as Mr. Kelley says, that a motion to adopt the entire schedule is in order. Do you wish to decide upon the form first?

MR. KELLEY: Yes.

THE CHAIRMAN: Is that motion seconded?

The motion was duly seconded.

THE CHAIRMAN: It is moved and seconded that the schedule be printed in another form, with blank dotted lines at the bottom of the page.

MR. GILBERT: I trust that the motion will not prevail. This is an ancient form. It is actually in use. As Mr. Carrere has said to me, sitting beside me, there is room at the bottom for any such addition without these lines. It becomes a contract if you write below it "accepted at 6 or 8 per cent." and strike out paragraphs as you choose, or write on the back, or an individual may have a contract and paste it or attach it to the schedule; or have a contract printed on the back to suit himself; but I trust you will not mar the dignity of the document by that form.

It was moved and seconded and duly carried that the schedule be adopted as a whole.

THE CHAIRMAN: It has been moved and seconded that the committee of the whole do now rise and report the adoption of

this schedule to the convention at large. It is carried.

In laying down the gavel, I wish to thank the convention for the unexpected honor, and for its courtesy. I hope I have not delayed the proceedings too long, as I wished to let each delegate have the fullest opportunity for the expression of his opinions.

A DELEGATE: Before the committee of the whole adjourns, I think it is the sense of the committee that a vote of thanks be extended to the presiding officer for the manner in which the meeting has been conducted.

President Gilbert took the chair.

Motion put and carried.

On motion, adjourned until 10 P. M. next day.

REPORT OF THE COMMITTEE ON EDUCATION, AMERICAN INSTITUTE OF ARCHITECTS

The Committee on Education has little to show in concrete form as the fruit of its work during the year 1908. Perhaps such results are not to be expected from a committee which by its nature can have no official relation with the great educational institutions of the country. It can act only in an advisory capacity, it has no executive arm and is impotent to put any of its recommendations into practice. Were the institute possessed of a junior body, bearing to it the relation maintained by the English Architectural Association to the R. I. B. A., and acting as the concrete educational agency that stands between the office and the School of Architecture, taking over very largely the educational responsibilities of the Institute, but subject to the advice and supervision of its Education Committee, then, in all probability, actual results would be more rapidly forthcoming than is now the case. For this reason, and without prejudicing the question from any other standpoint, the committee expresses the hope that a way may be found for the union of the institute and the league in one powerful and cooperative organization.

At the last convention the committee asked and received a grant of \$150 for prizes to be given in an inter-collegiate competition between the advanced students in the several schools. This competition has not been held and the money has not been expended. The difficulties in the matter of time and conditions that developed as soon as the attempt was made to carry out the intention of the vote of the Institute were very great, and before these could be surmounted the available time, viz., the spring term, had passed. The committee believes that such a competition would now be possible, and therefore asks that the amount voted last year be transferred to the current year and placed at the disposal of the committee.

The committee has always endorsed in principle the teaching of advanced design by practicing architects in ateliers associated with different schools. This atelier system has been maintained by Columbia—the only school of architecture which accepts and enforces the scheme in its entirety—while since the last report Pennsylvania has established an atelier under Professor Cret, intended of course for advanced men. Credit is allowed towards the master's degree to graduate students taking its work under suitable conditions. At Harvard the work in advanced design under practicing architects has been continued, the architects for the year being Mr. Day and Mr. Cram.

In its last report the committee urged most vigorously "that the pressing need of education to-day is not curtailment but extension." It was urged that the standard should be one preparatory year, four years in a school of architecture, one or two years of graduate work in Paris, Rome, an American graduate school, or American ateliers, and finally a year of travel and observation undertaken on lines recommended by a board of advisers to meet the special inclinations, or remedy the special deficiencies of the student. Certain definite advances have been made during the last year towards the accomplishment of this end. The school at Harvard has definitely become a graduate school, a degree being necessary to all entering students. As was to be expected, this change has resulted in a decrease in the number of students, with a corresponding increase in ability; among the students are graduates not

only of Harvard, but of Yale, Chicago and other universities.

A year ago there was every prospect that the Massachusetts Institute of Technology and Cornell would adopt five-year courses in place of four years. At neither place has this reform been accomplished as yet, but at Cornell it is probable that a five-year course will be announced during the current year. At the M. I. T., Professor Chandler has been unable as yet to convince the trustees of the necessity of the change, which is sure, however, to come in time. Meanwhile, both at this school and at Cornell the entrance requirements are being materially stiffened, which amounts more or less to the same thing, though leaving still undetermined the question of the source from which the student is to gain the preparatory training which may enable him to pass the more stringent examinations.

At Columbia, where the lack of adequate facilities to this end has been felt, the rudiments of architecture have been included in the programme of the Summer School, which students intending to enter the school in the following year will have to attend.

It is evident, therefore, that during the last two years a definite advance has been made towards the extending of the educational period from four to five years. That the institute has not been without influence in this matter is indicated by a letter from Professor Chandler of the M. I. T. to the chairman of the committee, in which he says:

"Even if no immediate practical results have been obtained from the meeting of the Committee on Architectural Education and the heads of those architectural schools invited to meet in consultation, I am sure that this evidence of active interest in these schools by the American Institute has planted good seed. It has served in my own case to make more forceful my regular appeal to the corporation in the president's report to require five years attendance to attain the bachelor's degree. This time I have said that until now our experience alone governed our desires in this matter, but now there has come pressing demands from the architectural profession for a higher standard of graduation, which if met makes it important to lengthen the course. This same interest on the part of the American Institute for a higher standard of results is also a very effective stimulus to improve methods and to avoid ruts."

All the schools report a raising of entrance standards and a steady increase in the number of students, except at Harvard, where, as has been said above, the change to a graduate school has of course meant a temporary falling off in numbers. At Pennsylvania two-thirds of the States and two foreign countries are represented, while at Columbia inquiries regarding admission have been received from England, Switzerland and Cuba, indicating that even abroad the advantages of an American training are being recognized as worth striving for.

In the matter of the general broadening of the curriculum until it comes to lay more stress on the humanities and the other arts allied to architecture, which it may be remembered was another of the specific recommendations of the committee in its report for 1907, no information is at hand from any of the schools to indicate that any definite action has been taken in this matter. Believing as it does that such a broadening on the lines of general culture is imperative, and that reforms of this nature may be effected only by iteration and reiteration, the committee again asserts with all earnestness and emphasis that in its opinion "reasonable proficiency in Latin should be made a pre-requisite to a degree in architecture; that the study of the history of civilization and the development of architectural style as expressing the varying modes of this civilization be given the utmost prominent possible without unduly prejudicing the other branches of education;" and "that calculus, while valuable as a training agency, is by no means indispensable and might well be eliminated in favor of studies that tend more directly towards the development of general culture."

A subject of vast importance before the American Institute of Architects at this session is that of the proposed establishment of a governmental Bureau of the Fine Arts. It need hardly be said that to this committee such an action seems one of the most important in the line of education that could be taken by the government, and it has, therefore, its enthusiastic support. To this committee the time seems opportune, therefore, to recur to a principle enunciated in its report to the

convention of 1906, namely, the ideal to which we should work, of a Graduate School of Architecture, and the other arts as well, to be established in Washington, and having the closest possible relation to the proposed Bureau of Fine Arts whenever it shall be established. This committee is unanimous in its recognition of the masterly system of the teaching of design now maintained at Paris, and believes it only voices the convictions of the whole profession in acknowledging the great debt American architects are under to the French Government for the courtesy accorded us in common with other nations of availing ourselves of the privileges of the Ecole des Beaux Arts. At the same time, the committee repeats what it said in its 1906 report, viz., that "we object to considering our own schools merely as feeders for the School of Fine Arts in Paris." Within the last ten years the position of American students relative to those of other nationalities in Paris has wholly changed; then they were not recognized at the start as possessing any greater dynamic force and professional potentiality than any other nationality; now they are a power, and accepted as such at the start. It is safe to say they are second to none in Paris.

