

THE AMERICAN ARCHITECT

VOL. XCVI.

WEDNESDAY JULY 7, 1909

No. 1750

The Governor's Room in the City Hall, New York

IN the early days of the Province of New Netherlands, many visitors came to the city to attend the two large fairs instituted by Governor Kieft. To accommodate these people it was found necessary to build a tavern for their entertainment, which was done at the expense of the Dutch West India Company. This, New Amsterdam's first inn, was built in 1642 at what is now No. 73 Pearl Street. It was a large stone building and was called the Stadt Herberg or City Tavern.

When in the year 1653, municipal government was established on Manhattan Island this building became the Stadt Huys or City Hall and as such it continued to be until 1700. In that year a new City Hall on the site of the present Sub-Treasury at Wall and Nassau streets was completed and occupied. Most of the material for this building was obtained from the wall which extended across the island and from which Wall Street derived its name.

Upon the selection of New York as the seat of the federal government the City Council set apart this building as the national capitol, and remodeled it at a cost of twenty-six thousand pounds. The work of reconstruction was done under the direction of Major L'Enfant. Hence-

forth the former City Hall bore the name of Federal Hall and here, on March 4, 1789, Congress first assembled; and upon the portico of this building, facing Wall Street, Washington was inaugurated. Several articles of furniture which were formerly in Federal Hall, and were there used by Washington and his contemporaries, are now in the Governor's Room.

The erection of the present City Hall was projected in 1800, but the architect was not finally selected or plans approved until 1803, when the following resolutions were adopted by the building committee of the Common Council:

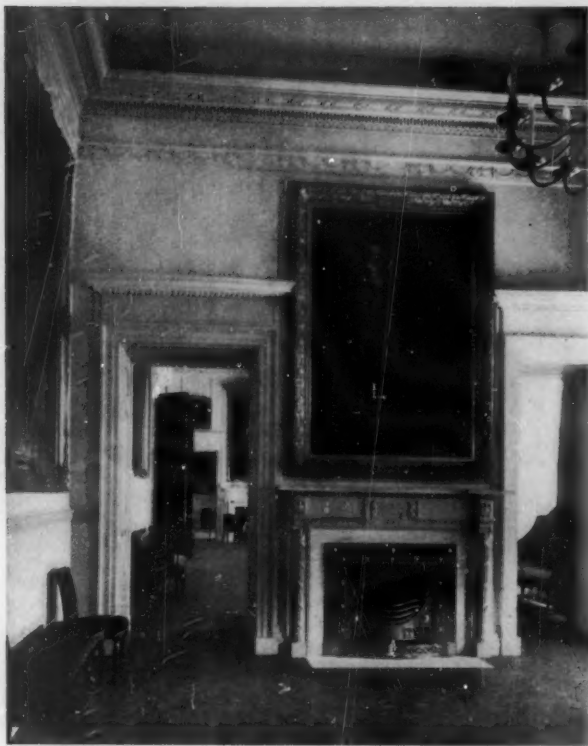
"RESOLVED, That an architect be appointed to superintend building the new City Hall, who shall have complete control over every department.

"RESOLVED, That Mr. John McComb, Jr., be appointed as architect agreeable to the foregoing resolution and that he receive for his services the sum of six dollars per day for each and every day he may be engaged at the new hall."

John McComb, the architect thus selected to supervise the construction of the new City Hall, was born in this city on October 17, 1763. His family was of Scotch origin and first settled in Maryland, but later re-



Copyright, 1909, by The Sweetland Publishing Company.



MANTEL IN WEST ROOM

moved to New York, where he practised his profession. He furnished the designs for the front of the Government House in New York, which was erected in 1790, and for St. John's Chapel, the Murray Street and Bleecker Street churches, Washington Hall, and many other public and private buildings in this city, Philadelphia, and throughout the Eastern States. He filled many positions of honor and trust and died in New York on May 25, 1853.

The opening ceremonies of the City Hall were held on July 4, 1811, and in August the Common Council began to hold its meetings there. The history of the city shows that the provincial and municipal administrations always had been closely associated. Governor Stuyvesant had claimed and exercised the right to preside at meetings of the City Council and in later years considerable business of the State was transacted in the City Hall. It was natural, therefore, that in the new building a room should be set apart "for the use and accommodation of the person administering the government of this State." For this purpose the center front room remained unfurnished until April, 1814, when the McComb's drawings it is designated as the "Governor's Room." Although completed early in 1813, this room remained unfurnished until April, 1814, when the State Legislature passed an Act providing:

"That it shall be lawful for the Common Council of the City of New York to cause the room in the new City Hall of the City of New York set apart by the corporation of the said city for the use and accommodation of the person administering the government of this State, to be furnished in a suitable manner, and the treasurer, on the warrant of the comptroller, pay the

amount of the expenses thereof, not exceeding one thousand dollars."

Shortly afterwards the Common Council appropriated an equal amount and the records show expenditures for carpets, curtains, chandeliers, etc. But the furniture appears to have been that which was brought from Federal Hall. A collection of portraits begun in 1790 with that of George Washington were hung in this room, and it was often referred to as the "Picture Room" or "Portrait Room."

In this room it was customary for the Mayor to hold a reception on New Year's Day, and it frequently served a like purpose when distinguished strangers visited the city as when on August 16, 1824, Lafayette, after his formal presentation to the Mayor and the Common Council, received the military and aristocracy of the city.

Beginning in 1836 the room was often redecorated and this redecoration was dictated not by the style of the building but by the taste of the time. Consequently the Governor's Room did not escape the prevailing love for incongruity which has left its mark on many historic as well as modern buildings. In order to bring it back into harmony with the beautiful building of which it has always been a conspicuous part, Mrs. Russell Sage offered to supply the necessary funds—her offer being conveyed in the following letter:

"632 FIFTH AVENUE,
"NEW YORK, December 10, 1907.

"HON. GEORGE B. MCCLELLAN,
Mayor of the City of New York;

"HON. JOHN F. AHEARN,
President of the Borough of Manhattan;

"HON. ROBERT W. DE FOREST,
President, Art Commission of the City of New York.

"GENTLEMEN:—

"I am interested in the complete and satisfactory restoration of the Governor's Room in the City Hall as one of the most important historical rooms in the city.

"I understand that the changes recently made have not been satisfactory to the city authorities, but that there is no city money presently available to restore this room, as well as its decorations and furniture, substantially to their original condition.

"Under these circumstances, if it be appropriate for me to have this done at my expense, I will be glad to pay the necessary amount, which I understand will not exceed twenty-five thousand dollars at the most, provided these restorations be carried out pursuant to contracts and plans to be approved by the Art Commission of the City of New York, and be completed according to such plans, to be evidenced by their certificate.

"Very truly yours,
MARGARET OLIVIA SAGE."

This generous and public-spirited offer was accepted by Mayor McClellan and Borough President Ahearn, and on December 17, 1907, the Art Commission adopted the following resolution:

"RESOLVED, That the Art Commission learn with deep gratification of the offer of Mrs. Margaret Olivia Sage to provide a fund of \$25,000 to meet the expense of restoring the Governor's Room, together with its

decoration and furniture, and that the Secretary convey to Mrs. Sage an expression of the Commission's appreciation of her judicious and liberal gift."

The Commission also appointed a committee to take charge of the work consisting of Messrs. Frank D. Millet, chairman; Robert W. de Forest, Arnold W. Brunner, John B. Pine and Walter Cook, and later Mr. R. T. H. Halsey was added to the committee.

The restoration and decoration of the room was executed under the direction of Mr. Grosvenor Atterbury, F.A.I.A. It has been successfully accomplished.

In the work of restoration the committee had access not only to many of McComb's original drawings in the library of the New York Historical Society, but also to others in the possession of the McComb family. In addition to these a copy of Sir William Chambers' "Treatise on the Decorative Part of Civil Architecture," published in London in 1791, which had been owned

and annotated by McComb, was loaned to the committee by his descendants. A study of these drawings and the condition of the room show that the only details dating back to 1814 were the window trim, the inside shutters and sashes, and the trim of the three doors opening from the three rooms to the main corridor. These details have all been preserved.

This restoration emphasizes the important fact that harmony should exist between the interior and the exterior of buildings, which is perhaps one of the most important lessons we have to learn. But it does more than this, for being a beautiful and consistent decoration, it is an impersonal teacher of dignity and beauty to the scores of daily visitors. Few can hope to have as expensive interior decoration of their homes, but all can have harmony, which is the fundamental element.

J. Q. ADAMS, Assistant Secretary
of the Art Commission of the City of New York.

A LETTER FROM THOMAS HASTINGS, F. A. I. A., REMINISCENT OF THE EARLY WORK OF MESSRS. CARRÈRE & HASTINGS, ARCHITECTS

Editors, THE AMERICAN ARCHITECT.

It is so long since we started our work on the Ponce de Leon Hotel that it is difficult to recall many of the amusing and interesting incidents which we have been asked to relate to you.

Mr. Carrère and I had only met once while in Paris as students at the Beaux Arts, and it was not until we had come together again in the office of McKim, Mead & White that the thought occurred to us to go into partnership. Mr. Carrère superintended an important house in Baltimore, while I was working on the plans of the same house, in the office. This is what brought us together, and it was in the back part of their office, with nothing to do, that we first started doing it—really waiting until something might come our way.

At last the opportunity arrived, when Mr. Flagler sent for me to say that he wanted us to make a "pretty picture" for a hotel at St. Augustine, and that he had in his employ two local builders who would make the working drawings and superintend the putting up of the building, so that after the "picture" was finished our services would be no longer required. The builders were Messrs. McGuire and MacDonald, an Irishman and a Scotchman, both intelligent men, but with as much architectural knowledge as we had had practical experience at the ages of 24 and 26. They were originally shipbuilders, but had built a small wooden hotel in Florida, and that was about all.

While in the beginning there was no thought of anything more than a picture from us, and the beginning of this "picture" was a mere sketch which I made of the plan and elevation while on our way to St. Augustine in Mr. Flagler's private car in the early part of May, 1885. After this we made more elaborate perspective drawings and studies and plans, but gradually transformed these drawings into more practical work-

ing drawings, finally figuring the plans. These plans were intricate in outline, and for a building covering somewhat over six acres of ground. A few days after they were received by our builders we were telegraphed that they were incorrect, and after several telegrams back and forth we finally telegraphed asking to be allowed to go to St. Augustine to vindicate our work.