And yet, if the contention of this committee as to the need of broad and general cultural studies in the making of an architect is exact, then the Ecole des Beaux Arts fails just in as far as it ignores and disregards the value of such humanistic training carried on simultaneously with the study of pure design. To this extent Paris fails of being the perfect and efficient agency we must demand of our Graduate School. The best work done in the actual practice of architecture has been at the hands of Americans who have received their final training in Paris, not by the French architects themselves; but while this is true of many, and is a matter of great pride, it is equally true that a far larger number of Beaux Arts men have fallen by the wayside; not by reason of their indifferent furnishing for the practice of an exacting and exalted profession; not because of defects in the schools from which they graduated to Paris, but simply because, under the system there in vogue, they were not enabled to distinguish between the magnificent underlying principles and the frequently indifferent forms and not impeccable taste through which they were expressed. With no equipment for the applying of taste, weighing of value, and discrimination between essentials and in-essentials furnished them through that coordinated study of the humanities and the artistic form of this manifestation, these students, left to their own devices except in matters of design, taught as a pure science, have been unable to sift the wheat from the tares, and, wolfing all, have demonstrated in practice that the matters that impressed them were less the enduring principles themselves than the very errant form through which they were manifested.

Now, considering the conspicuous ability demonstrated by the body of American students, as a whole, in Paris, and the fact that where failure has afterwards followed, it may with some justice be traced more or less directly to the very quality in the Ecole des Beaux Arts, which is diametrically opposed to the recommendations of this committee, and, as well to the general sense of the profession in America, it seems reasonable to urge upon the Institute and its friends, the desirability of keeping always before them the ideal of a great and national school at the seat of the government, where pure design shall be taught not less well than now hold in Paris, and after similar methods, but where those elements of inclusive culture and liberal humanism on which such stress is laid, may be inculcated in the student, as does not happen to-day in Paris, or in any other school instituted for the advanced training of men to fit them to play their due part in one of the greatest of the arts.

Until the end of time every prospective artist in any department of the Fine Arts must go to school, for the whole period of his life, to the monuments of past civilizations in Greece, Rome, Italy, France, Spain, Germany and England, but it is no longer necessary, and if unnecessary then most unfitting, that we should be compelled to depend for our crowning education on the charity or the friendliness of another contemporary people. Every nation develops its own type of civilization, solves its own diverse problems after its own native fashion. American civilization is other than that of France, or Italy, or England and art, which is the flowering

of civilization, as well as its touchstone, must vary accordingly; however, at one it may be at root with the art of all men at all times.

This committee insists that in so upholding the idea of a great central Graduate School of Architecture for the United States, it shall not be charged with any lack of sympathy with the successful efforts now being made by several of the schools towards the teaching of advanced design, nor with any intention of discrediting or discouraging the graduate courses that have been established. In each report made this committee has strenuously urged the raising of the standard both for admission to the several schools, and for the receiving of a degree in architecture. It would be a matter for congratulation were every school to establish a graduate course, as Harvard has done, but were this end achieved there would still be the same demand, in the opinion of the committee, for a central graduate college to which should come men from the schools in every part of the country to contribute their quota of individuality derived from each school in all its desirable diversity, and to acquire from personal contact with other types of men and schools, that breadth and liberality of view which is one of the strong claims Paris now puts forth before architectural students.

Mechanical uniformity is the last thing to be desired as between one school and another; Cornell must differ from Harvard and the Massachusetts Institute of Technology from Columbia, just as the saving strength in the nation lies in the diversity that exists between Virginia and Ohio, Massachusetts and California. And as in the nation the individuality of the States is—theoretically, at least—harmonized and coordinated by the Federal Government, so in architecture a great central Graduate School should prove both a clearing house and a vital inspiration, giving the several graduate schools and courses their true objectives, uniting them in the maintenance of a final school of the highest standards, that is neither French, nor English, nor German, but American.

It may be said that, granting the desirability of such a school, Washington is not the place for its foundation, since it is not *in esse* a world-capital like London, Paris, or Berlin, but is such only *in passe*. The reply to this is that the only way to make it such is by the foundation of precisely such institutions as this; it is said to be necessary to go into the water in order to learn to swim, and if nothing is done to hasten the development of Washington into a world-capital, it is reasonably safe to say it will never become such. The locus of the school proposed has little to do with the principle involved, and actually need not be brought into the discussion at this time, but it may be well for those who question its fitness to ask themselves, after careful consideration, whether Chicago, Philadelphia, New York, or Boston is possessed, any one of them, of the qualities supposed to be lacking in Washington. In the natural course of events such a school as is proposed could not become a matter of fact for some years, and daily Washington is acquiring something more of that metropolitan and universal character we now desiderate of the capitals of the Old World. Acceptance of the principles, the proclamation of the ideal, is all that is asked for now; the working out in terms and space will be in accordance with actual conditions as they exist when the time comes for putting the ideal into concrete form.

Let us look forward then with eagerness and confidence, let us labor steadily and consistently towards the realization of this crowning ideal of architectural education in America, the establishing in Washington of a great school of Fine Arts, built on the everlasting foundations of art as it has shown itself at all times and among all peoples, but framed on lines of the broadest and most liberal culture, directed by men of our own blood and speech, and so conducted as to meet the demands of our own racial civilization, solve our own national problems, making our own successors in the best and broadest sense, American Architects.

At a recent meeting of the Society of Beaux-Arts Architects, the following officers were elected:

President, Austin W. Lord, 345 Fifth Avenue; Secretary, William Welles Bosworth, 527 Fifth Avenue; Chairman of Committee on Education, Lloyd Warren.

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January 20, 1909

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ILLUSTRATIONS:

The New Union Theological Seminary Buildings, New York. Part I. Ten pages.
Frontispiece:
Church of Sta. Maria della Rosa, Lucca.