GRACE M. E. CHURCH
ST. AUGUSTINE, FLORIDA

MESSRS. CARRÈRE & HASTINGS
ARCHITECTS



HOUSE OF MR. H. M. FLAGLER
ST. AUGUSTINE, FLORIDA

MESSRS. CARRÈRE & HASTINGS
ARCHITECTS

When Mr. Carrère arrived he found that in laying out the plans on the grounds, they had started at one corner of the work and followed all the way round the silhouette of the plan, each time arriving within a few inches away from the corner where they had started, so that there was naturally a discrepancy owing to the inaccuracy of the instrument and the work on the grounds. After this Mr. Carrère immediately surveyed the center lines, and figured right and left, completing the layout on the ground, showing that our work was correct, and this was the beginning of our final employment to supervise the work until its completion.

This lasted for three years, during which time we agreed to do no other work, and during which time we even attended to the shipping of materials, sub-letting of contracts, and helped the builders wherever we could. The enthusiasm of youth even led us to undertake the decorations of some of the interiors.

At the same time we made studies for the layout of the town, the water system, and especially a system of canals, which would have been both economical and interesting.

Before the Ponce de Leon was finished we started planning the Alcazar, and were always disappointed that we were never allowed to finish the most important part—the ellipse of the main elevation. Soon after this we built the smaller church, then came the Memorial Church to Mr. Flagler's daughter, and finally Mr. Flagler's house in St. Augustine, and then his house in Palm Beach.

So large a building so early in life was in some ways a great advantage and in others quite the contrary. We made mistakes, but we learned faster than we could otherwise have done. I have always thought that the

principal lesson taught us in this building was that wherever our plan was most faulty, from the artistic point of view, we were given the most trouble in construction, and that the weakness of American architects at that time was in the art of planning, more especially in monumental buildings.

Hoping that you will forgive this personal letter reminiscing about a period so long ago and yet so interesting to us in our professional life, believe me,

Very sincerely yours,
THOMAS HASTINGS.

MR. MORGAN'S RECENT GIFT TO THE METROPOLITAN MUSEUM OF ART

Mr. J. Pierpont Morgan has purchased what is probably the finest example extant of the Gothic art of Spain of the fifteenth century, and will present it to the Metropolitan Museum of Art. The purchase was made in Paris, and is an altar piece in alabaster, composed of five superb reliefs set in recesses of exquisite architectural motive and surmounted by three scutcheons, of which one bears in relief the attributes or insignia of the Passion of Christ, and the others the armorial distinctions of the celebrated Archbishop D. Dalmacio de Mur, of Saragossa (1431-1456).

This is said to be the most important piece of Catalan sculpture that has ever left Spain, and no museum in the world possesses a like treasure. It is even said that in Spain there is nothing which surpasses it.

Through Mr. Morgan's generosity the Metropolitan Museum has received many examples of rare and costly objects.

SELF EDUCATION. AN ADDRESS DELIVERED
BY CLAUDE BRAGDON, F. A. I. A., BEFORE THE
BOSTON ARCHITECTURAL CLUB, APRIL 8, 1909

I take great pleasure in availing myself of this opportunity to talk to you on certain aspects of the art which we practise. I cannot forget, and I hope that you sufficiently remember that the architectural future of this country lies in the hands of just such men as you. Let me dwell, then, for a moment on your unique opportunity. Perhaps some of you have taken up architecture as you might have gone into trade, or manufacturing, or any of the useful professions; in that case you have probably already learned discrimination, and now realize that in the cutting of the cake of human occupations you have drawn the piece which contains the ring of gold. The cake is the business and utilitarian side of life, the ring of gold is the esthetic, the creative side. Treasure it, for it is a precious and enduring thing. Think what your work is: to reassemble materials in such fashion that they become instinct with a beauty and eloquent with a meaning which may carry inspiration and delight to generations still unborn. Immortality haunts your threshold, even though your hand may not be strong enough to open to the heavenly visitor. Of Captains of Industry you are the captains; by the very nature of your calling you are not privates in the ranks, but officers of staff.

Though the profession of architecture is a noble one in any country and in any age, it is particularly rich in inspiration and in opportunity here and now, for who can doubt that we are about to enter upon a great building period? We have what Mr. Sullivan calls "the need and the power to build," the spirit of great art alone is lacking, and that is already stirring in the secret hearts of men, and will sooner or later find expression in objective and ponderable forms of new beauty. These it is your privilege to create. May the opportunity find you ready! There is a saying, "To be young, to be in love, to be in Italy!" I would paraphrase it thus: To be young, to be in architecture, to be in America.

It is my purpose to-night to outline a scheme of self-education, which if consistently followed out I am sure will help you, though I am aware that to a certain order of mind it will seem highly mystical and impractical. If it commends itself to your favor I shall be glad; there is no harm in stating it, at all events.

Many of you will have had the advantage of a thorough technical training in your chosen profession; be grateful for it. Others, like Topsy, "just grewed"—or have just failed to grow. For the solace of all such—without wishing to be understood to disparage architectural schooling, which is growing increasingly excellent and increasingly necessary—I would say that there is a kind of education which is worse than none, for by filling his mind with ready-made ideas it prevents a man from ever learning to think for himself; and



DETAIL OF FLAGLER MEMORIAL CHURCH
ST. AUGUSTINE, FLORIDA

MESSRS. CARRÈRE & HASTINGS
ARCHITECTS



A FORMAL GARDEN

TARRYTOWN, N. Y.

there is another kind which teaches him to think, indeed, but according to some arbitrary method, so that his mind becomes a canal instead of a river, flowing in a predetermined and artificial channel, and unreplenished by the hidden springs of the spirit. The best education can do no more than to bring into manifestation that which is inherent; it does this by means of some stimulus from without—from books and masters—but the stimulus may equally come from within; each can develop his own mind, and in the following manner:

The alternation between a state of activity and a state of passivity, which is a law of our physical being, as it is a law of all nature, is characteristic of the action of the mind as well. Observation and meditation are the two poles of thought. The tendency of modern life and of our active American temperament is towards a too exclusive functioning of the mind in its outgoing state, and this results in a great cleverness and a great shallowness. It is only in moments of quiet meditation that the great synthetic, fundamental truths reveal themselves. Observe ceaselessly, weigh, judge, criticise—this order of intellectual activity is important and valuable—but the mind must be steadied and strengthened by another and a different process. The power of attention, the ability to concentrate, is the measure of mental efficiency, and this power may be developed by a training exactly analogous to that by which a muscle is developed, for mind and muscle are alike the instruments of the silent Thinker who sits behind. The mind

an instrument of something higher than the mind: here is a truth so fertile that in the language of Oriental imagery, "If you were to tell this to a dry stick, branches would grow, and leaves sprout from it."

There is nothing original in the method of mental development here indicated; it has been known and practised for centuries in the East, where life is less strenuous than it is with us. The method consists in silent meditation every day at stated periods, during which the attempt is made to hold the mind to the contemplation of a single image or idea, bringing the attention back whenever it wanders, killing each irrelevant thought as it arises, as one might kill a rat coming out of a hole. This turning of the mind back on itself is difficult, but I know of nothing that "pays" so well, and I have never found anyone who conscientiously practised it who did not confirm this view. The point is, that if a man acquires the ability to concentrate on one thing, he can concentrate on anything; he increases his competence on the mental plane in the same manner that pulling chest-weights increases his competence on the physical. The practice of meditation has moreover an ulterior as well as an immediate advantage, and that is the reason it is practiced by the Yogis of India. They believe that by stilling the mind, which is like a lake reflecting the sky, the Higher Self communicates a knowledge of Itself to the lower consciousness. Without the working of this Oversoul in and through us we can never hope to produce an architecture

which shall rank with the great architectures of the past, for in Egypt, in Greece, in Mediaeval France, as in India, China, and Japan, mysticism made for itself a language more eloquent than any in which the purely rational consciousness of man has ever spoken.

We are apt to overestimate the importance of books and book learning. Think how small a part books have played in the development of architecture; indeed, Palladio and Vignole, with their hard and fast formulae have done the art more harm than good. It is a fallacy that reading strengthens the mind—it enervates it; reading sometimes stimulates the mind to original thinking, and *this* develops it, but reading itself is a passive exercise, because the thought of the reader is for the time being in abeyance in order that the thought of the writer may enter. Much reading impairs the power to think originally and consecutively. Few of the great creators of the world had use for books, and if you aspire to be in their class you will avoid the "spawn of the press." The best plan is to read only great books, and having read for five minutes, think about what you have read for ten.

These exercises, faithfully followed out, will make your mind a fit vehicle for the expression of your idea, but the advice I have given is as pertinent to any one who uses his mind as it is to the architect. To what, specifically, should the architectural student devote his attention in order to improve the quality of his work? My own answer would be that he should devote himself to the study of music, of the human figure, and to the study of nature "first, last, midst, and without end."

The correlation between music and architecture is no new thought; it is implied in the famous saying that architecture is frozen music. Vitruvius considered a knowledge of music to be a qualification of the architect of his day, and if it was desirable then it is no less so now. There is both a metaphysical reason and a practical one why this is so. Walter Pater, in a famous phrase, declared that all art constantly aspires to the condition of music, by which he meant to imply that there is a certain rhythm and harmony at the root of every art, of which music is the perfect and pure expression; that in music the means and the end are one and the same. This coincides with Schopenhauer's theory about music, that it is the most perfect and unconditioned sensuous presentment known to us of that undying *will-to-live* which constitutes life and the world. Metaphysics aside, the architect should hear as much good music as he can, and learn the rudiments of harmony, at least to the extent of knowing the simple numerical ratios which govern the principal consonant intervals within the octave, so that, translating these ratios into intervals of space expressed in terms of length and breadth, height, and width, his work will "aspire to the condition of music."

There is a metaphysical reason, too, as well as a practical one, why an architect should know the human figure. Carlyle says, "There is but one temple in the world, and that is the body of man." If the body is, as he declares, a temple, it is no less true that a temple, or any work of architectural art, is in the nature of an ampler body which man has created for his uses, and which he inhabits, just as the individual consciousness

builds and inhabits its fleshly stronghold. This may seem a highly mystical idea, but the correlation between the house and its inhabitant, and the body and its consciousness is everywhere close, and is susceptible of infinite elaboration.

Architectural beauty, like human beauty, depends upon a proper subordination of parts to the whole, a harmonious interrelation between these parts, the expressiveness of each of its functions, and when these are many and diverse, their reconciliation one with another. This being so, a study of the human figure with a view to analyzing the sources of its beauty cannot fail to be profitable to the architectural designer. Pursued intelligently, such study will stimulate the mind to a perception of those simple yet subtle laws according to which nature everywhere works, and it will educate the eye in the finest known school of proportion, training it to distinguish minute differences, in the same way that the hearing of good music cultivates the ear.

It is neither necessary nor desirable to make elaborate and carefully shaded drawings from a posed model; an equal number of hours spent in copying and analyzing the plates of a good art anatomy, supplemented with a certain amount of life drawing, done merely with a view to catch the pose, will be found to be a more profitable exercise, for it will make you familiar with the principal and subsidiary proportions of the bodily temple, and give you sufficient data to enable you to indicate a figure in any position with fair accuracy.

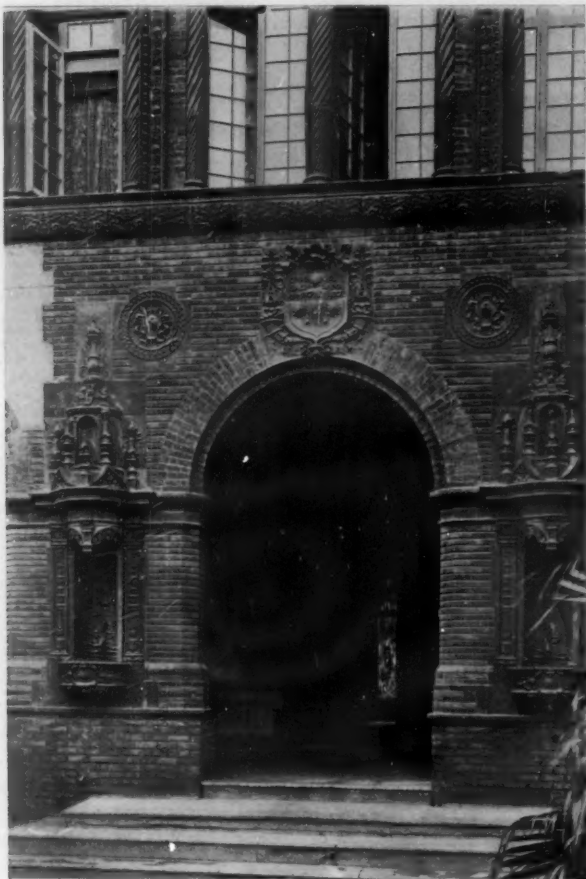
I recommend the study of nature because I believe that such study will assist you to recover that direct and instant perception of beauty, our natural birthright, of which over-sophistication has so bereft us that we no longer know it to be ours by right of inheritance—inheritance from that cosmic matter endowed with motion out of which we are fashioned, proceeding ever rationally and rhythmically to its appointed ends. We are all of us participators in a world of concrete music, geometry and number—a world that is so mathematically constituted and coordinated that our pigmy bodies, equally with the farthest star, throb to the music of the spheres. The blood flows rhythmically, the heart its metronome; the moving limbs weave patterns; the voice stirs into radiating sound-waves that pool of silence which we call the air.

"Thou canst not wave thy staff in air,
Or dip thy paddle in the lake,
But it carves the bow of beauty there,
And ripples in rhyme the oar forsake."

The whole of animate creation labors under the beautiful necessity of being beautiful. Everywhere it exhibits the perfect adaptation of means to ends and the expression both of the means and the ends. Nature is the workshop in which are built *beautiful organisms*. This is exactly the aim of the architect—to fashion beautiful organisms; what better school, therefore, could he have in which to learn his trade?

To study nature it is not necessary to go out into the fields and botanize, nor to attempt to make water colors of picturesque scenery. These things are very well, but not so profitable to your particular purpose as observa-

tion directed toward the discovery of those simple yet subtle laws which determine form and structure, such as the tracing of the spiral line, not alone where it is obvious, as in the snail's shell and in the ram's horn, but where it appears obscurely, as in the disposition of leaves or twigs upon a parent stem. Such laws of nature are equally laws of art, for art is nature carried to a higher power by reason of its passage through a human consciousness. Thought and emotion tend to crystallize into forms of beauty as inevitably, and according to the same laws, as does the frost on the window pane. Art, in one of its aspects, is the weaving of a pattern, the



DOORWAY IN COURTYARD,

HOTEL PONCE DE LEON, ST. AUGUSTINE, FLA.

MESSRS. CARRÈRE & HASTINGS
ARCHITECTS

communication of an order and a method to lines, forms, colors, sounds.

All very poetical, and possibly true, you may be saying to yourselves, but what has it to do with architecture, which nowadays, at least, is preeminently a practical and utilitarian art whose highest mission is to fulfill definite conditions in an economical and admirable way; whose supreme excellence is fitness, appropriateness, the perfect adaptation of means to ends, and the perfect expression of both means and ends? Yes, architecture is all of this, but this is not all of architecture; else the most efficient engineer would be the most admirable architect, which does not happen to be the case. Along with the expression of the concrete and individual must go the expression of the abstract and uni-

versal; the two can be combined in a single building in the same way that in every human countenance are combined a racial or temperamental *type*, which is universal and a *character*, which is individual. The expression of any sort of cosmic truth, of universal harmony and rhythm, is the quality which our architecture most conspicuously lacks. Failing to find the cosmic truth within ourselves, failing to vibrate to the universal harmony and rhythm, our architecture is—well, what it is, for only that which is native to our living spirit can we show forth in the work of our hands.

Your architecture will be, in the last analysis, what you yourselves are. Let no sophistry blind you to the truth of that. There are rhythms in the world of space which we find only in the architecture of the past, and enamored of their beauty we repeat them over and over (off the key for the most part), on the principle that all the songs have been sung; or we just make a noise, on the principle that noise is all there is to architecture anyway. It is not so. Those systems of spatial rhythms which we call Egyptian, Classic, Gothic, Renaissance architecture and the rest, are records all of the living human spirit energizing in the stubborn matter of the physical plane with joy, with conviction, with mastery, and when that undying spirit awakes again in you, stirred into consciousness by meditation, which is its prayer; by music, which is its praise; by the contemplation of that fair form which is its temple; and by communion with nature, which is its looking-glass, you will experience again that ancient joy, hold again that firm conviction, and exercise again that mastery to transfuse the granite and iron heart of the hills into patterns unlike any that the hand of man has made before.

A DECREASE IN TIMBER PRODUCTION

A statement of the cut of timber, lath and shingles for 1908 shows a falling off in production from 1907 of 17.3 per cent., or from 40,256,154 thousand feet, board measure, to 33,289,369 thousand feet, board measure, and this despite the fact that the canvass for the latter year was even closer than for the former—the cut of 31,231 mills having been included as against 28,850 mills. While practically every section of the country shared in the decrease, it was most marked in the centers of heaviest production—the Pacific coast and certain parts of the yellow pine belt.

Yellow pine, Douglas fir, white pine, hemlock, oak, and spruce, in the order named, were the species cut in largest quantity, though the clearly defined trend during recent years to a relatively increased production of other and less abundant woods continued.

The shingle production in 1908 was 12,106,483,000, as against 11,842,196,000 in 1907. Among the States Washington led with 60.2 per cent. of the total in the later year, Michigan, Louisiana, Maine, and California following with 7.5 per cent., 5.5 per cent., 3.9 per cent., and 3.8 per cent., respectively.

The cut of lath, like lumber, showed a decrease from that of the preceding year, being 2,986,684,000 as against 3,663,602,000.

THE CURRENT ARCHITECTURAL PRESS

The material presented by the *Architectural Record* for June appears to be of considerable general interest. The articles "A Monumental Work of Landscape Architecture: The Metropolitan Park System of Boston," by Sylvester Baxter; "The Small English Home as a Place to Live In: Its Seamy Side," by Francis S. Swales; "Trinity's Architecture," by Montgomery Schuyler;

Field Memorial Library, Conway, Mass., Shepley, Rutan & Coolidge, architects; A portico of the Harvard Medical School at Boston, by the same firm, illustrated in *The American Architect* more than a year ago, and several views of a house for William K. Payne, Auburn, N. Y., by H. Van Buren Magonigle. Little of this material, excepting possibly the Hanna Mausoleum, so exhaustively illustrated, is new or unfamiliar to the profession. Perhaps that justifies its presentation in such fragmentary form. It may be fairly questioned whether the showing of a portico here, an entrance there and



Park Building, Charles River Reservation, Boston, Mass.
Stickney & Austin, Architects
(FROM THE ARCHITECTURAL REVIEW)



United States Senate Office Building, Washington, D. C. John
M. Carrère, Consulting Architect
(FROM THE WESTERN ARCHITECT)

"Architecture in the United States," by Claude Bragdon, and "Russell Sturgis' Architecture" are all informative and well worth reading. They are illustrated with small, but in most cases illuminating, cuts. The frontispiece shown in connection with the first named article is selected for reproduction as presenting a building well suited to its purpose, and among those shown the quality of this cut best lends itself to reproduction.

The March number of *The Architectural Review*, which is the last one to make its appearance, contains five full pages of illustrations devoted to the Hanna Mausoleum in Cleveland, Henry Bacon, architect. The remaining plates are given up to two views of the church of St. Columba, Wanstead Slip, Stratford, E. England, Edward P. Warren, architect; a detail of the entrance,

some other feature elsewhere without floor plans and general views is of particular value if one is really interested in the building.

Architecture for June presents the successful design for the Fairfield County Golf Club at Greenwich, Conn., by Walker & Gillette, and also the design submitted by N. C. Mellen for the same building. A view of the Provident Loan Society Building of New York, by Renwick, Aspinwall & Tucker, is shown, but it lacks much of doing the building justice. Details of the doorway and vestibule of the same building are published. A photograph of the William J. Mather residence at Cleveland, by Charles A. Platt, is shown, and also one of the Y. M. C. A. Building at Stamford, Conn., by Tracy & Swartwout. The latter does not seem to entirely ful-



House at Woodmere, Long Island, N. Y. Albro & Lindeberg,
Architects
(FROM THE INTERNATIONAL STUDIO.)



A House at Walkerville, Ont. Albert Kahn, Architect
(FROM THE WESTERN ARCHITECT)

fill the promise of the perspective sketch published in the same journal some months ago. The reproductions of English Domestic Work, which have been carried on as a feature for some time, are of considerable interest. The comment made above concerning publishing one view or portion of a building without plans or details might be repeated in connection with this journal.