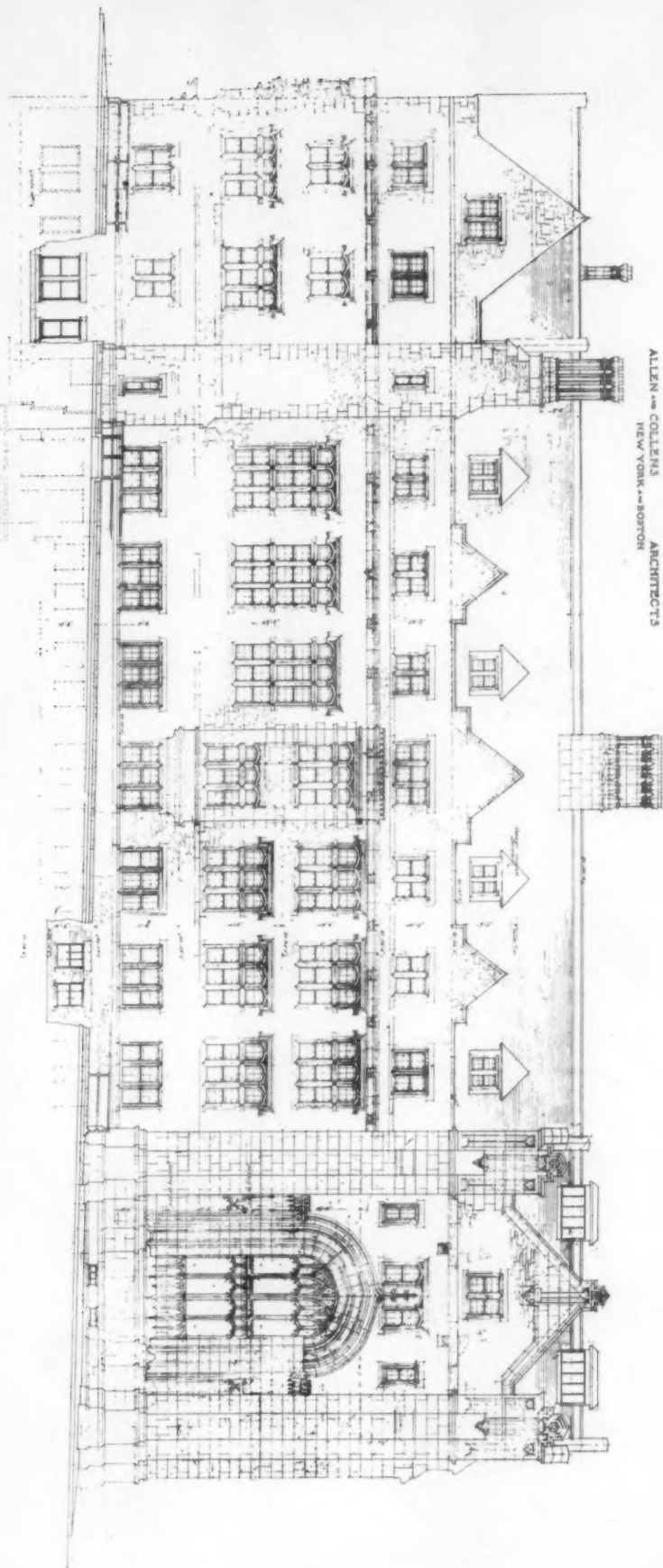
AMONG the many annoyances to which architects are subjected by officialdom in general, those emanating from petty inspectors, plan examiners, and others occupying minor positions in the Departments of City government having control of building, are probably the most vexing. It is safe to say that no reputable architect attempts to evade the provisions of law governing construction work, or intentionally runs counter to the regulations of a Building Department, and yet how seldom do plans as filed receive the approval of the department, without delays and numerous objections which must be tediously overcome by countless interviews, revisions, explanations, petitions, and in some instances bitter controversies. Of course, no one of intelligence would argue against the necessity of a Department having supervision over construction work with the object of insuring safe and healthful conditions in buildings. The difficulty would seem to lie in the character of this supervision. The fact that a set of plans when finally passed seldom requires the construction of a safer or more sanitary building, is understood when we consider that the designer of the building, and those responsible for the construction, are ordinarily men of wider experience, higher qualifications and worthy of greater confidence than those who undertake under official authority to correct and improve the construction or sanitation as indicated by the plans. The spectacle of the low-browed political appointee in the Building Departments of some cities, criticising and altering the plans of a man whose quali-

fications and experience have placed him in the front rank of his profession, would be ludicrous if it were not so humiliating and exasperating.

THERE are other features of the situation for which no explanation untainted by discreditable motives could be conceived, but which would readily disappear if it were possible to place the entire supervision of building operations on a higher, more efficient basis. Professional men, as a class, are slow to take action in matters of this kind, and they have so long been accustomed to this petty abuse and annoyance, that they have almost come to consider it inevitable. If the matter were made the subject of discussion and consideration before some of the meetings of professional bodies, it is probable that concerted action could be devised whereby conditions would be greatly improved. It is one of the practical matters in connection with the practice of architecture in most cities that would seem to require vigorous attention. Any resulting improvement would not only encourage building by removing apparently avoidable delays and expense, but would also reduce measurably the vexations and troubles which seem to form an unnecessarily large part of an architect's daily life.

EVEN those who take more than ordinary interest in municipal affairs, and may be considered reasonably well informed as to the various undertakings of the city, will doubtless be somewhat surprised to note the immense amount of public work that has been accomplished or undertaken by the City of New York in the last five years, as indicated in Mayor McClellan's annual message to the Board of Aldermen. This document contains, besides some hundred and thirty odd pages of comments, recommendations and statistics, numerous half-tone illustrations. These are devoted to such subjects as new buildings, bridges, etc., and unquestionably form a valuable adjunct, by setting forth with greater accuracy and interest than could otherwise be done the character and scope of the present administration's efforts. It is fortunate, and largely to the Mayor's credit, that these illustrations are of work of exceptionally high order. Without wishing to make invidious comparisons, we can hardly escape the thought of what such illustrations would have been if the plan adopted by the Mayor of showing to some extent the construction work accomplished or begun during his administration, had been in vogue a few years ago. It is doubtful if a more telling argument than this message in favor of the selection of a mayor for New York, combining executive and business ability with high culture and artistic appreciation, could have been devised. Under Mayor McClellan's administration, many notable advances in civic art have been instituted. He has always been found on the side of civic improvement along broad, artistic lines. In fact, his public utterances on this subject have been of great and unusual benefit and assistance in educating the masses to a higher appreciation of art in general. The selection of his successor is a matter of real importance to every one interested in the cause of art or architecture in this city.