In the June number of *The Brickbuilder* appear a series of interesting illustrations of the prize designs submitted in the competition held by this journal for a house to be built of terra cotta hollow tile. There are also illustrated the new pavilion for the American League Baseball Park at Philadelphia, Pa., William Steele & Sons, architects, a municipal gymnasium and public bath for East Boston, Mass., by Newhall & Blevins, and a series of illustrations by photographs and large detail drawings of a well designed church at Somerville, Mass., by Maginnis, Walsh & Sullivan.

The text contains the conclusion of Mr. H. D. Kimball's article on Warming and Ventilation, with special

reference to hospital buildings, part V of the series of articles by Mr. M. B. Beach on Gymnasiums, their planning and equipment, and also the report of the Jury of Award in the competition above referred to. The number appears to be of much interest and will commend itself to the profession.

The *Western Architect* continues to improve both in the character of material selected and the manner of its presentation. The June issue contains two or three particularly interesting pieces of work, which unfortunately are not as completely illustrated as one could wish. They are the United States Senate Office Building at Washington, John M. Carrère, consulting architect; the Court House at White Plains, N. Y.,

by Lord & Hewlett, and an exceptionally pleasing small brick house by Albert Kahn.

The June number of the *Studio* devotes an unusual amount of space to architectural subjects. In fact rather the greater portion of the magazine is given up to

(Continued on page 12)



Hanna Mausoleum, Cleveland, Ohio. Henry Bacon, Architect
(FROM THE ARCHITECTURAL REVIEW)



Building for Provident Loan Society of New York. Renwick, Aspinwall & Tucker, Architects
(FROM ARCHITECTURE)



St. Catherine's Church, Somerville, Mass. Maginnis, Walsh & Sullivan, Architects.
(FROM THE BRICKBUILDER)

THE AMERICAN ARCHITECT

PUBLISHED EVERY WEDNESDAY BY THE

SWETLAND PUBLISHING COMPANY

239 West 39th St., New York

H. M. SWETLAND, *President*. J. T. MORRIS, *Treasurer*. M. J. SWETLAND, *Secretary*.
G. E. SLY, *Advertising Manager*

E. J. ROSENCRANS, *Editor*.
HENRY H. SAYLOR } *Associate*
WILLIAM H. CROCKER } *Editors*.

SUBSCRIPTION RATES

United States and possessions, Mexico, Cuba - - - \$10.00 per year
All other countries - - - - - \$12.00 per year

To insure the accuracy of our mailing lists, subscribers are requested to notify us promptly of any change of address, stating at the same time the address to which the paper was formerly sent. Our Subscription Department should also be notified if, for any reason, copies are not received promptly.

Entered at the Post-office, New York, as Second-class Matter.

July 7, 1909

Vol. XCVI., No. 1750

CONTENTS

THE GOVERNOR'S ROOM IN THE CITY HALL, NEW YORK.....	1
A LETTER FROM MR. THOMAS HASTINGS, F. A. I. A.....	3
MR. MORGAN'S GIFT TO THE METROPOLITAN MUSEUM OF ART.	4
SELF EDUCATION, BY CLAUDE BRAGDON, F. A. I. A.....	5
A DECREASE IN TIMBER PRODUCTION.....	8
THE CURRENT ARCHITECTURAL PRESS.....	10
A RECENT LEGAL DECISION.....	12
CORRESPONDENCE	12

EDITORIAL COMMENT:

Certain Architecture that Emphasizes important
Epochs in American History.

The Widening of Fifth Avenue, New York.

ILLUSTRATIONS:

Work of Carrère & Hastings, Architects, at St. Augustine, Fla. (8 pages).

Mr. Grosvenor Atterbury's Restoration of the Governor's Room in the City Hall, New York (4 pages).

Frontispiece:

Window in the Carthusian Monastery, Pavia, Italy.

TO the student of architecture in America the illustrations presented in this issue are of peculiar interest as typifying in a measure the two styles that have been used with perhaps as great success as any in the building up of a new country. To thoroughly appreciate the appropriateness of the design chosen for any building—or in fact any work or object of interest—it must be viewed amid its proper surroundings; must have a harmonious setting; and where the setting is fixed, ability to adapt and harmonize the structure with its surroundings so the one, to a certain degree, supplements and adds to the other, as completing the picture, often distinguishes the architect from the constructor. And so it becomes impossible, in the case of the buildings erected by Messrs. Carrère & Hastings at St. Augustine, to convey in a mere presentation of the structures or certain features of them by means of photographic prints, anything like an adequate impression of the charm of the entire picture. Not only do the designs preserve the traditions of the locality, but the choice of materials, a no less important matter, was such as to produce a wonderfully harmonious effect. Excellence of detail finally leaves these buildings, after a number of years, among the most picturesque and pleasing on this continent.

JUST as the perpetuation of the Spanish type of building in some of the Southern and Western States seems particularly satisfactory and pleasing, as adapted to climatic and other conditions, the Georgian, seems to typify the best work of Colonial times in the section of the country first dominated by the English and the Dutch. Among these buildings, probably New York's City Hall remains, as far as the exterior is concerned, one of the finest examples extant in America. The interior has been practically at the mercy of well-meaning, possibly, but at any rate hopelessly unsympathetic, "restorers" for years, until much of the original beauty of line and detail has been effaced. For more than a year the work of restoration in the truest sense has been going on in the Governor's room under the direction of Mr. Grosvenor Atterbury, with what success may be judged somewhat by the accompanying illustrations. Again, the setting of the picture is necessary to fullest appreciation, but enough is shown to make it evident that the work has been highly successful. The purity of detail is probably unsurpassed. Undoubtedly this building, and above all this room, will be a source of pride and satisfaction to all Americans, and will henceforth be zealously guarded from the hand of the vandal.

CONTEMPLATION of an improvement now in progress in the form of adding fifteen feet to the width of Fifth Avenue's roadway in this city, between Twenty-fifth and Forty-seventh Streets, seems calculated to inspire, at least in one who has felt the full force of the but recently enforced law, somewhat bitter and ironical reflections. Widening the roadway required, naturally enough, increasing the width of the sidewalk available for pedestrians and the consequent removal of projections beyond the building line. It is in the enforcement of this latter requirement that greatest difficulty has been encountered, and possibly some hardships endured. But, after all, there is little disposition on the part of the average American to complain, as long as his appears to be the common lot. It is only when he sees or imagines himself being discriminated against that he rebels and becomes bitter. In the case under consideration if all projections and obstructions were removed no reasonable grounds for comment of the character indicated would exist, but when some of the most flagrant offenders are suffered to continue in possession of what might be considered city property, perhaps objection is justified. As viewed by some who have been forced to comply literally with the provisions of law, those who have taken much are forgiven without forfeit or expense, while those who have shown some measure of reluctance or hesitation about helping themselves too generously to public property must suffer inconvenience accompanied by aesthetic loss to their structures and pecuniary loss to their estates. Possibly this seeming injustice is not unlike the apparently inequable provisions of law the broad justice of which we cannot doubt, but by virtue of which the savings bank or insurance looter sometimes seems to escape punishment for his crime, while the man who under stress of almost unbearable poverty has committed petty larceny, generally pays the full penalty for his offense.

THE CURRENT ARCHITECTURAL PRESS

(Continued from page 10)

illustrations and articles of more or less current architectural interest. Some of the pleasing work of Messrs. Albro and Lindeberg presented in the *AMERICAN ARCHITECT* some months ago is again published in attractive form. The number also contains several interesting pen and pencil sketches of English architectural subjects by C. E. Mallows and F. L. Griggs, and an article on Recent Designs in Domestic Architecture, illustrated with the work of M. H. Baillie Scott, W. E. Watson and E. Guy Dawber.

The following articles, all of which are illustrated, serve to complete the number: "The Architectural League Exhibition," by H. H. Saylor; "A Problem in Decorating a Typical Concrete Office Building," "An Example in Heating by Indirect Radiation," "The Use of Cement for Garden Furniture," "Recent Work by Squires & Wynkoop" and "Modern Brick Work."

A RECENT LEGAL DECISION

CONSTRUCTION OF PROVISION AS TO ARCHITECT'S CERTIFICATE

An article in a building contract provided for the making of monthly statements by the contractor to the architect of the value of labor and materials provided and used in the erection of the building and for the issuing by the architect of certificate of payment of 80 per cent. of such amount, or of so much as he should deem just. The next paragraph of the contract read, "Final settlement to be made 40 days after the full completion of said building and its acceptance by the architect." Another paragraph provided that in each of such cases of payment the contractor, if required, should present a certificate by the recorder of liens showing that the property was free from all liens and claims chargeable to the contractor. It was held that the provision for the certificate did not apply to the final settlement, but only to the monthly payments provided for by the first paragraph.—*Morrison Co. v. Williams* (Supreme Judicial Court of Massachusetts), 86 North Eastern Reporter, 888.

CORRESPONDENCE

Editors THE AMERICAN ARCHITECT:

Having carefully read the letter from a Southern subscriber on the subject of "keeping our talented young men, if they would return after perfecting their education and practice the profession in the South," permit me to say that from personal association with Southern boys here in the North perfecting an architectural education, that it is by no means money rewards that keep us here after our college course is completed; it is not the aim to "some day design one of the great buildings of the earth," nor the comment of our friends that there "really was no architectural activity below Washington," but it is the lack of artistic environment in the South. In three Southern cities of considerable importance with which the writer is familiar, in neither of

them is there any association of architects, architectural societies, ateliers, where criticisms, exhibitions of drawings, individual comment and conversation on art and architecture take place, as we have here in the North, not only while in college, but after we are launched into the profession, and it is fear of solitude in this respect on the part of the individual that keeps us in the North. It is the belief of the writer that if some of the established, enterprising Southern architects would initiate a movement in this direction many of us would return home to practice our profession as the majority of architects would not be willing to accept a movement of this kind from a man "just out of college, or just from a Northern office."

"A STUDENT."