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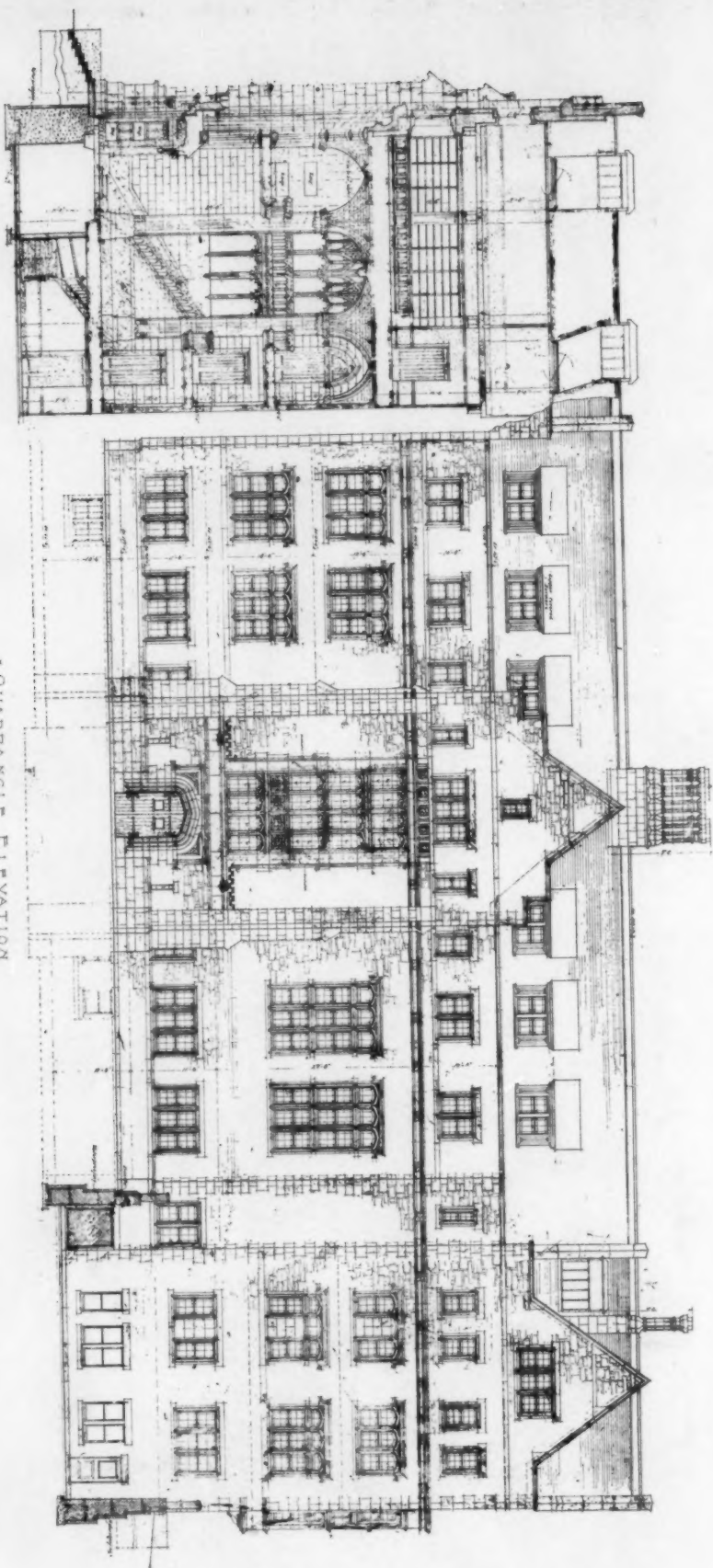
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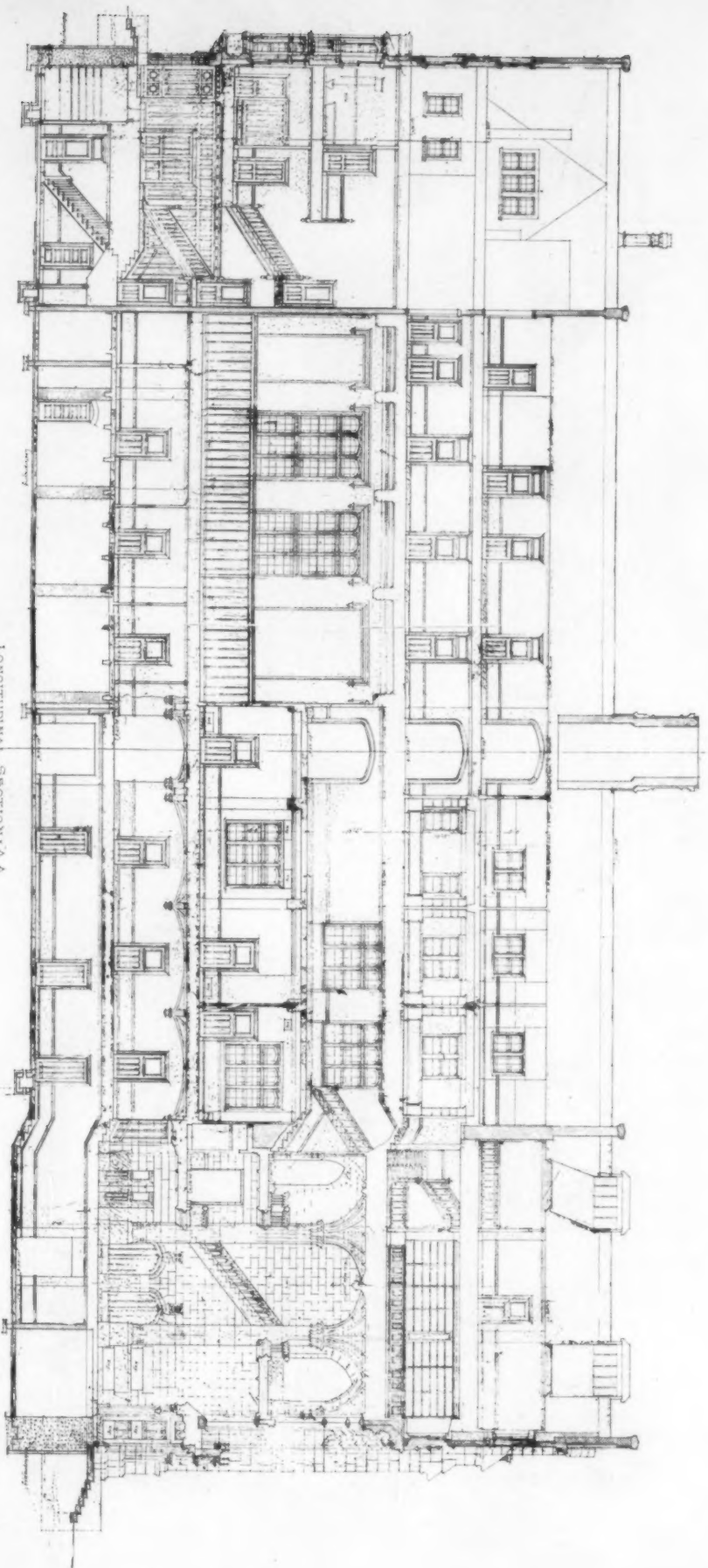