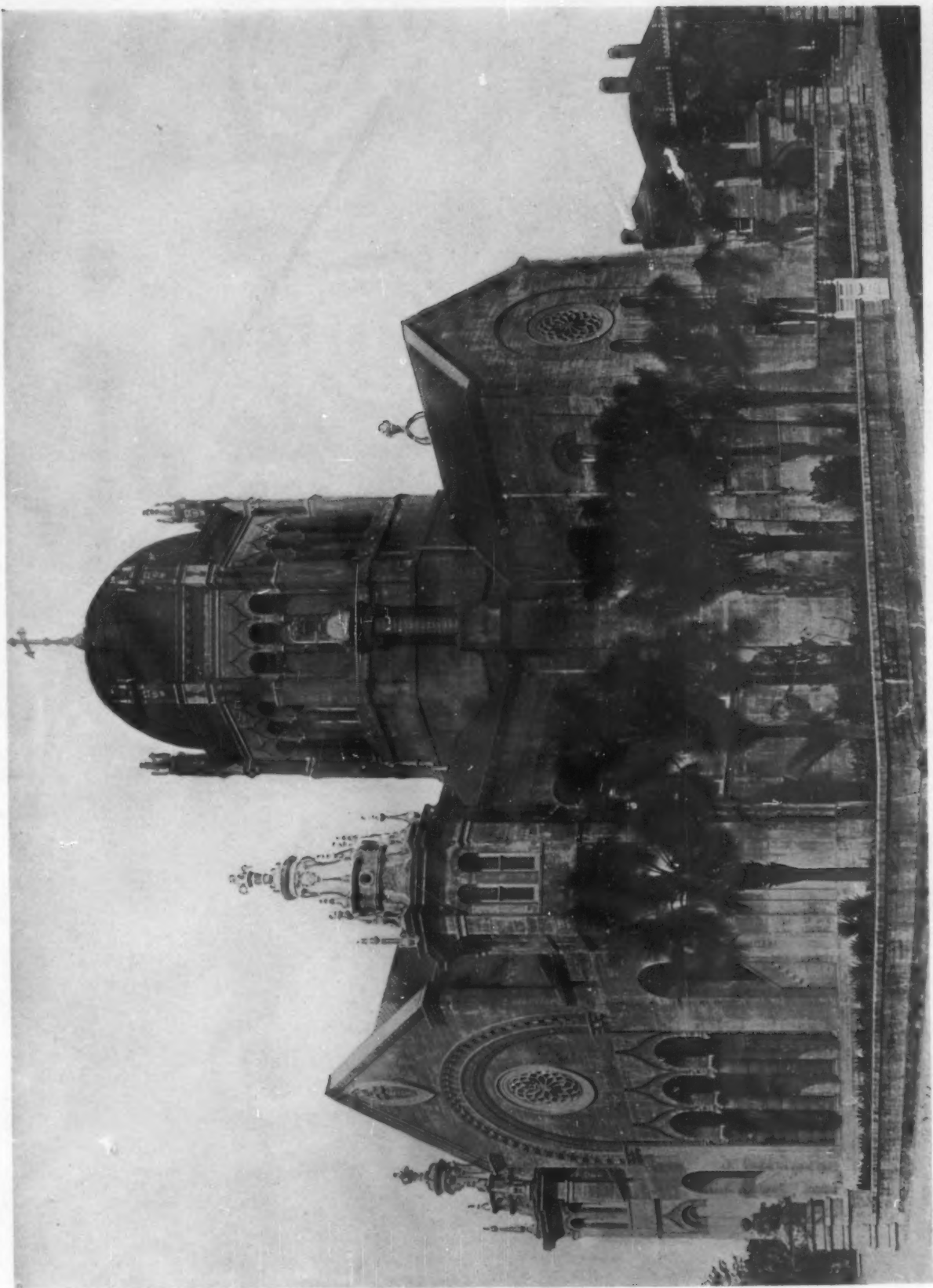
Editors THE AMERICAN ARCHITECT:

There is much value for the inexperienced designer in the communication in your recent issue under the heading "Symmetry of Parts in Asymmetrical Wholes." The article should be well digested, however, in order that the artistic nutriment it contains be properly assimilated. The young practitioner generally has little in the way of large scale buildings to work upon, to his eyes a country residence a hundred feet in length is a "long elevation" and to apply the rules implied in the communication would be a blunder at the start. Generally speaking, it is only the older practitioner who has the opportunity of designing really "large elevations" and lack of symmetry is one of the most usual faults of the younger designers. Striving after "the picturesque" is accountable for many if not most of their failures. Picturesqueness is a quality which usually comes of itself unbidden and is not infrequently the accompaniment of almost absolute symmetry. One of the most striking examples of "unsymmetrical symmetry" which I recollect, although I have no photograph of it at hand and it is some time since I have seen it, is the west front of the Cathedral at Tours, a building otherwise by no means among the best of its class, where one's first impression of the building, usually seen from the west and at some distance, is most agreeable owing to its apparent symmetry and where its interest increases at a nearer approach through the gradual dawning upon one's mind that this symmetry is only apparent and that in detail the two "symmetrical" towers are different even in the most minor particulars. Of course the ideas embodied in this building could not be carried out in a much smaller structure where there would be no impressiveness of mass and where differences of detail would merely imply either carelessness in design or a striving after effect. The greatest value in matters of design derived from the work in the architectural schools is the lesson of symmetry which, consciously or unconsciously, they inculcate, and it is no very difficult task, generally speaking, to distinguish the work of the schoolman, mainly through this quality. It would do much toward the increase of better work, where so much work is done by those who have not had the advantages of the schools, to constantly emphasize the great value of symmetry in design and, as a corollary, "Symmetry of Parts in Asymmetrical Wholes."

Yours very truly,

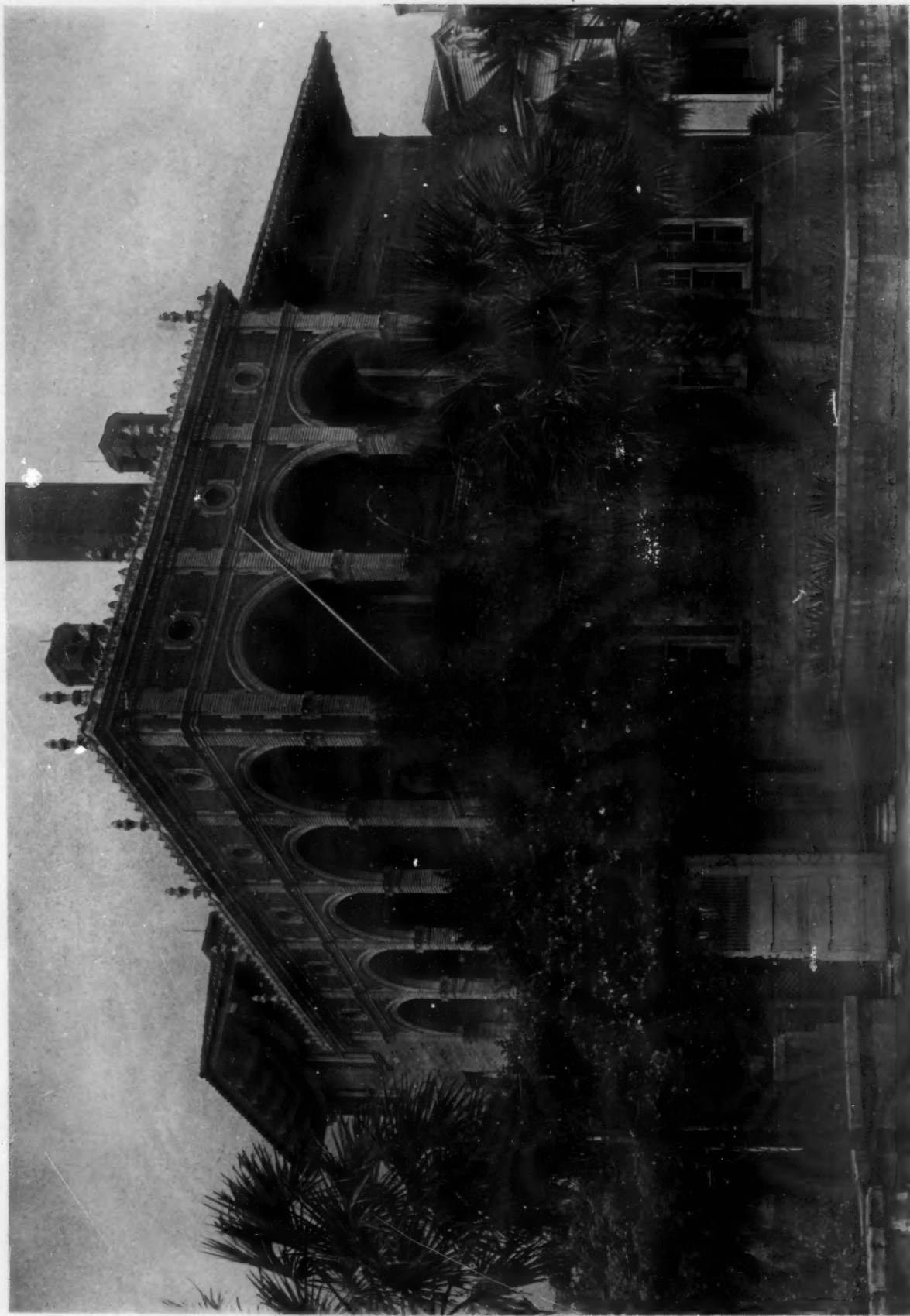
AUGUSTA, Ga.

H. T. E. WENDELL.



THE FLAGLER MEMORIAL CHURCH
ST. AUGUSTINE, FLORIDA

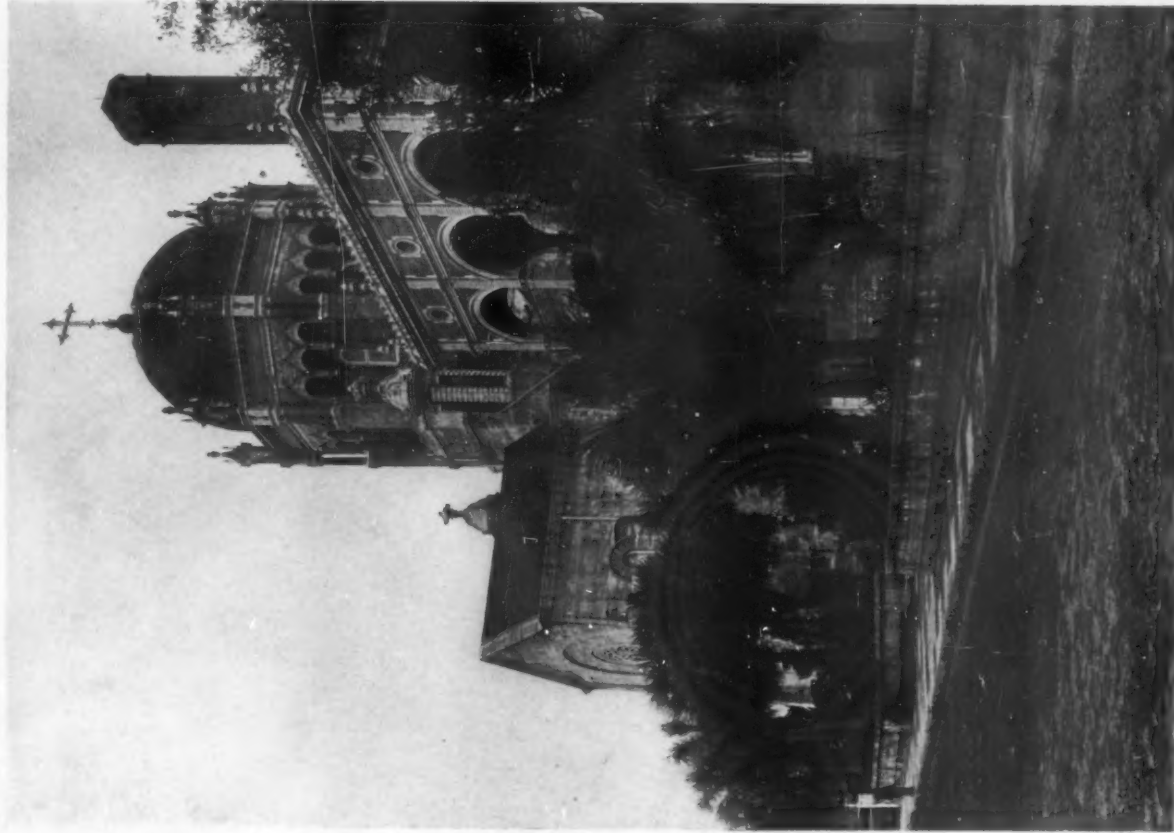
MESSRS. CARRERE & HASTINGS
ARCHITECTS
COPYRIGHT, 1909, BY THE SWETLAND PUBLISHING CO



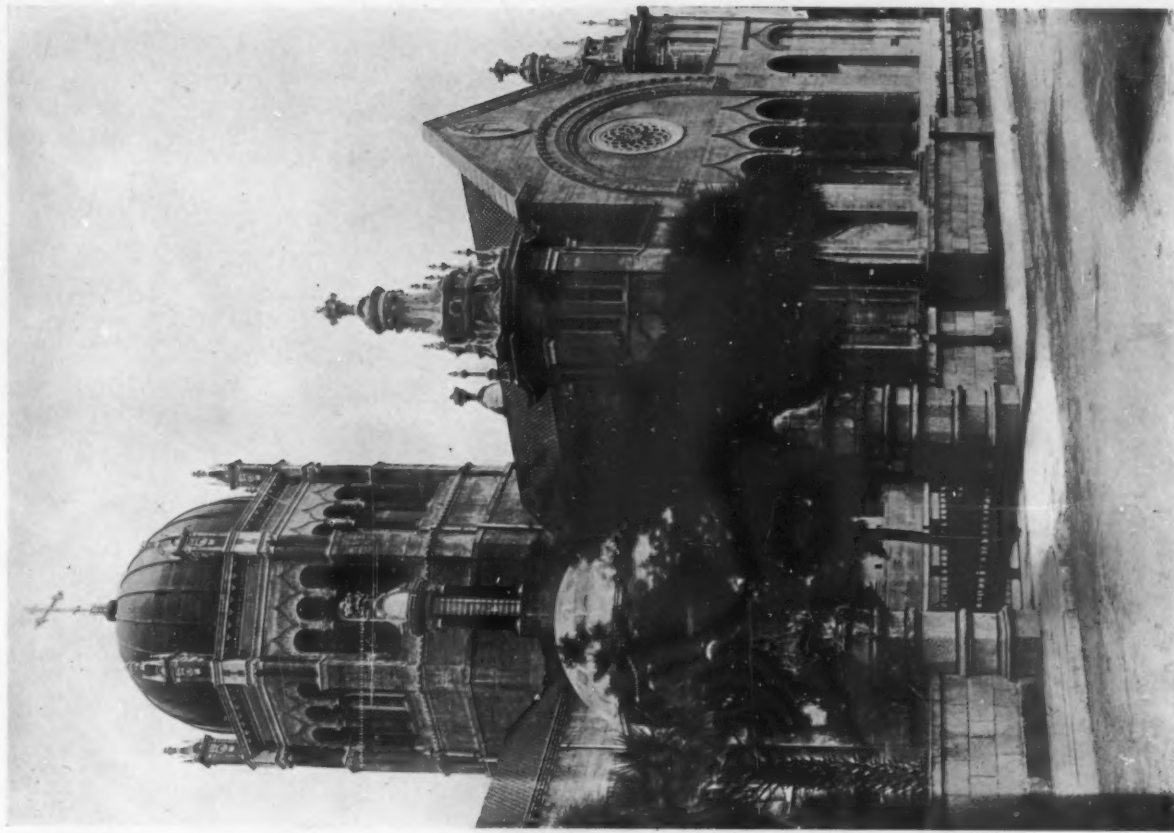
THE FLAGLER MEMORIAL CHURCH
ST. AUGUSTINE, FLORIDA

THE PARSONAGE

COPYRIGHT, 1909, BY THE SWETLAND PUBLISHING CO
MESSRS. CARRERE & HASTINGS
ARCHITECTS



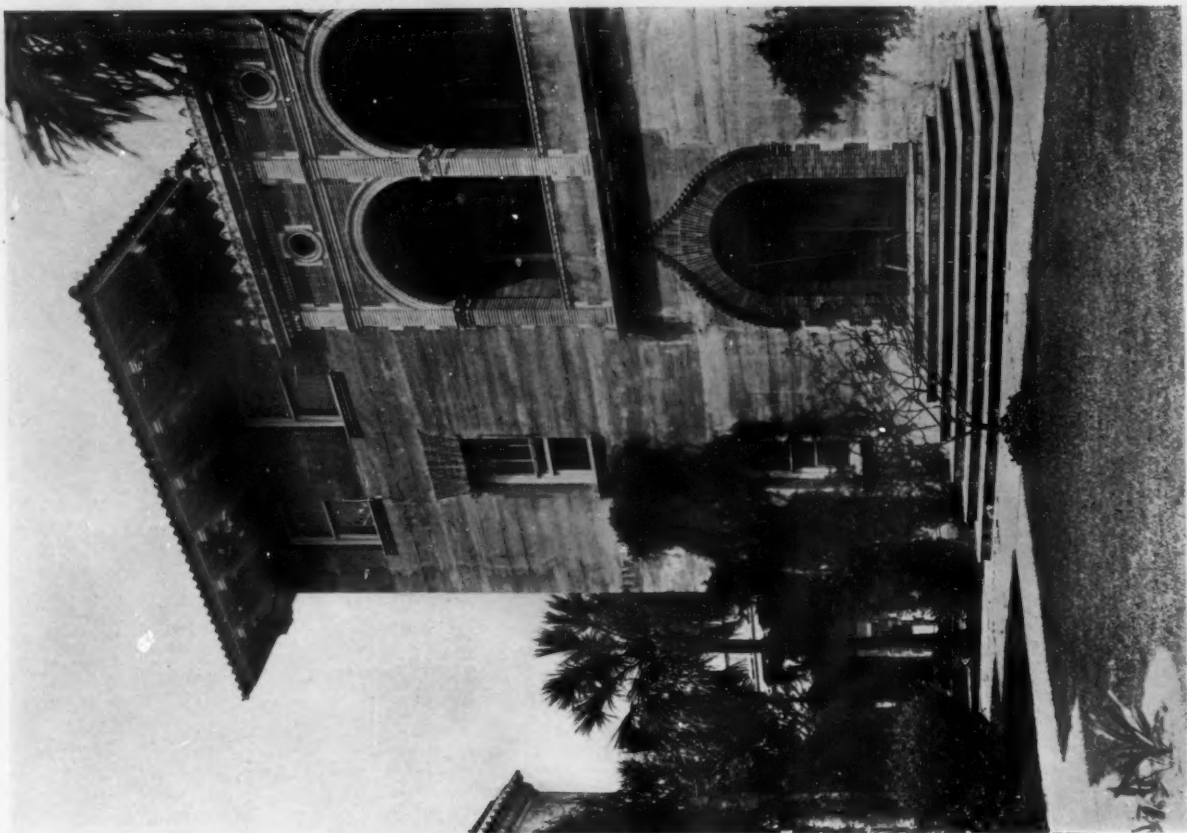
THE FLAGLER MEMORIAL CHURCH
ST. AUGUSTINE, FLORIDA