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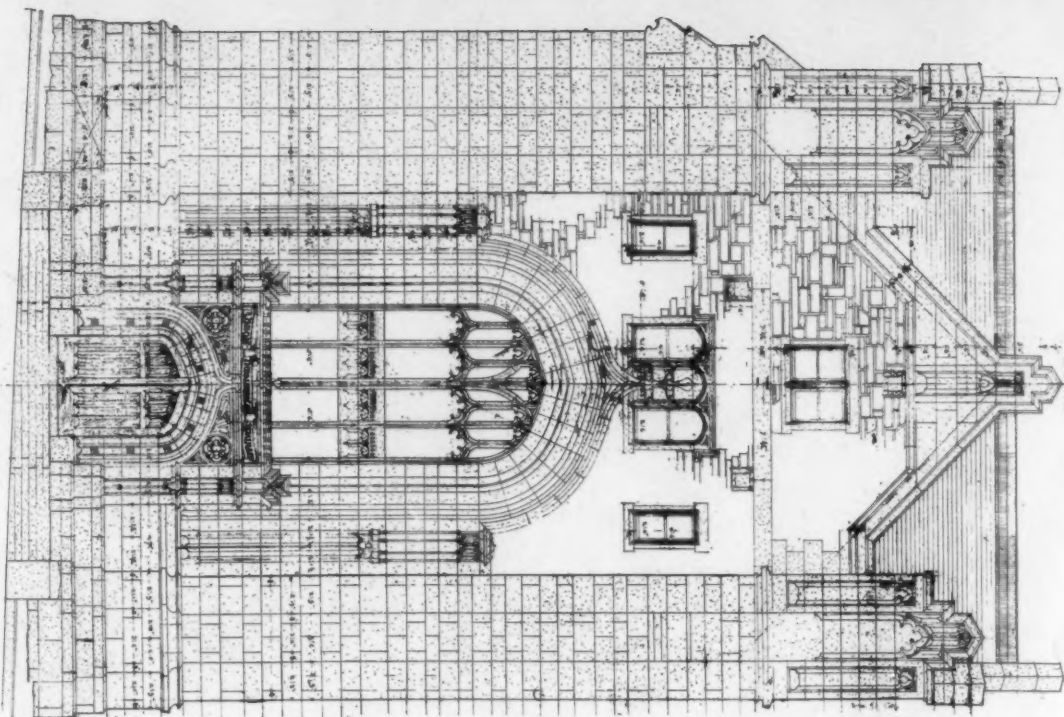
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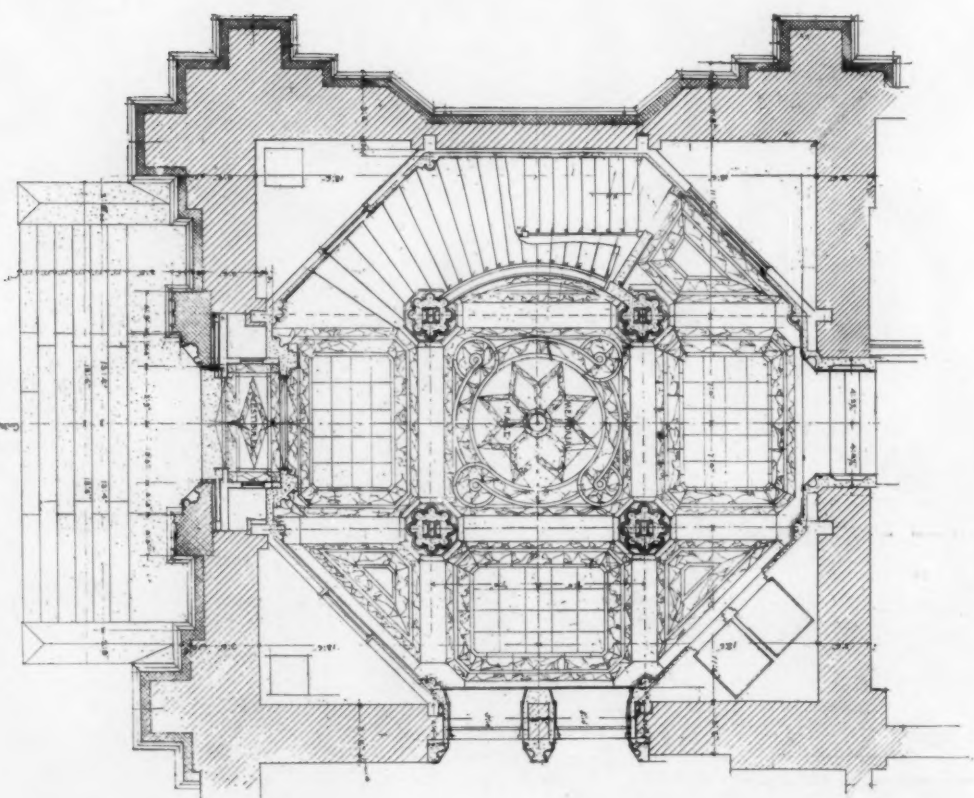