COPYRIGHT, 1909, BY THE SWETLAND PUBLISHING CO.
MESSRS. CARRERE & HASTINGS
ARCHITECTS



THE FLAGLER MEMORIAL CHURCH
ST. AUGUSTINE, FLORIDA

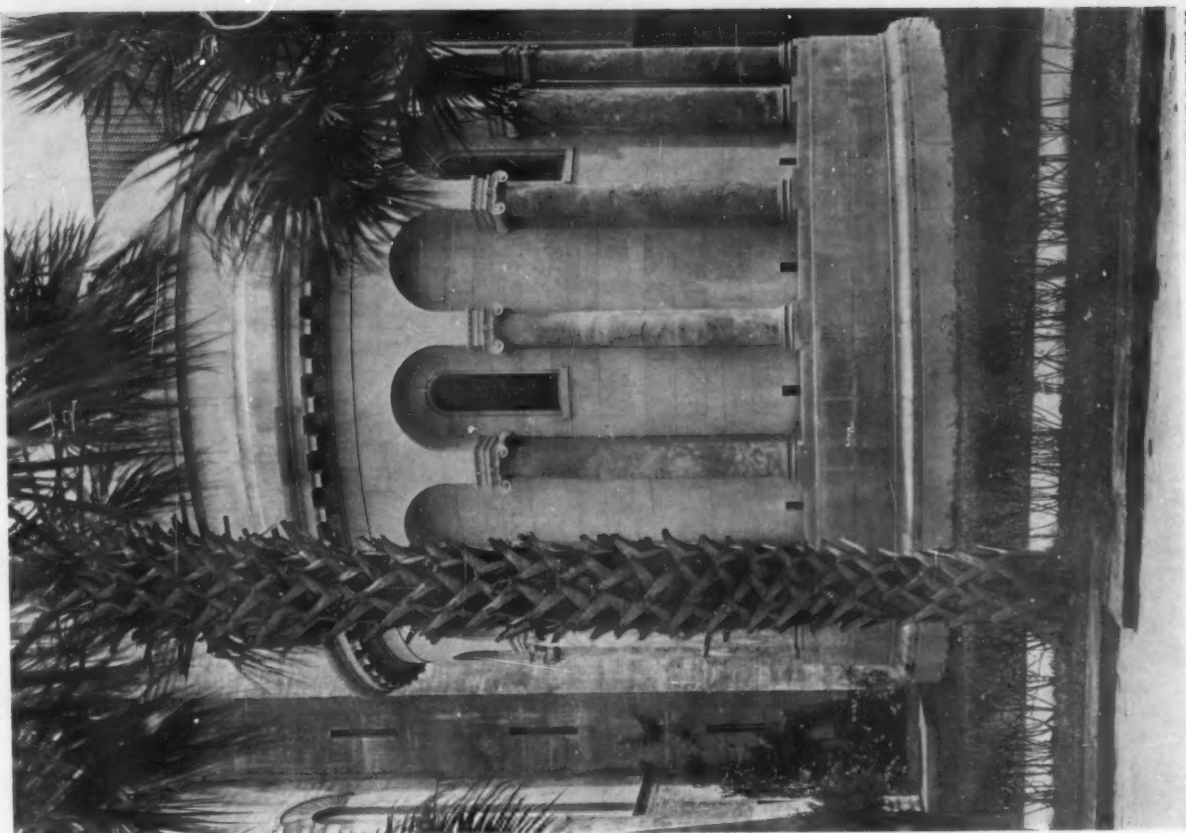


COPYRIGHT, 1909, BY THE SWETLAND PUBLISHING CO.

MESSRS. CARRERE & HASTINGS
ARCHITECTS



THE FLAGLER MEMORIAL CHURCH
ST. AUGUSTINE, FLORIDA



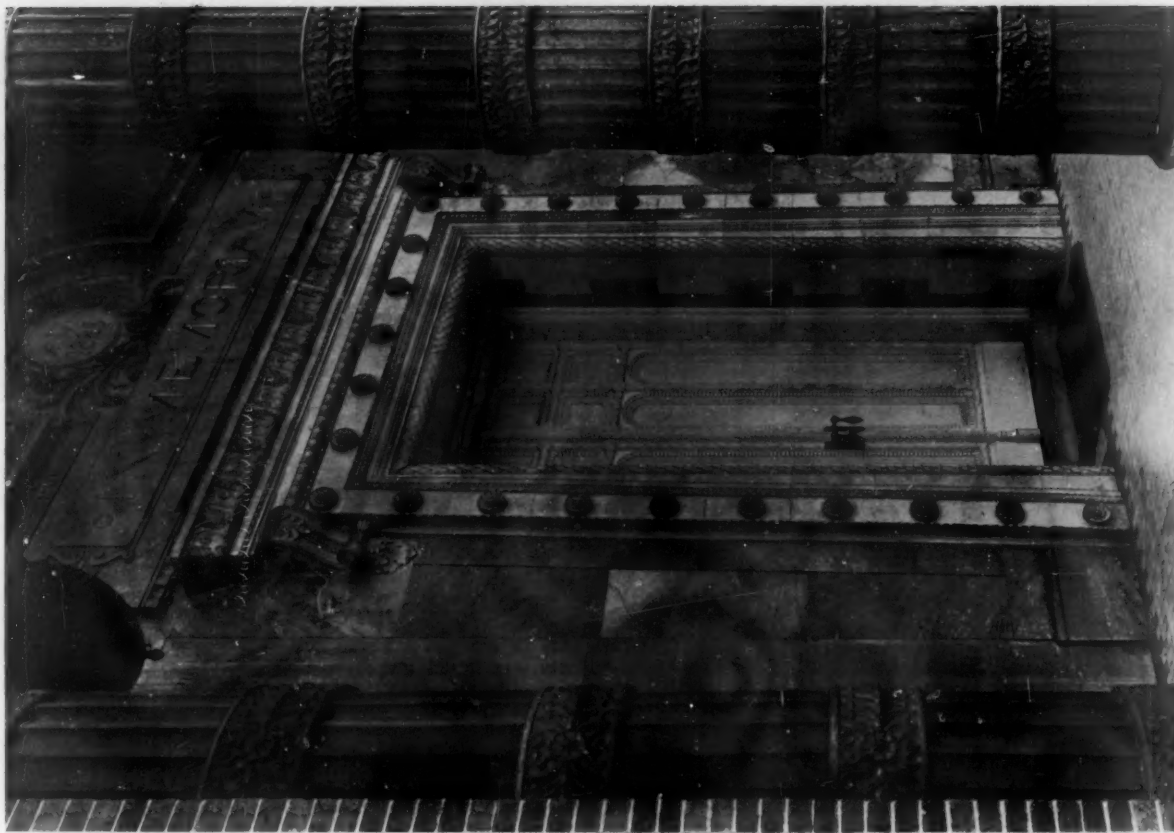
COPYRIGHT, 1908 BY THE BRITLAND PUBLISHING CO.

MESSRS. CARRERE & HASTINGS
ARCHITECTS



DETAIL OF MAIN ENTRANCE

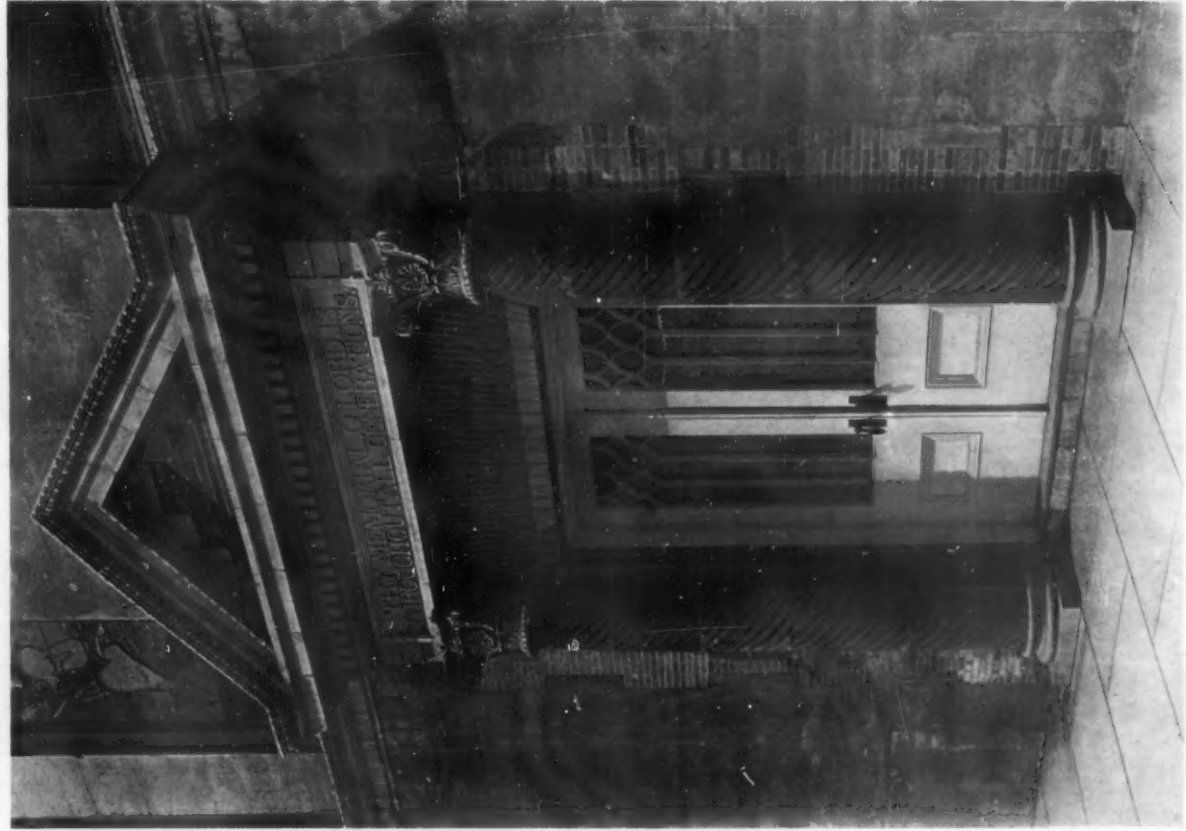
THE FLAGLER MEMORIAL CHURCH
ST. AUGUSTINE, FLORIDA



DOORWAY, MAIN ENTRANCE

MESSRS. CARRERE & HASTINGS
ARCHITECTS

COPYRIGHT, 1929, BY THE SWETLAND PUBLISHING CO.



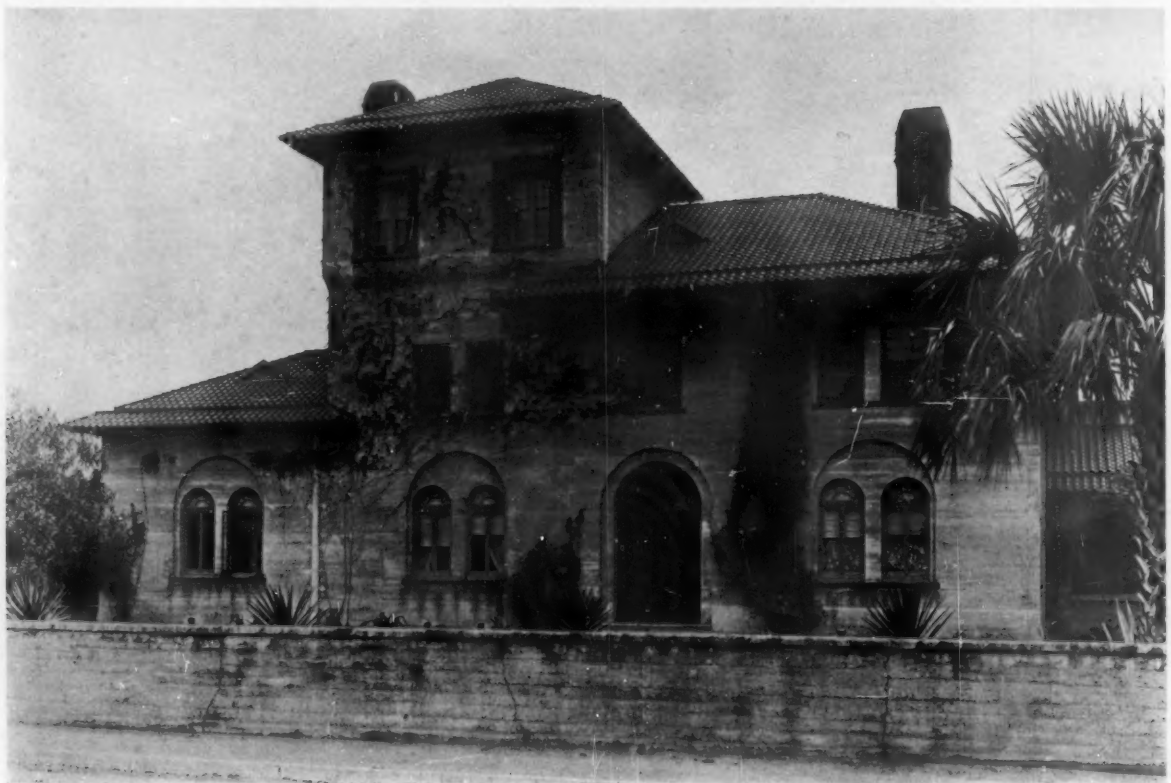
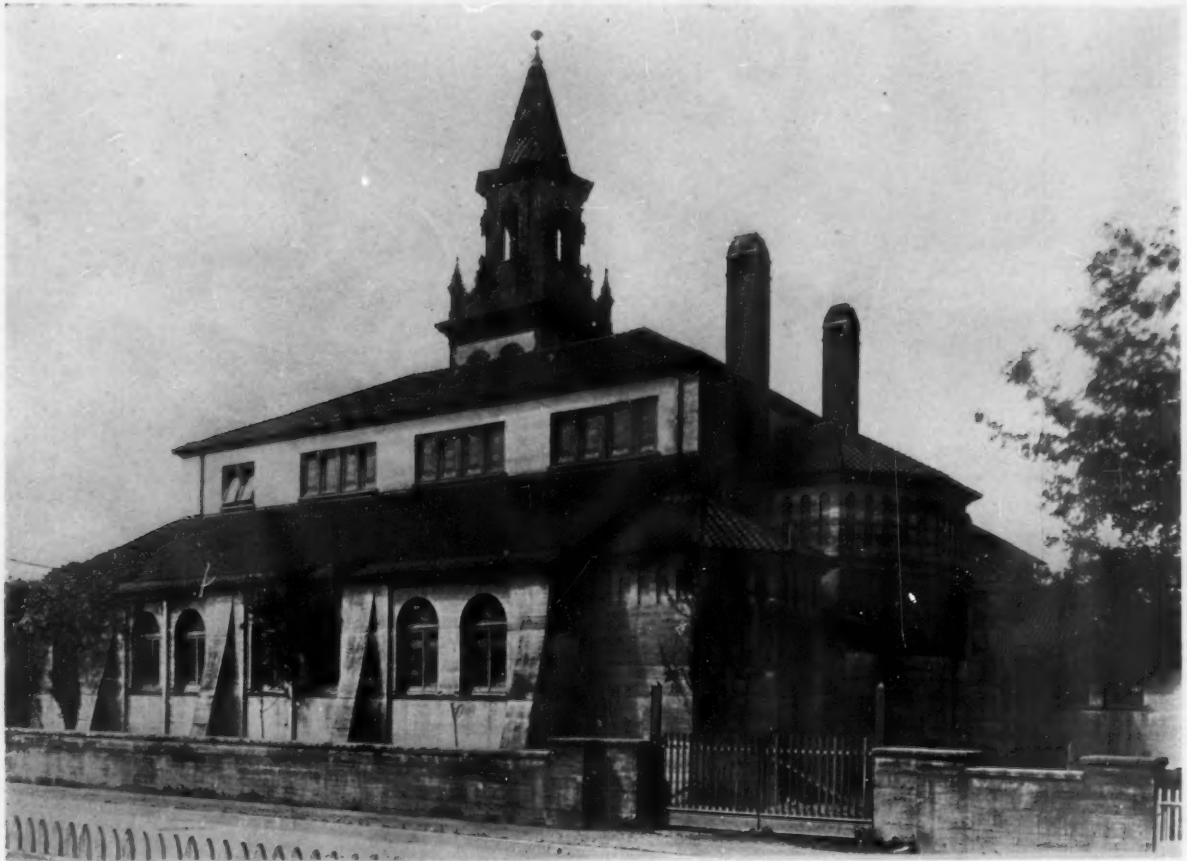
THE FLAGLER MEMORIAL CHURCH
ST. AUGUSTINE, FLORIDA



DETAILS OF DOORWAYS

COPYRIGHT, 1909, BY THE SWETLAND PUBLISHING CO.

MESSRS. CARRERE & HASTINGS
ARCHITECTS



GRACE M. E. CHURCH AND PARSONAGE
ST. AUGUSTINE, FLA.

COPYRIGHT, 1909, BY THE SWETLAND PUBLISHING CO.
MESSRS. CARRERE & HASTINGS
ARCHITECTS



COPYRIGHT, 1909, BY THE SWETLAND PUBLISHING CO.

THE GOVERNOR'S ROOM IN THE
CITY HALL, NEW YORK

RESTORATION BY
MR. GROSVENOR ATTERBURY, ARCHITECT



MANTEL IN CENTRAL ROOM

COPYRIGHT, 1908, BY THE SWETLAND PUBLISHING CO.

THE GOVERNOR'S ROOM IN THE
CITY HALL, NEW YORK

RESTORATION BY
MR. GROSVENOR ATTERBURY, ARCHITECT

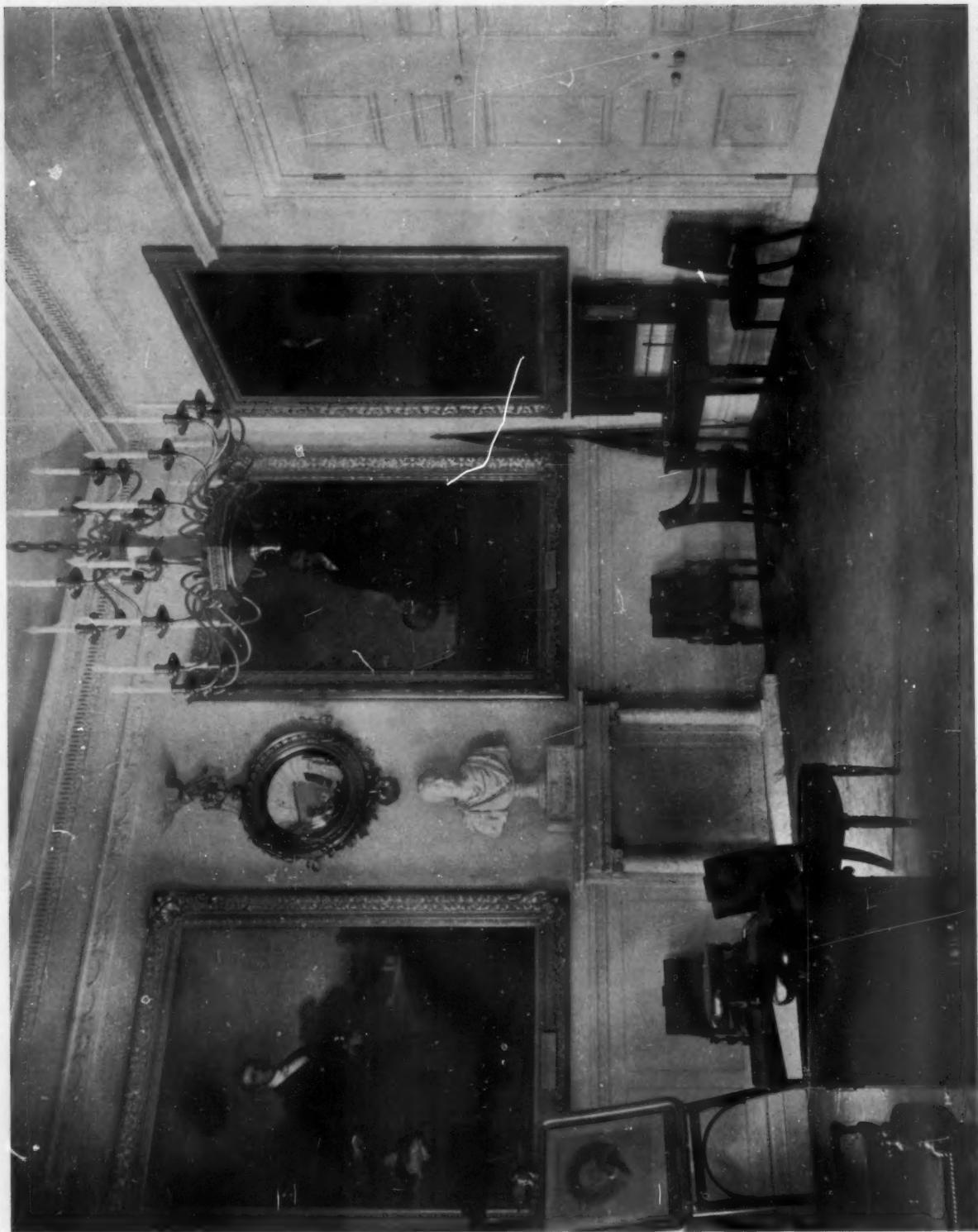


THE GOVERNOR'S ROOM IN THE
CITY HALL, NEW YORK

MANTEL IN EAST ROOM

COPYRIGHT, 1909, BY THE SWETLAND PUBLISHING CO.

RESTORATION BY
MR. GROSVENOR ATTERBURY, ARCHITECT



THE GOVERNOR'S ROOM IN THE
CITY HALL, NEW YORK

VIEW IN WEST ROOM

COPYRIGHT, 1909, BY THE SWETLAND PUBLISHING CO.

RESTORATION BY
MR. GROSVENOR ATTERBURY, ARCHITECT

THE AMERICAN ARCHITECT



ARCH OF AUGUSTUS, RIMINI, ITALY