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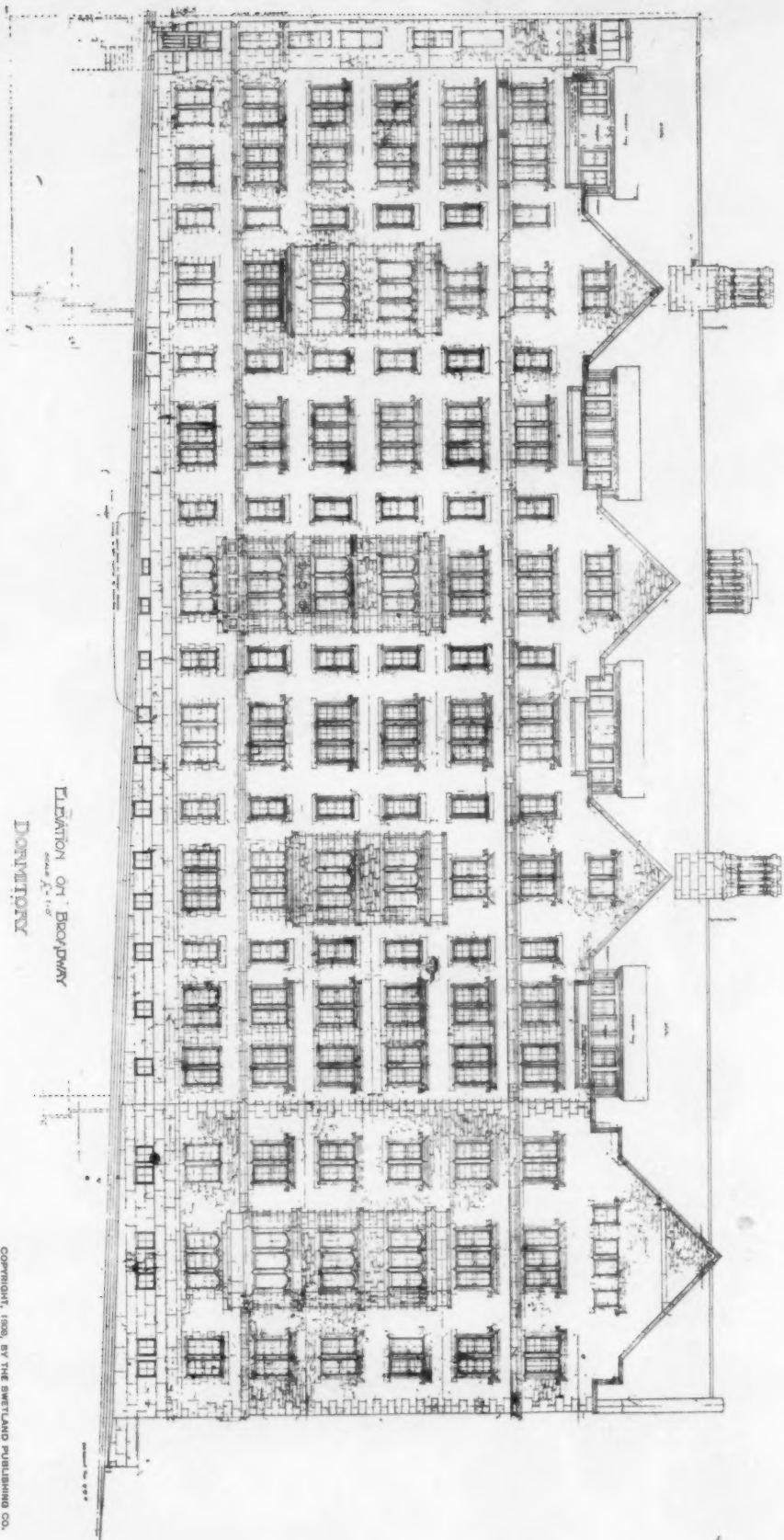
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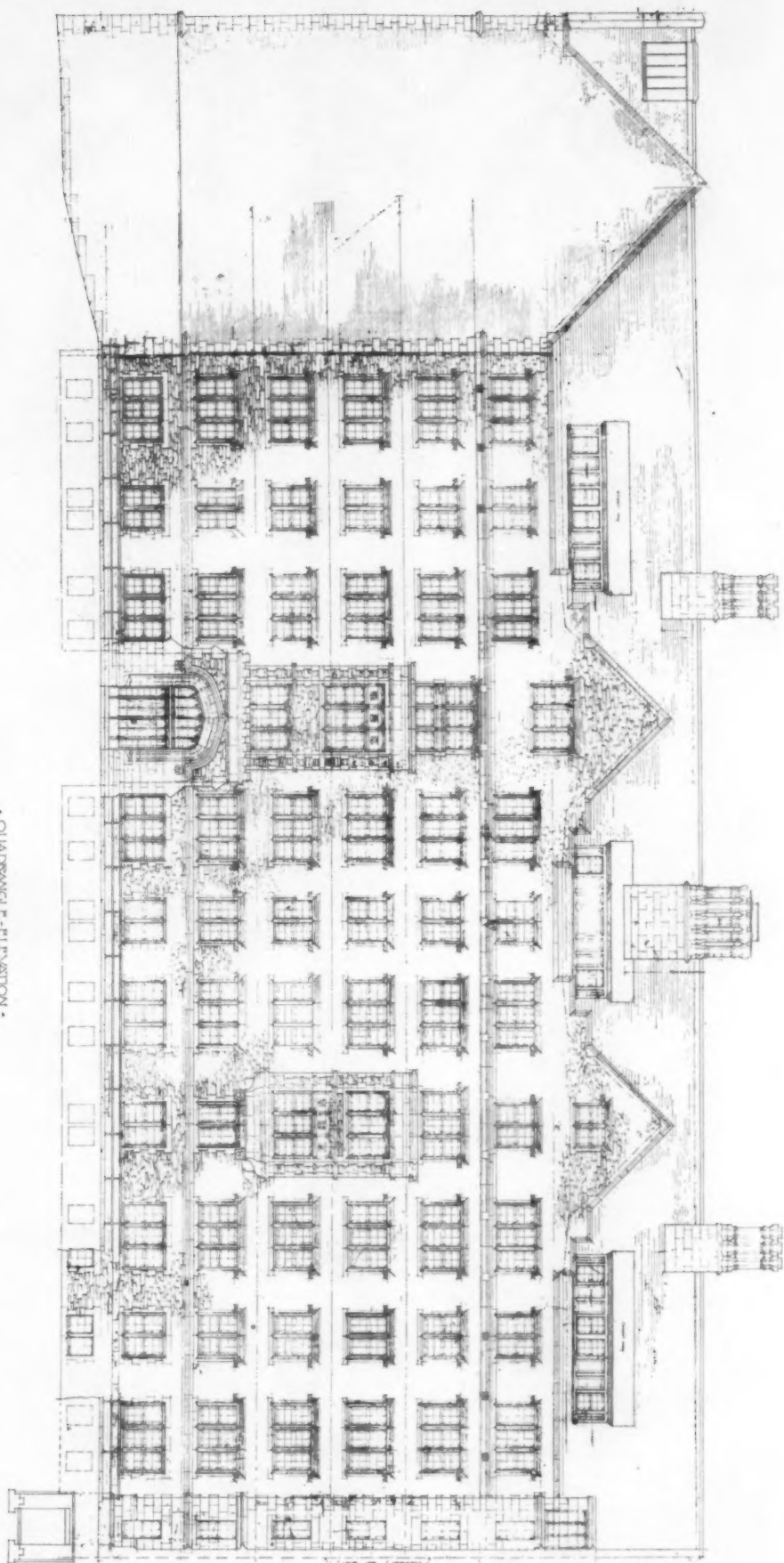
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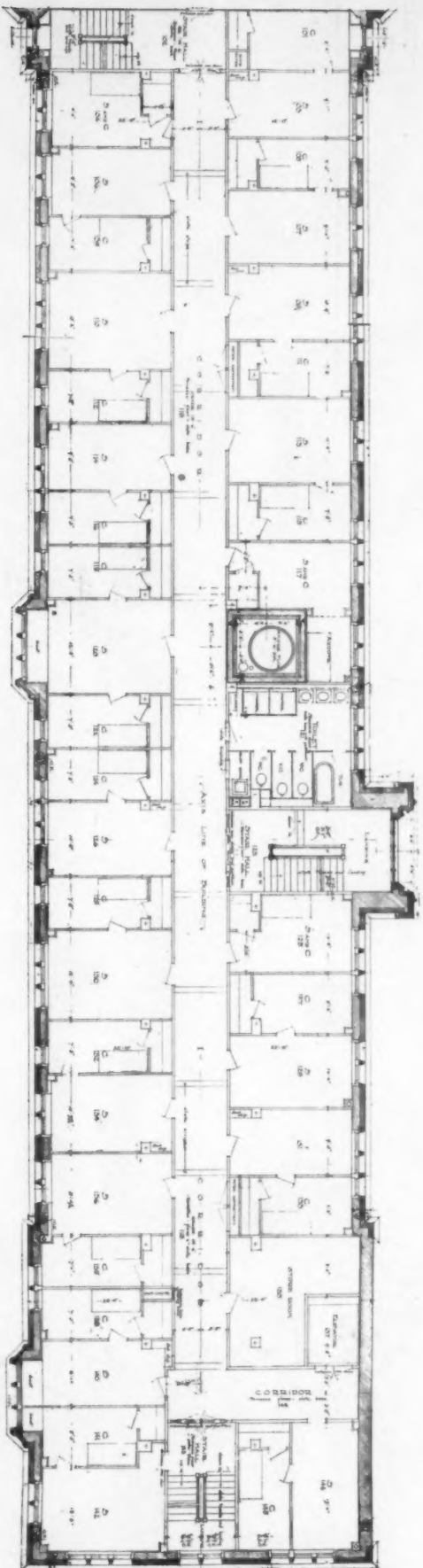
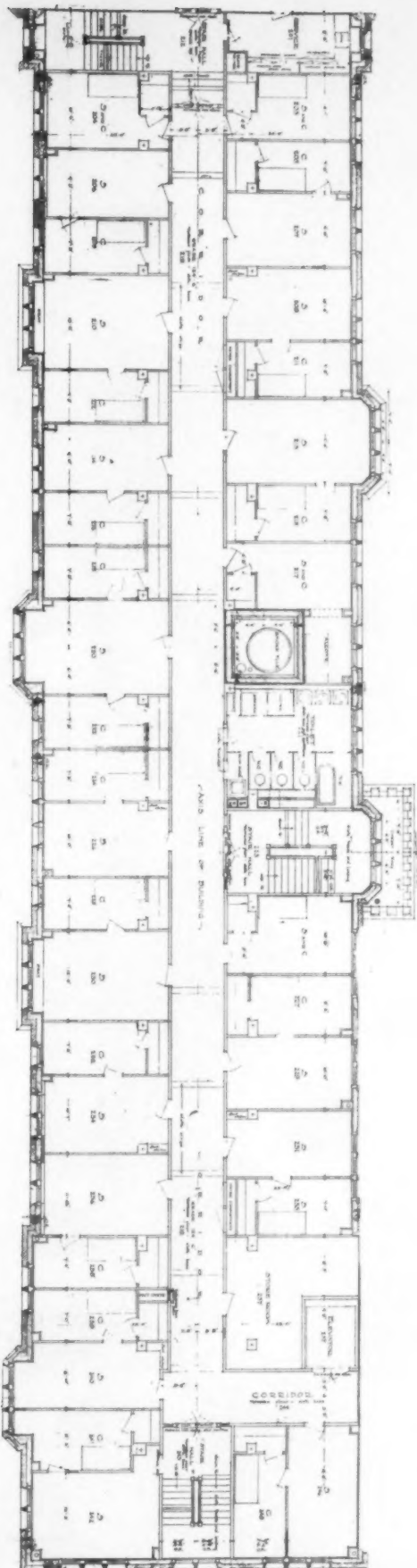
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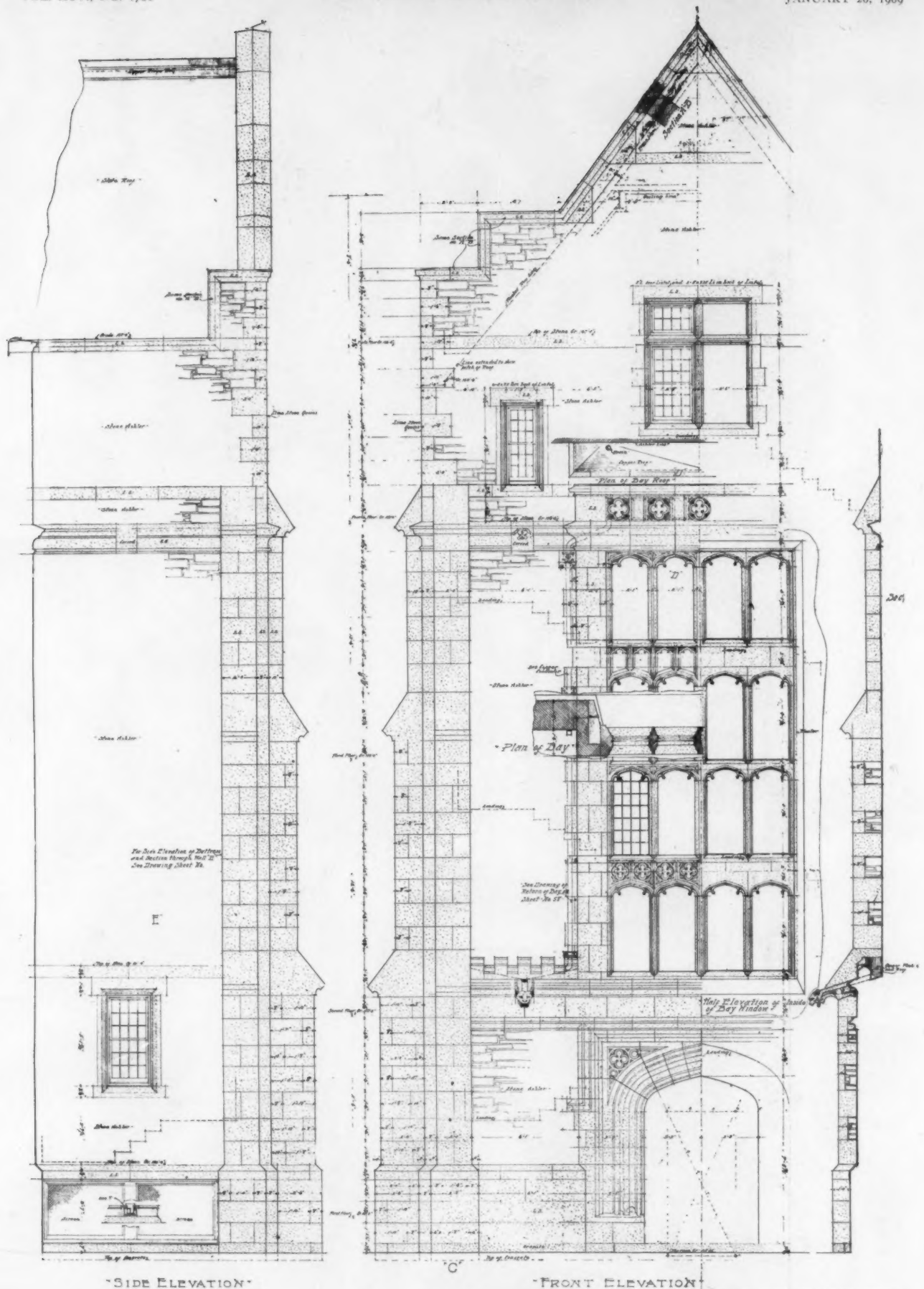
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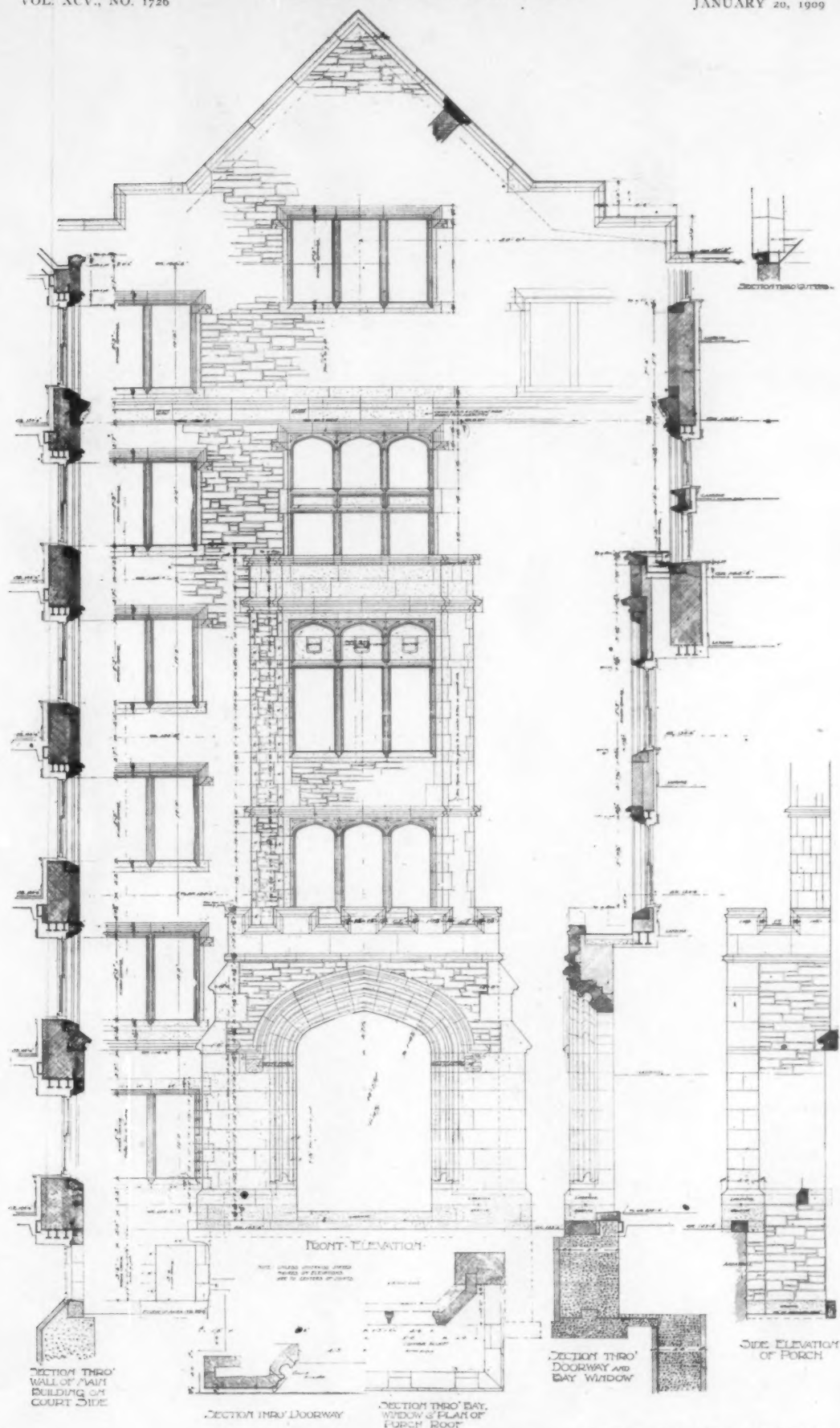


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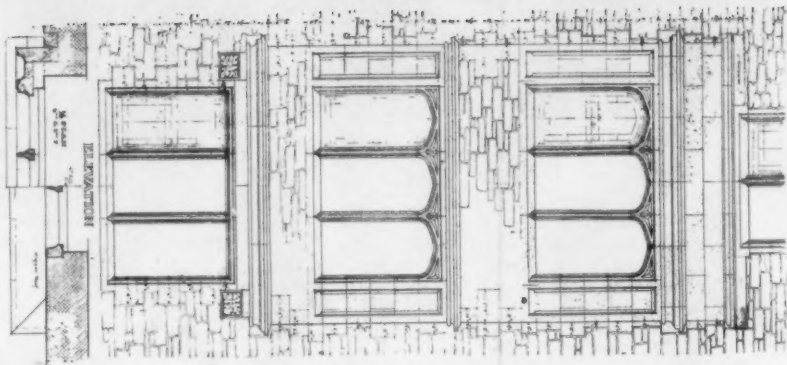


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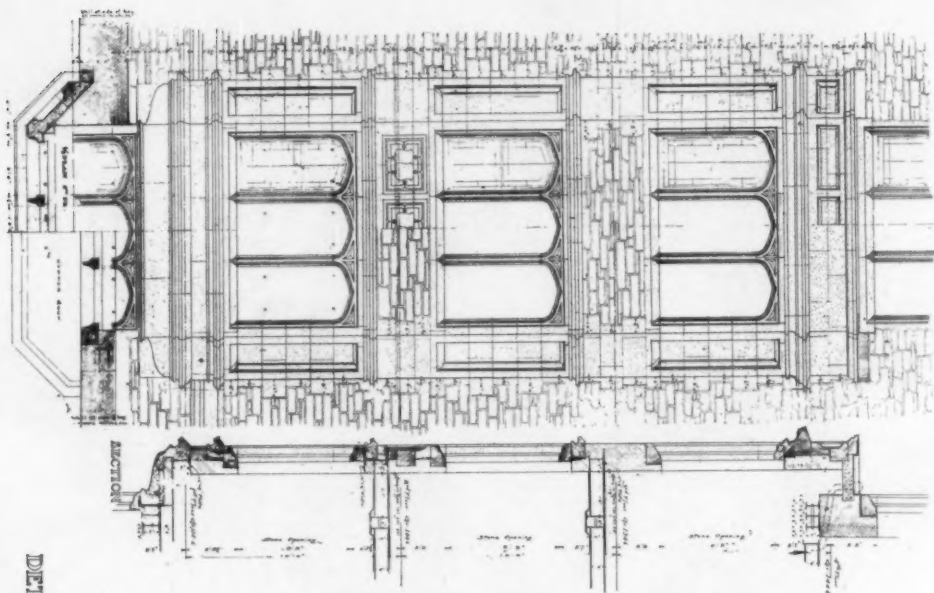
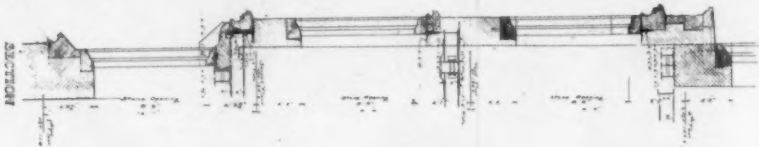
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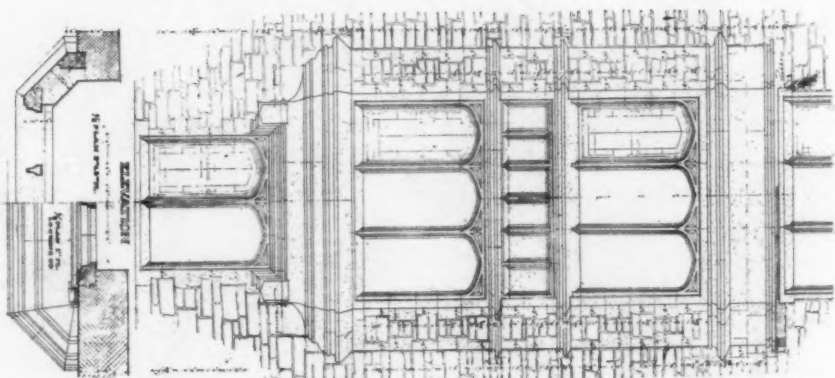
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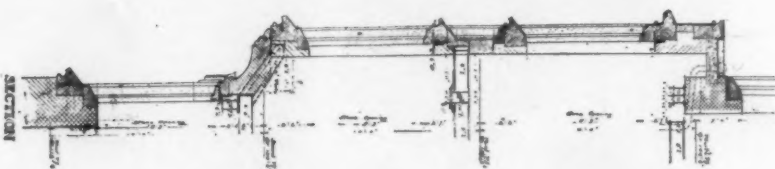
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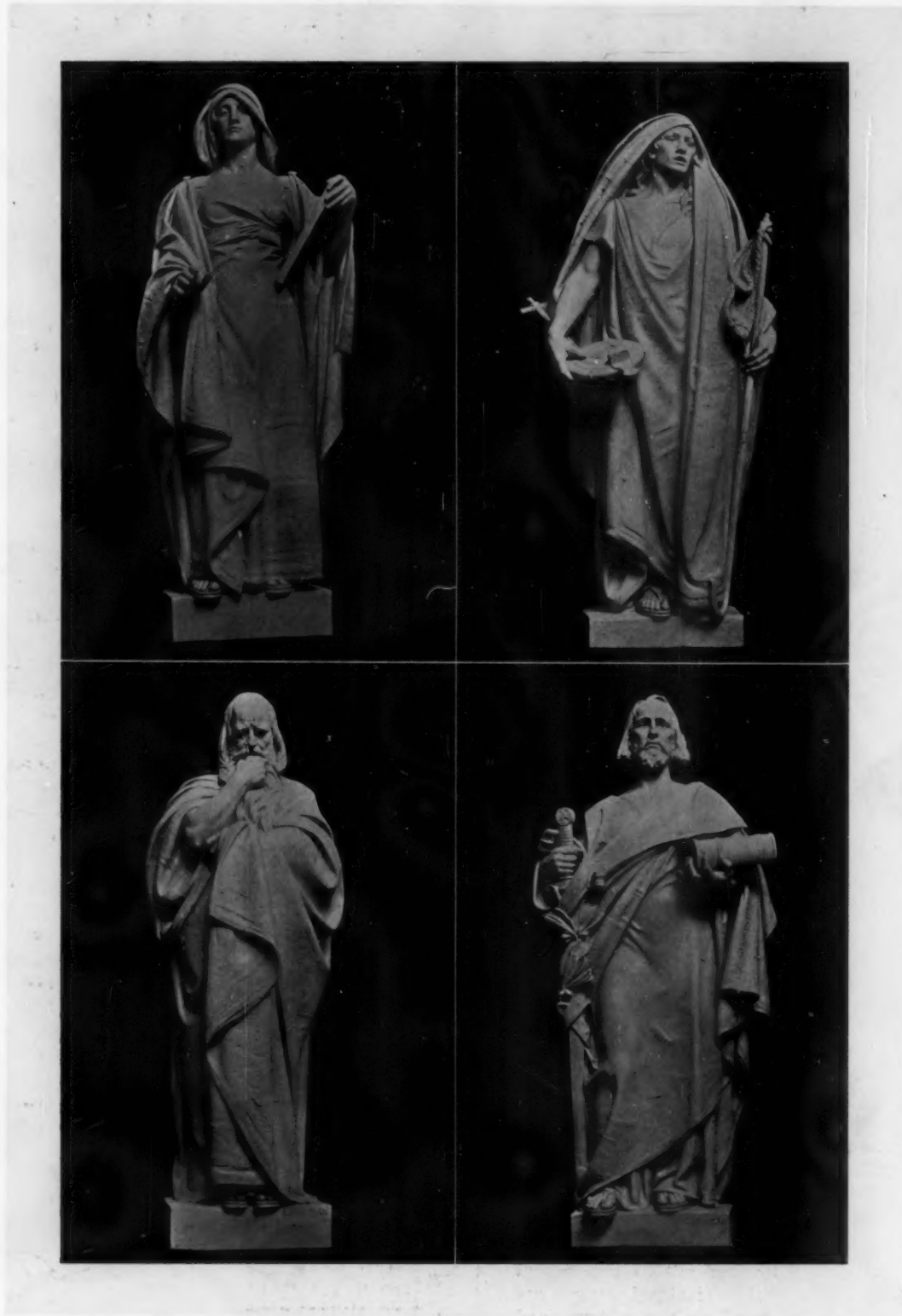


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